

Columbia Global Scholars Program
Spring/Summer 2012

MID-SEMESTER PRESENTATION

February 29, 2012

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Columbia Global Scholars Program

Spring/Summer 2012

Courses taken at:
Columbia Global Centers | Europe
 Reid Hall
 4, rue de Chevreuse
 75006 Paris

Sciences Po Paris
 27 rue Saint-Guillaume
 75337 Paris Cedex 07

Lodging arranged at
Cité internationale universitaire de Paris
 Résidence Lucien Paye
 45 B, boulevard Jourdan, 75014 Paris

STUDENTS

Emily Arsen
 Barnard College '13
 Sociology

Noel Siqi Duan
 Columbia College '13
 Anthropology (conc. Art History)

Matthew Grumbach
 Columbia College '13
 Sociology (conc. History)

Elizabeth Jacob
 Columbia College '13
 History, French and Francophone
 Studies

Cassandra Nozil
 Columbia College '13
 Architecture

Gabriella Romanos Abi-Habib
 Barnard College '13
 Urban Studies (conc. Sociology,
 French)

Isaac Santos
 Columbia College '13
 Art History (conc. Philosophy)

Caroline Joy Tatem
 Columbia College '13
 Anthropology & Visual Art

Ella Wagner
 Columbia College '13
 American Studies (conc. History)

FACULTY

Colloquium Professor:
Victoria de Grazia

GSP Tutor:
Myriam Faten Sfar

Master Class Professors:
Shamus Khan
 (Sociology, Columbia University)
Reinhold Martin
 (Architecture, Columbia GSAPP)

French Language Practicum
 Professors:
Claude Rouquette
Séverine Martin-Hartenstein

GSP Skills-Building Workshop
 Library Support:
Jean Laponce
Fadi Dagher

STAFF

Victoria de Grazia
 GSP Director

Brunhilde Biebuyck
 Executive Director

Mallika Lecoeur
 GSP Coordinator

Susannah Mowris
 Financial Coordinator

Emily Seftel
 Administrative Coordinator

Jérôme Combes
 Network Administrator

HIST H4968.001 MID CLASSES-HIST/GLOBAL PERSP
Global Centers | Europe - Paris
Victoria de Grazia
Moore Collegiate Professor of History
E-mail: vd19@columbia.edu

I. How the Colloquium fits into the overall GSP program

The Global Scholars Program Columbia Global Centers | Europe (CGC|E) provides a unique format by which Columbia University undergraduates address big issues and concepts relevant to understanding today's world. Students will acquire the research, language, and other skills to strengthen their own capacity to wrestle with these issues. This year, the broad topic of interest for CGC|E is Inequality|Inequalities.

Our overall goal is to use Paris and the resources of CGC|E as a portal for our studies of the production and maintenance of global inequalities. Our specialized Colloquium interfaces with other academic events that take place at Reid Hall, including workshops and seminars led by Columbia professors, students, and their colleagues, Parisian and international. Students further pursue their academic interests through courses taken in the French university system (Sciences Po). They also engage in co-curricular activities related to the themes of the Colloquium. Through bi-weekly workshops and student-led initiatives, GSP students develop valuable skills in a supportive intellectual community.

The Colloquium, the centerpiece of the students' academic work, lasts one term plus three months (January 9-July 27, 2012), first at Columbia Global Centers | Europe in Paris and then elsewhere in Europe. The research focus this year is one of the most debated issues related to Inequality|Inequalities, namely "Making and Crises of Middle Classes in Historical and Global Perspective." The Colloquium meets on a Thursday-Friday schedule and is taught by Professor Victoria de Grazia with assistance from a postdoctoral GSP tutor. The GSP course curriculum at CGC|E also features a periodic Master Class by a guest professor, weekly skills-building workshops conducted by the GSP tutor, librarians, and new media experts from Columbia and Paris, and an intensive French Language Practicum.

The GSP curriculum is designed to enable students to develop individual research projects, to be pursued in Europe from late May to late July. The individual GSP research project, culminating in a 25-page paper, can be further developed into a senior thesis in one's respective department and discipline.

II. Course Problematic This year's Colloquium examines the rise, spread, and crisis of the middle classes in historical and global perspective. The premise is that since the 18th century, Western thought began to wrestle with economic and social inequality by identifying an ideal "Middle" as distinct from the aristocracy, the people, and the poor. This Middle was, in turn, loaded up with all kinds of meanings as it became identified with rising middle classes or the rising Middle Class. By the middle of the twentieth century, the middle classes came to be regarded as the backbone of good society: they viewed themselves as upholding democracy, centrist political systems, economic fairness, and good family values, as well as consuming goods and services in appropriate ways.

Beginning with the turn of the 21st century, however, we are faced with a paradox. At the same time as, globally, we pay lip service to the goodness of the middle classes and highlight their emergence as a bellwether of good globalization, the backbone of the market economy, and guarantor of the capitalist system, especially in the BRIC countries, we see that the older middle class configuration is in crisis, especially in the West.

If that is so, what happens to all of those structures and meanings that were attached to the figure of the middle classes over time? That question could be answered from a variety of perspectives, for certainties about the middle-class standard of living, its ideas of progress, its notions of gender and private and public spheres, its insecurities and crises are deeply embedded across the disciplines: from our notions of economic equality (and inequality), our definitions of stratification systems in sociology, in literature (especially novels), and how they are studied, urban planning, concepts of race, and immigration studies and how we see integration, and, last, but not least, political science and our understanding of the conditions that make for liberal democracy.

By approaching the "problem" of the middle classes from an historical and global perspective, this Colloquium wants to unpack the conventions of analysis built into the literatures available to study it. In the first instance, we move from the Euro-American perspective that originally defined those conventions, starting from 18th-century Europe and moving across the North Atlantic to the United States around the second half of the 20th century. We also will focus on the emergence of new middle classes in Asia since 2000.

III. Colloquium Format The Colloquium proceeds in three-week cycles, or **modules**. During each module, the students endeavor to make sense of how scholars have thought through a research puzzle. At the end of a given module, they present a small-scale research project of their own that draws upon their interests and skills, and they help each other develop their individual research projects. The work done in the Colloquium is further enhanced with the guidance of the Master Class professors who meet with the students three Fridays during the spring semester.

The Colloquium has four aims:

1. Learn about inequality by focusing on the rise and crisis of middle classes in historical and global perspective
2. Synthesize findings from a range of disciplines
3. Design, execute, and present research projects on a small scale
4. Formulate a project proposal to be researched through independent study after classes end in May, presented in draft form at the CGC|E workshops in Paris in late July, and finished and presented at the GSP workshop in the early fall at Columbia, NYC.

The Colloquium is accompanied by skills-building workshops, which normally meet on Monday and Wednesday evenings, 6-8pm. These include:

1. How to define a topic (February 1)
2. How to build a bibliography (February 15)
3. How to identify your archive (February 29)
4. How to keep research notes (March 14)
5. How to do oral history (March 28)
6. How to present your work in a conference (April 11)

The Three-Week Modules of the Colloquium:

Week 1: Students are assigned readings of which they hand in a critical assessment at the beginning of class. The class is a seminar in which students discuss these readings with the professor.


Week 2-3: Students start developing their individual research projects, referring to general works and developing a bibliography.

At the same time, they execute a small-scale research project, submitting a 3-5 page summary of findings two days before the third week. While the themes of the Colloquium are meant to be grand and encompassing, these projects have to be small, modest, and focused. For example, a history major might focus on the crisis of the middle classes by comparing Nazism and New Right movements. An urban studies student may look at the manners in which housing policy, patterns of retailing, or the expansion of public universities reinforce middle class cohesiveness or, vice versa, how foreclosures or residential segregation undermines it. A comparative literature student might want to examine how two neo-realist novels show conflicts in the striving middle classes during the 1930s-1940s. A sociology major might want to look at the literature on affluent society, comparing British and U.S. views. An economist might examine the new statistics reflecting middle-class standards of living today. A biology student might investigate new models of genetics and racial hierarchies speaking to middle-class ideals. etc.

Week 3: A Master Class takes place. A guest scholar speaks to the broader issues raised by work done in the Colloquium. The GSP Master Class takes its format from master classes in the performing arts: it is designed to encourage an interactive teaching relationship in which exemplary demonstrations and "learning by doing" are intertwined. The students learn from these experts who have engaged in the issues related to the themes of the Colloquium for much of their career. The Master Class teacher studies the students' ongoing work prior to class and helps them carry it a step further. The Master Class teacher makes a presentation on Thursday and works with students on their projects on Friday.

Finally, three of the students provide a two-page summary of the three-week module in light of insights provided in the Master Class.

IV. Course Requirements

1. Class assignments: For each three-week module, students hand in three assignments: one 3-page critical assessment of the readings, one 3-5 page presentation of a small research project, and a final two-page module review assessing the cycle's development and findings.
2. Research Planning: Over the course of the semester, the students develop their own projects, integrating the class readings and small research projects toward the development of a more ambitious independent project. At the end of the Colloquium in May, students submit their research proposal. In addition to the written version, students present their proposals for comment at student-run workshops, each with a minimum of five students plus their Columbia and local faculty advisors.
3. Independent research: From the end of the Spring semester until late July, the students embark on their own guided research project, in regular consultation with one another, the Colloquium professor, and their Columbia and European advisors.
4. Presentation of independent research:
 - a. In late July, students present the preliminary results of their research, reconvening at CGC|E for a one-day workshop to hand in the rough drafts of their papers.
 - b. In mid-September, students present their completed research at a conference of Global Scholars at Columbia in New York and finally submit their completed research paper of twenty to twenty-five pages.
 Grades are based on four assessments: written work, class participation, the research project proposal, and the final research paper.
5. Readings: Most required and recommended readings are posted in pdf format on 

- TO BE OBTAINED BY THE STUDENTS - REQUIRED BOOKS:

Richard Cobb, *People and Places* (1985)
 Emile Zola, *Au Bonheur des dames* (French or English) (1883)
 Thomas Mann, *The Buddenbrooks* (German or Woods translation) (1901)
 Jeff Faux, *The Global Class War* (2006)

OPTIONAL BOOKS:

Olivier Zunz, et al, *Social Contracts under Stress: The Middle Classes of America, Europe, and Japan at the Turn of the Century* (2004)
 Victoria de Grazia, *Irresistible Empire* (2005)
 Robert Fishman, *Bourgeois Utopias: The Rise and Fall of Suburbia* (1989)

Course Syllabus: For Orientation Week:

Tuesday; January 10: lunch meeting with Professor de Grazia,
 Read for enjoyment and edification:

Richard Cobb, *People and Places*
 Emile Zola, *Au Bonheur des dames* (English version: Ladies' Paradise)

Tour of various Paris neighborhoods to see the difference between middle/petit-bourgeois, bourgeois, and other housing types.

January 19. Week 1: Introducing the Class: our space, our problematic, the class format, and GSP resources

Readings: The Problem: Two contemporary perspectives

Louis Chauvel, "Between welfare state retrenchments, globalization, and declining returns to credentials: The French middle classes under stress," in Katherine S. Newman (ed.), *Middle Class at Risk*,
 Abhijit V. Banerjee and Esther Duflo "What is middle class about the middle classes around the world?" December 2007 Massachusetts Institute of Technology, Department of Economics.
 Erik Olin Wright, "Social Class," *Encyclopedia of the Social Sciences*
 "Class," *Wikipedia*
 "Classes sociales," *Wikipédia*

Module 1: Historical concepts, historical sweep

This cycle is set to give a broad historical narrative and to acquaint students with some of the concepts lying behind such narratives.

January 26. The Rise of Middle Class-ness in Western Aristo-Bourgeois Societies, 18-19th centuries

In our first class we will examine how the middle classes arose in the Northern Atlantic area. The goal is to understand the social, political, and human values of the middle class, as well as its economic standing between the privileged rich and the poor. On the one hand, students will explore the revolutionary, leveling, and democratic character of the middle class, in comparison with the aristocracy as well as the rules and precepts that legitimated its innovative status as the universal bellwether of social justice, social inclusion, and equality. On the other hand, students will explore the middle class's unremitting worries about being identified with the common man and being not civilized enough, not liberated enough, and feminized. We will study the historical meaning of terms like bourgeoisie and petty bourgeoisie from one era to the next, starting with the Enlightenment, and from region to another.

Some notions of the middle classes:

Abbe Sieyes, "What is the Third Estate?,"

Karl Marx, *The Communist Manifesto* (selections),

Max Weber. "Class, Status, Power," (selections)

Maxine Berg, *Luxury and Pleasure in 18th Century Britain*, Inro. Chapters 1-3, 6

<http://clio.cul.columbia.edu:7018/vwebv/holdingsInfo?bibId=8743192>

Jürgen Kocka, "The Middle Classes in Europe," *The Journal of Modern History*

Vol. 67, No. 4 (Dec., 1995), pp. 783-806 URL: <http://www.jstor.org/stable/2124755>

ASSIGNMENT: CRITICAL READING REVIEW

February 2. The Crises of Middle Classes

The middle class is configured as the backbone of the good social order (i.e., conservatism, false consciousness, and reaction). By the same token, its precariousness and periodic crises in the face of economic ups and downs are regarded as a main cause for the failure of liberal political systems.

Reading:

Thomas Mann, *The Buddenbrooks*

ASSIGNMENT: SMALL RESEARCH PROJECT

February 9. **Master Class: V. de Grazia** The Making of Transatlantic New Middle Classes

With the spread of middle classes starting in the 1940s, the apogee of nationally-based industrial manufacturing, the spread of mass consumption, the post-war welfare state, the consolidation of the Trans-Atlantic Western Alliance, the end of formal empire, and the entrenchment of the concept of the Third World, the spread of new western models of development underscore the middle-class standard of living as bellwether of capitalism, democracy, and anti-totalitarianism.

Reading:

V. de Grazia, *Irresistible Empire*, Intro, chap 1, 3, 7-8.

Henri Mendras and Alistair Cole, *Social Change in Modern France: Toward A Cultural Anthropology of the Fifth Republic*, 1991, Part I. The Breaking up of Traditional Class Structures, 13-39.

O. Zunz, L. Schoppa, N. Hiwatari (eds), *Social Contracts Under Stress. The Middle Classes of America, Europe and Japan at the Turn of the Century*, 2002. Intro, chapters 1, 2, 4, 7, 8

February 10. WORKSHOP AND PRESENTATION OF SMALL RESEARCH PROJECT

ASSIGNMENT: MODULE REVIEW (two students)

Module 2: The Urban/Domestic Spaces of the Middle Classes

Home is where the middle class heart lies. We will study the bourgeois ideal of the home and the realities of division

of labor in the household, the entity of home owning as a signal of middle class achievement from 19th-century mansions to 21st-century McMansions, the re-gendering of private and public spheres, new garden suburbs, gated suburbs and high rises later in the 20th century, and feelings of *unheimliche* when middle class standards of living are threatened through periodic waves of mortgage crisis and foreclosure.

Feb 16.

Reading:

Robert Beauregard, *How America Became Suburban*, chaps 1; 6-7; Robert Fishman, *Bourgeois Utopias: The Rise and Fall of Suburbia*, Preface, Introduction, 1-4.

ASSIGNMENT: CRITICAL READING REVIEW

February 23.

Reading:

Dianne Harris, "Little White Houses: Critical Race Theory and the Interpretation of Ordinary Dwellings in the United States, 1945-60" (unpublished paper); "Architectures for the Middle Class in Italy 1950s-1970s," (research project), <http://warrencenter.fas.harvard.edu/builtenv/Paper%20PDFs/Harris.pdf>

ASSIGNMENT: SMALL RESEARCH PROJECT

March 1. Master Class: Reinhold Martin (Architecture, Columbia – GSAPP)

Buell/MoMA research project on housing in the suburbs

<http://www.buellcenter.org/buell-hypothesis.php>

March 2. WORKSHOP AND PRESENTATION OF SMALL RESEARCH PROJECT

ASSIGNMENT: MODULE REVIEW (three students)

Module 3: Elites and Middle Classes

This module lays out the problematic political, economic, and social relationships among classes, especially involving the crucial upper middle class.

March 8.

Readings:

Pierre Bourdieu, *State Nobility*, Stanford: Stanford University Press, 1998. (Parts I & II, 1-129)

Sven Beckert, *Monied Metropolis*, pp. 1-46, 207-236, 293-332

"Top Incomes in the Long Run of History" with Tony Atkinson and Thomas Piketty, *Journal of Economic Literature*,

49(1), 2011, 3-71 (Tables and Figures in Excel format) The World Top Incomes Database: website: [http://g-](http://gmond.parisschoolofeconomics.eu/topincomes/)

[mond.parisschoolofeconomics.eu/topincomes/](http://gmond.parisschoolofeconomics.eu/topincomes/)

ASSIGNMENT: CRITICAL READING REVIEW

March 15.

Individual Readings and Research Project

Reading:

Shamus Khan. *Privilege: The Making of an Adolescent Elite at St. Paul's School*, Princeton University Press, 2011, pp. 1-40, 77-113, 193-200

ASSIGNMENT: Hand in summary of research, integrating readings

March 22. Master Class: Shamus Khan (Sociology, Columbia)

March 23. WORKSHOP AND PRESENTATION OF SMALL RESEARCH PROJECT

ASSIGNMENT: MODULE REVIEW (two students)

Module 4: Are Middle Classes Rising or Falling? Global Perspectives

March 29.

Readings:

Li Zhang, *In Search of Paradise: Middle-Class Living in a Chinese Metropolis*, Ithaca, 2010, selected chapters, Introduction 1-44, chap. 3 77-93, chap 4-107 to end; chap 5 137-189.

Yingjie Guo, "Farewell to Class, except the Middle Class: The Politics of Class Analysis in Contemporary China", *Japanfocus*, 2009

G. Pandey, "Can There Be a Subaltern Middle Class? Notes on African American and Dalit History?", *Public Culture*, 2009; 21: 321-342

ASSIGNMENT: CRITICAL READING REVIEW

April 5.

Readings:

Jeff Faux, *The Global Class War: How America's Bipartisan Elite Lost Our Future - and What It Will Take to Win It Back* (2006)

ASSIGNMENT: SMALL RESEARCH PROJECT

April 12. Master Class: Karl Gerth (History, Oxford)

April 13. WORKSHOP AND PRESENTATION OF SMALL RESEARCH PROJECT

ASSIGNMENT: MODULE REVIEW (two students)

April 19, April 26. Holiday break

May 3. Workshops of all student projects, finalization of budgets and research plans

May 10. Workshops of all student projects, finalization of budgets and research plans

May 24 (tentative). Workshop on Crisis and Consumption: setting a new agenda

June-July. Research in Europe with, twice-weekly, skyping of subgroups

July 27. Project Workshop, CGC|E at Reid Hall

September 15 circa: Presentation of GSP projects at Columbia-New York

**COLUMBIA GLOBAL SCHOLARS
PROJECTS IN PROGRESS
February 23, 2012**

Emily Arsen (BC '13)¹ working title: The Interactions between Immigrant Status and Health/Received Health Services Topic. The goal of this project is to analyze whether existing socioeconomic and ethnic inequalities in France, specifically Paris, are proliferated by the kind of health care services that individuals seek and receive within France's purportedly universal health care system. I would like to compare the health of the native French to that of the immigrant population. At this point, I am undecided whether I'd prefer to focus on a particular health problem (perhaps asthma or diabetes) or to look more generally at the health of the two populations in light of the services they seek/receive. I am hoping to supplement the statistical analysis with an ethnographic comparison between two clinics, one in an immigrant *quartier* and the other in a staunchly native French one, to visualize actual differences in doctor-patient relations and the quality of the facilities.

Noel Duan (CC '13) working title: French luxury brands and the *hijab*. I am interested in how French luxury brands such as Hermès, Dior and Chanel cater to Muslim women by making special oversized scarves to wear as hijabs. I am also really interested in how the top clients for French haute couture houses are wealthy middle eastern women, so much so that the clothes must be adapted (extra layers, added sleeves, et cetera) for them. Yet, in spite of this, from what I'm learning in my classes, the French government has banned headscarves in public schools and is contemplating banning headscarves in public spaces in general, relegating it to the private sphere only. I'm really interested in the intersection of luxury fashion markets and religion, especially as it pertains to a very politicized issue. I'm really interested in exploring this from an anthropological/ethnographic perspective (for example, the exploration of identity through consumption), but I also want to explore it from an economic and political perspective that takes into account religion and a critique/analysis of liberal values (for example, the incompatibility of feminism and Islam).

Matthew Grumbach (CC '13)² working title: Crafting the Civic: The Creative Economy in Immigrant Paris. This research will examine the emergence of crafts markets in the arrondissements that have been historically comprised of large immigrant populations. The 18th and the 20th arrondissements will be the focus of this research. To better understand the process of gentrification in these locations, I will study how new craft markets interact or displace established immigrant service sectors and informal economies. Ultimately, this project will look to distinguish the ways creative communities revitalize neighborhoods from the way they dislodge the livelihoods of older residents.

Elizabeth Jacob (CC '13) working title: Language Politics in Francophone Africa: From *Négritude* to *Mondialisation*. When examining French West African history and literature, the issue of language politics clearly manifests itself. In a postcolonial Africa, in what language should citizens express themselves? Should they continue to speak and write in French, following the linguistic legacy left by their former colonizers? Or should they return to their pre-colonial linguistic roots and communicate primarily in their national languages? My research addresses this issue, with a specific interest in the evolution of language politics, from the *Négritude* movement of the 1930s to modern "globalist" rhetoric, as presented through literature, radio, film, and television.

Cassandra Nozil (CC '13) working title: Self-Replicating Machines: Sustainable Design and the Future of 3-D Printing. It is hard not to scoff at the idea of self-replicating machines, but perhaps the future is in these objects, and it is much closer than we think. 3-D printing has reached the point where it can be more accessible to the average consumer than ever before, but it still needs a lot more research and experimentation before one can buy one's very own printer for a reasonable price. If all goals could be met, 3-D printers would be solar-powered, self-replicating, simple to use, and have the ability to create objects from waste as well as natural resources. Most notably, the RepRap and Fab@Home programs, two startups that have large community followings, have

¹ Recipient of the ISERP GSP Research Grant. Faculty Supervisor: Christel Kesler (Sociology, Barnard)

² Recipient of the ISERP GSP Research Grant. Faculty Supervisor: Denise Milstein (Sociology, Columbia)

sparked interest in the concept of open source 3-D printing. More start-ups and other resourceful companies exist, but why isn't anyone investing more into advancing this technology?

Gabriella Romanos Abi-Habib (BC '13) working title: Back to the Golden Days?: How Projects of Urban Renewal Revive Inequality. I intend to investigate the ways in which inequalities are reproduced in public spaces as a result of urban renewal projects. As case studies, I would like to compare two major cities and urban renewal projects in each, namely, Les Halles in the 1st arrondissement of Paris, France and the reconstruction of the Downtown area in Beirut, Lebanon. In so doing I hope to uncover the conditions which necessitated these major projects and the consequences or possible consequences that have or are likely to result.

Isaac Santos (CC '13) working title: Artists in the African diaspora. I am interested in studying contemporary African art, specifically the reception and exhibition of diaspora artists in Europe versus their African counterparts. In order to understand the relationship between Africa and the Western contemporary art world, I plan on comparing two artists-- their background, art formation, environment of current work, and their context within which their work has been exhibited. The two artists, Kendell Geer and William Kentridge, reflect the dual influences of contemporary African art today, the former representing the role of diaspora artists and the latter that of African artists living in the continent. I will attend the Documenta 13 exhibit in Kassel, Germany in order to analyze the contemporary practices employed in exhibiting the works of these two artists and to examine the state of contemporary African art today within the context of its historical development.

Caroline Tatem (CC '13) working title: Arts, Identity, and Economic Crisis. Being an anthropology and visual arts major, I'm interested in the way identity is formed and altered through social and economic forces, and the way that art can aide and reveal people's perceptions of themselves and their world. I'm planning to go to Ireland and talk with people about how they see themselves before and during the economic crisis of the euro's devaluation. I want to study art produced by local artists before and during the crisis. I want to understand how their perspectives have changed and how they create meaning and goals in their lives as they adapt to new circumstances.

Ella Wagner (CC '13) working title: Women, Wars, and Genocides. I would like to explore the ways in which women have thought about, written about and experienced wars and genocides, particularly in the twentieth century. I am particularly intrigued by conflicts that have involved significant international discussion, such as the Bosnian War in 1992-1995. How have women contributed to defining the relationship between universalist discourses, especially human rights, and feminism? In what ways are French women's voices unique in this discourse, and how does French feminism fit into an international context? I plan to use historical and theoretical writing as well as the voices of women activists and international organizations to investigate these questions.

GSP SKILLS-BUILDING WORKSHOPS SPRING 2012

PRESENCE: Wednesdays, 6:00-8:00 pm Continental time (12:00-2:00 pm EST)

Paris: GSP Students and GSP Tutor

New York: On occasion, a specialist will conduct the workshop through video conferencing.

FORMAT: Students will learn skills by practicing them during the workshop through activities assigned and guided by the workshop instructor.

CONTACTS:

Jean Laponce (jal46@columbia.edu)
Fadi Dagher (fd2102@columbia.edu)

Myriam Faten Sfar (mygermin2001@yahoo.fr)
Mallika Lecoeur (ml@reidhall.com)

SCHEDULE:

February 1: "How to define a topic"

On site at Reid Hall: Myriam Faten Sfar (GSP Tutor) and Salma Kasbi (MCF in finance at Cergy-Pontoise)

As the students familiarize themselves with French scholarship (through classes at Sciences Po, bibliographical readings, etc.), they will be confronted with cultural differences in topic definition. There is no better way to understand the American approach than by comparing it to the French approach. Students will be given a subject from which they will collectively define a problematic.

February 15: "How to build a bibliography"

Remote from CU Libraries: Jean Laponce (Modern West European History & Philosophy Librarian) and Fadi Dagher (Social Sciences Reference & Collection Development Librarian)

February 29: "How to identify your archive"

On site at Reid Hall: Sonia Combe (Institut des Sciences sociales du Politique-CNRS; Université de Paris Ouest Nanterre La Défense)

This is not a presentation of a specific archive or of all possible archives, say, in Paris. This workshop shows the students how to search for an archive relevant to their work, whether in Paris, New York, or any city in Europe. It may also use a sample archive to show how to effectively navigate in one, revealing techniques and "tricks" for making one's research more efficient and effective.

March 14: "How to keep research notes"

On site at Reid Hall: Victoria de Grazia Remote from CU Libraries: Fadi Dagher, Bob Scott (Head of Electronic Text Service)

Victoria de Grazia will share how she has taken research notes during her academic career, leading to the publication of numerous successful books and articles. Fadi will follow her presentation with one on current technologies serving to make note-taking more efficient. Bob Scott will provide a theoretical overview of recommended bibliographical software.

March 28: "How to do oral history"

Remote from CU Libraries: Mary Marshall Clark (Director of the Oral History Research Office)

Clark will discuss the art, the history, the ethics, and protocols of working with human subjects.

April 11: "How to present your work"

Speakers TBA

This workshop is devoted to the skills necessary for presenting one's work in a conference: how to write a conference paper (as distinct from an article or course lecture, for example), how to deliver one's text (pronunciation, timing, *actio*), how to "powerpoint" effectively, how to handle Q/A, etc.



Student Matt Grumbach with GSP Tutor Myriam Faten Sfar


**GLOBAL SCHOLARS PROGRAM
SEMINAR
WEDNESDAY, FEBRUARY 22
6:00 PM - 8:00 PM
REID HALL, CLASSROOM 3**



AURÉLIE TARDIEU

Assistant Professor of Public Law at the University of Caen and Deputy Judge at the National Court of Asylum (CNDA) appointed by the United Nations High Commission for Refugees (UNHCR)

The aim of this meeting is to introduce you to refugee law. First, I will define “refugees” according to the Geneva Convention. (What are the criteria? What are refugees’ rights?) Secondly, I will briefly describe UNHCR’s missions. I will tell you what my job is like (the interactions, the challenging decisions) and I look forward to your questions. Thirdly, in order to prepare you for your upcoming visit of the CNDA, I will explain the procedure established in France in order to become a refugee. In closing, I will talk about a current issue: the situation of the Roma in Central and Eastern Europe.

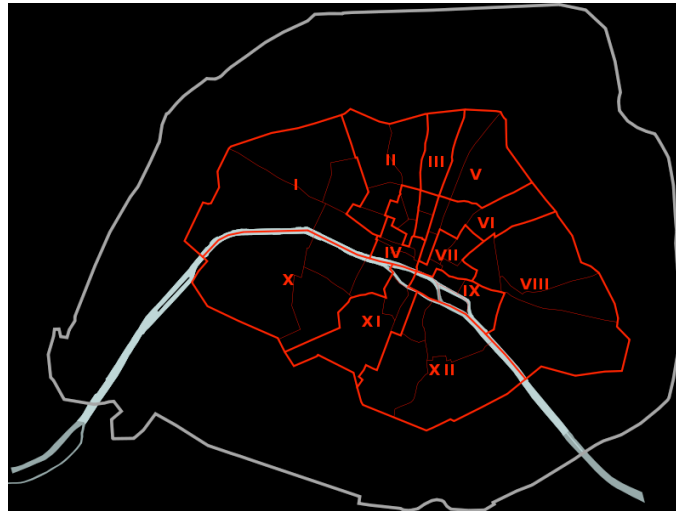
This seminar is intended to be interactive, a dialogue. Do not hesitate to bring your questions to the table and post them on 

MARK YOUR CALENDARS!

ALL STUDENTS OF THE GSP MUST ATTEND BOTH THE EVENING SEMINAR AT REID HALL ON FEBRUARY 22 AND THE AFTERNOON VISIT OF THE CNDA ON FEBRUARY 27 (in partial fulfillment of the requirements for the GSP “Supervised Research” course)

GSP ORIENTATION ACTIVITY
January 11, 2012
Visit of Paris's 14th Arrondissement
Guided by
Myriam Faten Sfar, GSP Tutor

Summary: This walking tour of the XIVth district of Paris was inspired by the theme of Inequality|Inequalities as they manifested in the nineteenth and twentieth centuries. We followed the traces of demographic shifts, urbanization, and residential segregation through our exploration of this area. We began at the chic, bourgeois neighborhood of Reid Hall, rue de Chevreuse, and after having passed by the boulevard Edgar Quinet marking the former city limits, the bars and other popular venues of *la Gaîté*, and the socially diverse neighborhoods along the rue Raymond Losserand, we ended up at the housing projects at the Porte de Vanves. Students were thus able to look beyond the stereotypical views of Paris to begin investigating its socioeconomic and cultural diversity, its various forms of community, and the reflection of these in its evolving architecture, all issues pertinent to their GSP research.



The districts of Paris before 1860 (in red) and after 1860 (in grey).



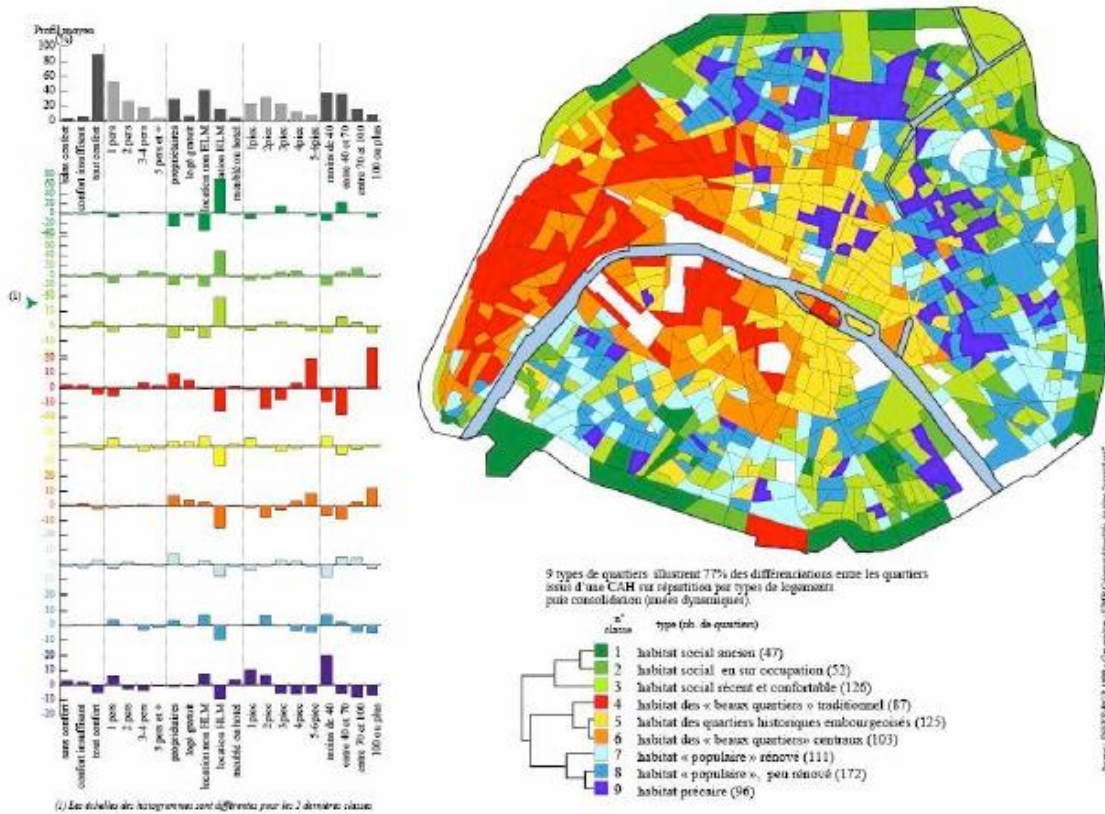
A map of the twelve districts of Paris between 1795 and 1860.



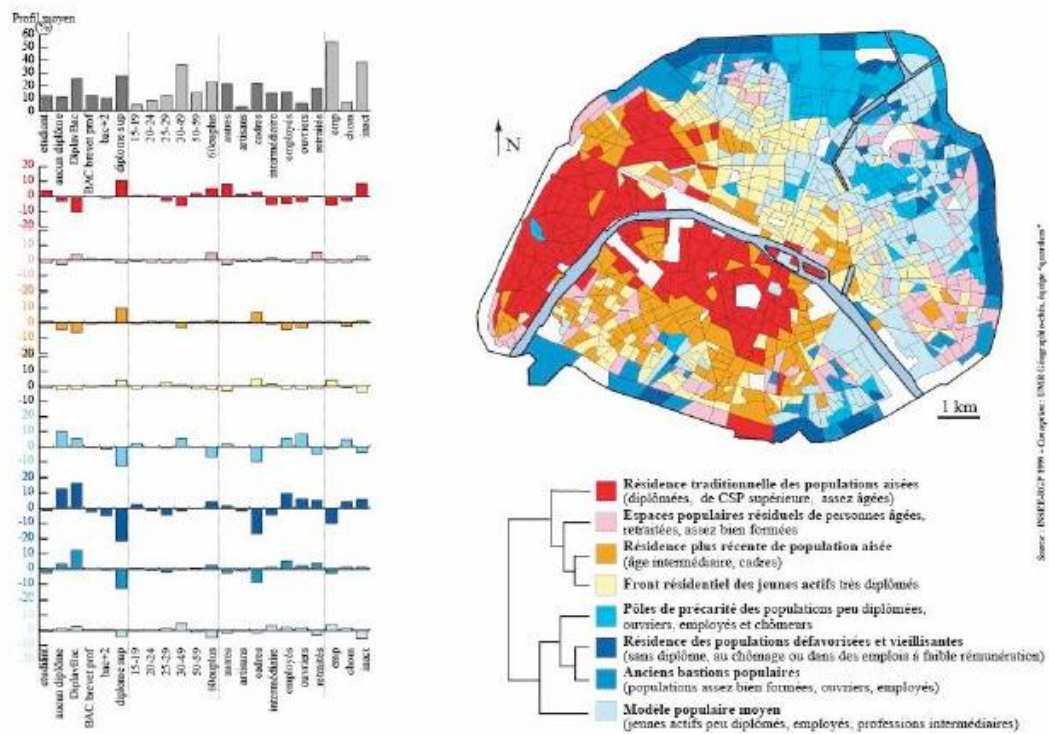
The XIVth district of Paris today with its four areas (Montparnasse, Montrouge, Montsouris and Plaisance).
 Montrouge and Montsouris did not belong to Paris until Haussman's renovation of Paris
 (between 1853 and 1870).

d. The prices of real estate in the different areas of the XIVth district of Paris (in 2011)

Area	The lowest prices	The price range	The highest prices
Didot / Porte de Vanves	5 930 € / m ²	7 456 € / m ²	9 635 € / m ²
Jean Moulin / Porte d'Orléans	6 323 € / m ²	8 104 € / m ²	10 377 € / m ²
Montparnasse / Raspail	7 232 € / m ²	10 069 € / m ²	13 465 € / m ²
Montsouris / Dareau	6 681 € / m ²	8 461 € / m ²	11 329 € / m ²
Mouton Duvernet	6 850 € / m ²	8 778 € / m ²	11 523 € / m ²
Pernety	6 453 € / m ²	8 047 € / m ²	10 309 € / m ²



A geography of the different types of housing in Paris



distribution of poor and rich habitations in Paris

GSP CO-CURRICULAR ACTIVITIES

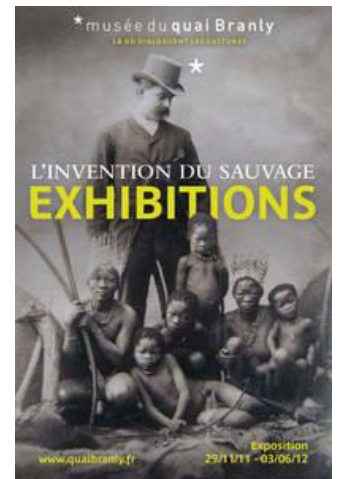
February 2: GSP Colloquium professor Victoria de Grazia brings the students to see **La France en relief, Chefs-d'oeuvre de la collection des plans-reliefs de Louis XIV à Napoléon III** at the Grand Palais.



Seize fleurons du Musée des plans-reliefs sont exceptionnellement présentés au public dans le cadre magistral du Grand Palais. Ces maquettes de villes fortifiées (Strasbourg, Cherbourg, Brest...) ont été fabriquées à des fins militaires et diplomatiques depuis le règne de Louis XIV jusqu'à la fin du XIXème siècle. Spectaculaires par leur qualité et leurs dimensions (certains s'étendent sur plus de 150 m²), les plans-reliefs racontent l'histoire de France, l'évolution des frontières, l'art de la fortification, de la cartographie ou encore la transformation de l'urbanisme et des paysages.

February 18: GSP Coordinator Mallika Lecoer accompanies students to the exhibit **“L’Invention du sauvage”** at the Quai Branly Museum.

Cette exposition met en lumière l'histoire de femmes, d'hommes et d'enfants, venus d'Afrique, d'Asie, d'Océanie ou d'Amérique, exhibés en Occident à l'occasion de numéros de cirque, de représentations de théâtre, de revues de cabaret, dans des foires, des zoos, des défilés, des villages reconstitués ou dans le cadre des expositions universelles et coloniales. Un processus qui commence au 16e siècle dans les cours royales et va croître jusqu'au milieu du 20e siècle en Europe, en Amérique et au Japon. Dans une scénographie évocatrice de l'univers du spectacle, l'exposition explore, dans une approche historique et thématique, la mise en scène de « l'Exotique » ou des « monstres » et la réception de ces spectacles populaires, scientifiques ou d'avant-garde à travers le monde.

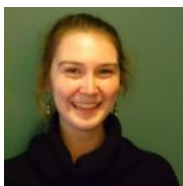


GSP Students enjoying themselves and the models at the Grand Palais



In front of the entrance to the Quai Branly Museum

GSP Student Blog



Emily Arsen

Jan 19, 2012

Public transportation offers a look into the culture and socioeconomic structure of a city. For a brief period of time, people from across the city with different lives, cultures and destinations sit together. In New York, I learned to tell which stops people would get off at depending on their appearance and the general make up of the neighborhood...



Noel Duan

Jan 20, 2012

My first impression of Paris, as I headed from the airport to the cité universitaire, was neither of crêperies on every street corner nor of majestic neoclassical architecture. Instead of taking a shuttle into the city or using mass transit, I had gotten a ride with my cousin, so I had a front seat view of the highway—and more importantly, the graffiti alongside the highway...



Isaac Santos

Jan 20, 2012

Getting off the plane at Charles de Gaulle was the final wake-up call for me: I was actually in Paris. And, although it did take me a while to figure out how to get to my new home, the simple reality of being in my *chambre* at the Cité Universitaire had a certain air of excitement to it. Since I flew from Chicago, I was extremely jet-lagged, and, given that I have no control over my body, I plunged into deep sleep...



Cassandra Nozil

Jan 20, 2012

“What are you doing today?” asked a friend.

“Not really sure.” I replied.

“You should go walking, and see the sights.”

And that, readers, is where the difference between the US and France begins...



Ella Wagner (left), Elizabeth Jacob

Jan 20, 2012

It's pretty much unavoidable—when you're traveling abroad, you're bound to visit at least a few dead guys. Paris is no exception. But while Parisian cemeteries honor the remains of countless great men of the French Republic, the Pantheon, with its gorgeous neoclassical architecture and striking dome, really takes it up a notch...

Matthew G.

Jan 20, 2012

On my first museum visit since arriving in Paris, I attended the Diane Arbus exhibition at the Jeu de Paume. It was a fitting way to begin the Global Scholars Program, an experience that entails navigating French culture through immersion while reflecting critically from a distance. With the expectation of critically traversing cultures in mind, Diane Arbus's two hundred photographs at the Jeu de Paume took on a unique significance in the Parisian setting...



Caroline Tatem

Feb 21, 2012

So this Friday I went to my first French party, which was hosted in the 16th arrondissement by a friend of a friend of a friend. When I arrived, the host and his friend kissed my friend and me on the cheek and introduced themselves. Everyone who came to the party went around the room to “faire la bise” and introduce himself or herself to the other guests...

GSP Student Blog: We See Dead People



Ella Wagner (left), Elizabeth Jacob

Jan 20, 2012

It's pretty much unavoidable—when you're traveling abroad, you're bound to visit at least a few dead guys. Paris is no exception. But while Parisian cemeteries honor the remains of countless great men of the French Republic, the Pantheon, with its gorgeous neoclassical architecture and striking dome, really takes it up a notch. Once a church honoring St. Geneviève, the patron saint of Paris, the Pantheon pays homage to memorable Frenchmen (Marie Curie is the mausoleum's lone female honoree). The list of its interred is a veritable "Who's Who" of French history: Voltaire, Rousseau, Zola, Hugo, and tens of other *grands hommes*.

Moving through the building's crypts, we naturally hoped to pay our respects to these most illustrious of French citizens. As Columbia students, the words and actions of these men have shaped our academic careers. Imagine a Contemporary Civilization course without talk of Rousseau, a European history lecture without a discussion of the French Revolution, a chemistry class without analysis of Marie Curie's theory of radioactivity. It can't be done.

But while we could have simply visited the Pantheon, passively absorbing the grandeur of it all, we couldn't help but examine the mausoleum's purpose a little more critically. Like a museum, the Pantheon's "collection" is curated. Induction into the Pantheon is perhaps the greatest honor that any French citizen can achieve, and for that reason, careful consideration goes into the selection of each honoree. Certain inductees, of course, speak for themselves. Who can deny the significance of men like Leon Gambetta and Jean Moulin in French history?

The presence of other names, however, lends interesting insight into the French historical memory. Specifically, we noted the recognition of Toussaint L'Ouverture, Louis Delgrès, and Aimé Césaire. While certainly "great" men, their backgrounds as French colonial subjects complicate their inclusion in the Pantheon. Delgrès and Césaire were born in the French Départements d'Outre Mer of Guadeloupe and Martinique, respectively, making them technically "French" — but they were also leaders in the anticolonial movements of their homelands. In his *Discours sur le colonialisme*, Césaire went so far as to compare French colonialism to Nazism. L'Ouverture, a leader of the Haitian Revolution, unfortunately did not live to see Haitian independence from France in 1804.

By inducting these champions of colonial independence into the Pantheon, France clearly recognizes the injustice of its own colonial history. At the same time, however, something seems to tarnish the goodwill of this action. To a certain degree, by commemorating these men in the Pantheon, France lays claims to them. Carved in huge letters on the building's facade are the words, "*Aux grands hommes, la patrie reconnaissante*," implying that now, after their deaths, France is a "fatherland" to men who were, on the one hand, shaped by French ideas and values and, on the other hand, decidedly opposed to its intrusions into their homelands.

Of course, issues of colonialism are always fraught with tension and uncertainty. But looking at the plaques commemorating these great leaders of decolonization movements, we couldn't help but wonder: how would *they* feel about such an honor?

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Our tour of the dead of Paris continued a few days later when we descended into the *Catacombes de Paris*, only a few métro stops away from our rooms in the 14^e arrondissement. The catacombs hold the remains of more than six million people, many of them disinterred from other overcrowded cemeteries and transferred there. After descending from the dizzying spiral staircase, we began our subterranean journey by reading about the tunnels' origins as underground stone mines. Before long, we passed into the ossuary itself. The narrow passage is lined with stacks upon stacks of human bones, topped with hundreds of skulls. Despite our initial unease of being so close to human remains, the sheer number of bones in the ossuary soon desensitized us to their presence, allowing the shock of the macabre to quickly wear off.

Perhaps those who established the catacombs as a tourist attraction were prepared for such an effect, for the maze is dotted with carvings, from classical and French sources, that comment on death and human awareness of it. Some recommend a more Stoic approach: wake up each morning with the knowledge that you could be dead by nightfall, and go to sleep each night remembering that you could be dead by morning. Christian carvings urged us to remember that it is not God who is the author of death, or that for the impious man, death is the end of hope. Such references and the sheer age of the catacombs reinforced one of our first perceptions of Paris: it is so *old*. Coming from the United States, and particularly from New York, we are not used to the constant reminders of a long, rich, and varied history that abound in Europe.

We decided to adopt a line from the Roman poet Horace as our unofficial motto for our experience this semester. "*Omnem crede diem tibi diluxisse supremum*," he wrote. "*Vis chaque jour comme si c'était le dernier*." "Live each day as if it were your last."

Cité internationale universitaire de Paris

Résidence Lucien Paye

45 B, boulevard Jourdan, 75014 Paris

The Global Scholars Program has reserved single rooms at the Résidence Lucien Paye, the Africa house of the Cité internationale universitaire de Paris (CIUP). Each private room is furnished with a single bed, closet, desk, storage space, and high-speed internet access. The residence has kitchen access on each floor and general meeting rooms such as a reading room, a computer room, and a game room.

The “Cité U” houses over 5,000 French and international students and scholars in 40 residence halls situated on a unique landscaped park and located about 30 minutes from Reid Hall by public transportation. CIUP has a vibrant, diverse community and hosts over 800 events ranging from concerts to exhibitions to readings. There is also a wide range of athletic fields for residents to use including a pool, tennis courts, soccer fields, and rooms for dancing and fencing.



The Lucien Paye Foundation opened its doors in 1951 and at that time was called The Overseas French Territories House, as its mission was to house students from France’s overseas territories. After many former colonies gained their independence, the residence was used to house primarily students from sub-Saharan African countries. In 1972, the House was renamed in honour of Lucien Paye, a university professor who was Minister of Education in 1961 and had served in the upper echelons of the French administration in Senegal, where he played an important role in developing African universities.

This building was designed in a decidedly African style by three architects: Jean Vernon and Bruno Philippe, who went on to design Morocco House and Lebanon House, and Albert Laprade, the architect who designed the museum of arts of Africa and Oceania in Paris, and who 20 years earlier had created the Rosa Abreu de Grancher Foundation. The work of several artists also went into the building. Pierre Meauzé sculpted the pillars at the entrance, Anna Quinquaud made the bas-reliefs that decorate the front of the building and Roger Bézombes created the enormous tapestries in the reception hall, woven in the Aubusson ateliers.



GSP PICTURE GALLERY

