

## Political science 333: Advanced Topics in Global Politics: “Global Cities”

3 units

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**Description:** Modernity has provided an optimistic guide to urban living, suggesting that shared spaces can preserve public and private boundaries able to reconcile instrumentalism with romanticism, that cosmopolitanism can be a basis for citizenship in which differences are successfully mediated, and that human conflicts can be regulated in the interest of shared experience. Modernity’s contemporary critics, however, have suggested another side of the city: one ravaged by a failed cosmopolitanism, a surplus of governance rather than liberty, and a violation of boundaries that privilege the private over the public experience of urban space and that efface identities through flows of workers and transnational elites. This course will treat Paris as a text for investigating some of the tensions between a modernist and post-modernist experience of the global city. Utilizing both readings about urban space and experience, and empirical investigations of Paris, this course will frame the central questions that global cities and their citizens now face. Thus, rather than treat Paris as a city unto itself, it will examine Paris as a site of contested meanings, diverse flows of people, competing orders of governance: as a city of the globe.

**Detailed Course Description:** classroom discussion and urban investigation. This course will proceed philosophically, culturally, and empirically. Philosophically, we will read about cities and their modern meanings, drawing upon classical modernist literatures and the contemporary literatures of postmodern globalization. The class will also explore the modern city through culture, primarily architecture, music and street art.

Philosophical and cultural explorations will be organized around 4 main themes which will provide the basis for urban exploration in Paris. These themes are

- public spaces and the cultivation of citizenship,
- cultural migrancy and the distinction of social difference,
- social performances: music, art and the streets
- public order and governance in and beyond the law.

### **Student Learning Outcomes:**

#### General

1. Demonstrate awareness of student’s own cultural values and biases and how these impact your ability to work with others.
2. Demonstrate knowledge of diversity with a focus on the populations within Paris.
3. Demonstrate an increased capacity to analyze issues with appreciation for disparate viewpoints.

#### Specific

1. Define, describe, interpret and apply the concepts of modernity, postmodernity.
2. Develop and refine observational techniques and analyze empirical data taken within the city.
3. Identify sites of cultural contestation, the production of social hierarchy, and public and private spaces.

Written work will include a daily journal with assigned issues to explore. All journal entries/papers are due on the dates assigned. These will be posted for electronic access for the rest of the class so consider that you are writing both for your professor and your fellow students. Each assignment should be submitted to [hiller@hawaii.edu](mailto:hiller@hawaii.edu) (as a backup) and to the journal site. Additional writings in the journal are at the student's discretion; they may be submitted as extra credit.

### **Further discussion of Goals and Assessment**

*Advanced topics in Global Politics: "Global Cities"* intertwines concept-building readings with experiential learning exercises and related writing assignments. Each class provides an opportunity to reflect further on experiential exercises in the streets and museums of Paris, as well as the writing assignments that are used as initial summations and reflections of the experience of the city. Through this format, the course is driven by student observation, and the city becomes a text for study and further reflection. Students are expected to move beyond the "tourist gaze" so common to travel, but to see and experience the city as social thinkers, and particularly French social thinkers as they link their readings to their observations in their writing and their discussion in class.

This combination of reading, writing, observation, and discussion facilitates the student learning outcomes. The seemingly "natural" ways that students experience Paris are often filtered through cultural expectations, guide books, films and other narratives that have attracted them to France in the first place. Building awareness of these first assumptions is one of the tasks of the experiential aspects of the course, primarily through the appreciation of critical concepts, but also through a study of the tourist's gaze which is designed to build self-consciousness into the experience of living in Paris. In these manners, the course is able to bring an awareness to students of their own cultural values and biases at the same time that it asks students to build new perspectives, particularly those that relate to concepts of postmodernity, many of which originate in French thought.

Assumptions of who is French are also challenged in this course because of its insistence on the study of difference: social, ethnic, gender, and economic difference, particularly. Experiential assignments ask students to study these differences, to learn the spatial segregation of differences, and to reflect on how they move and act within these different spaces. Experiential assignments and the writing associated with them are designed to build awareness on the

part of students regarding how they observe others as well as themselves. This also has the value of appreciating the ways in which global cities are comprised of differing grids of meaning and different viewpoints, while teaching students how to observe and make empirically valid interpretations of what they see.

Finally, by experiential assignments that study the production and physical distribution of social hierarchy and social capital, this course builds techniques that students can use to appreciate disparate viewpoints. The idea that Paris is a singular city is dissolved in this course, along with the idea that there are singular answers to the questions that experiential tasks are designed to ask. This resonates with many of the French social theory underpinning the course, and it also facilitates student monitoring.

Student monitoring by the instructor is primarily done in two ways. First, written assignments are posted online prior to class and comments written to the students. Reading comprehension can be gauged in this manner, but so too can observations and techniques of interpreting observations be observed, engaged, and perhaps refocused. Second, classroom discussions will provide an opportunity for peers to also engage and refine the findings collected by the class.

Written Assignments will be assessed based on the following rubric:

*Below Expectation:*

- written assignment is not completed or not completed on time
- written assignment does not engage with the readings in any substantial fashion, or fails to identify the central concepts in the readings
- written assignment does not attempt to differentiate observations from interpretations.

*Meets Expectation:*

- written assignment identifies the key concepts in the readings and deploys them in the analysis
- written assignment differentiates observations from interpretations
- interpretations are linked to the key concepts in the readings

*Exceeds expectation:*

- written assignment identifies key concepts and compares them to those from other readings in the course
- interpretations are made with awareness of the limitations of their validity
- and alternative interpretations are also made

Evaluation: Grades will be based upon short papers (80%), class participation (20%).

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**Assignment One:** Find two monuments in Paris. Spend at least an hour at each during which time you interpret the monument in its setting and observe the interaction that people have with each. Write **three pages** and send to [hillier@hawaii.edu](mailto:hillier@hawaii.edu) in response to the following set of questions: *Explore how tourists/visitors engage and 'consume' each monument and address what this might tell us about the experience of 'liberty' and 'citizenship.'* How do visitors navigate the areas surrounding the monuments? How do they read the inscriptions on each? If they photograph them how do they do so? In which ways do they position themselves against the monument in these photos and what does this tell us about the expectation of future memories? How do people photograph the inscriptions? What do you think people are learning about the monument in these visits and how might that inform their appreciation for Paris, for France, and for abstract ideas such as liberty, war, alliance and pride of citizenship?"

## Class 2

**THEME: Public spaces and the cultivation of citizenship.**

Readings:

- Murray Edelman, *From Art to Politics*, "[Architecture, Spaces, and Social Order](#)"
- Arjun Appadurai, *Modernity at Large*, "[The Production of Locality](#)".
- David Harvey, *Paris, Capital of Modernity*, "[Modernity as Break](#)", [The Myths of Modernity: Balzac's Paris](#)", "[The Organization of Space Relations](#)"
- Kristin Ross, [May '68 and its Afterlives](#), 1-64

**Assignment Two:** Write **Three pages** about the organization of the city that you can observe today. Consider the ways that public and private spaces are demarcated, government and non-government buildings. Choose one building and write about the ways in which that building informs you about who you are in this city.

## Class 3

**THEME: Public Spaces and the Cultivation of Global Citizenship**

Readings:

- Saskia Sassen, [The Global City](#), Chs. 1, 2, 3, 9, 10

**Assignment Three:** Choose one busy street near a financial area and one quieter street in another area. Walk the street and pay attention to what you can identify as nationally French, and what appears to be marked as foreign. Write about how nationality is presented in these areas.

## Class 4

**THEME: Food, French Identity and the Trouble with America**

Reading:

- José Bové and François Dufour, [The World Is Not for Sale](#), Selections.

- Pierre Bourdieu, [\*Distinction\*](#), pp 169-200.

**Assignment Four:** What is the public face of food and of dining in Paris? How do restaurants present themselves? How does McDonalds present itself? How do Parisians shop for food? Observe a market of any kind for an hour. Write your interpretation of the meaning of food for these shoppers from these observations. **Three Pages.**

## Class 5

### THEME: More trouble with America

Readings:

- Richard Kuisel, [\*Seducing the French: The Dilemma of Americanization\*](#), Ch. 1, 5, 7, 9
- [“French Voters Fear Globalization”](#)

**Assignment Five:** In what ways do you find resonances of American culture around you in Paris? Write about how you understand these resonances. **Three Pages.**

## Class 6

### THEME: Cultural migrancy and the distinction of social difference

Reading:

- Pierre Bourdieu, *Distinction*, [“The Sense of Distinction”](#)
- [Camembert](#)

**Assignment Six:** Find two stores, one that appears to you to be where wealthy and powerful Parisians shop, and another where the less wealthy shop. Observe how people present themselves, shop, and operate within a “sense of distinction” and write three pages about this. **Three pages.**

## Class 7

### THEME: Cultural migrancy and the distinction of social difference

Readings:

- Clifford Rosenberg, [\*Policing Paris: The Origins of Modern Immigration Control between the Wars\*](#), Chs. 4,5,7
- Peter Carrier, [“National Reconciliation? Mitterand, Chirac and the Commemorations of Vichy 1992-1995”](#)
- Nancy Green, [“Immigrant Jews in Paris, London and New York”](#)
- *The Suffering of the Immigrant*
- Jugé and Perez, [“The Modern Colonial Politics of Citizenship and Whiteness in France”](#)

**Assignment Seven:** Observe two ethnically diverse neighborhoods and one wealthy and one less than wealthy neighborhood. Write about how ethnic and class neighborhoods distinguish themselves. **Three Pages**

## Class 8

**THEME: Jazz, street music, and social harmonics**

Readings:

- Jeffrey Jackson, [\*Making Jazz French\*](#), Chs. 1-4
- Ake, "[Negotiating National Identity Among American Jazz Musicians in Paris](#)"
- Valérie Orlando, "[From Rap to Rai in the Mixing Bowl: Beur Hip-Hop Culture and Banlieu Cinema in Urban France](#)"

**Assignment Eight:** Music is shared across boundaries of cities, countries, and language quite easily. In what ways is music “sutured” to place in Paris? How is music performed and consumed on the street? **Three Pages**

## Class 9

**THEME: Memory and the City**

Visit the *Louvre* and one other museum

- Edmund White, [\*The flaneur\*](#)
- McClellan, "[The Musee du Louvre as Revolutionary Metaphor during the Terror](#)"
- McClellan, "[The Politics and Aesthetics of Display: Museums in Paris 1750-1800](#)"

**Assignment Nine:** Write about the ways that memories are archived in ways that reinforce national identities and constrain the political possibilities of history in these museums. Choose several exhibits to analyze. **Three Pages**

## Class 10

**THEME: Public order and governance in and beyond the law**

Readings:

- Nadia Kiwan, "[Equal opportunities and republican revival: post-migrant politics in contemporary France \(2002–2005\)](#)"
- N.M. Thomas, "[On Headscarves and Heterogeneity: Reflections on the French Foulard Affair](#)"
- Dominique Maillard, "[The Muslims in France and the French Model of Integration](#)"
- Kristin Ross, *May '68 and its Afterlives*, Ch. 4 "[Consensus and its Undoing](#)"

**Assignment Ten:** Consider the following questions and write about several. How do religious symbols mark public spaces? What are ways of interpreting the meaning of recent policy against religious symbols in public institutions for issues of modernity and urban living? How do museums present the non-Christian religious world and its practices in French life? In what ways do French policies designed to restrict inappropriate displays of religion in public spaces open other spaces for inhabitation? **Three Pages**

### **Class 11**

#### **THEME: Cinematic Imagination and the City**

Readings:

- Dominique Bluher, "[Hip Hop Cinema in France](#)"
- Film, *An American in Paris*
- Film, *Paris, Je t'aime*