

Victor Hugo's Paris
J-Term course in Paris, France, 2019 (ISHU 3720)
BIS Program, School of Continuing and Professional Studies
December 28, 2018-January 10, 2019
Syllabus DRAFT

NB: Details may change because of specialists' availability, site openings, weather or text availability.

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Important Contact Info

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"To study in Paris is to be born in Paris!"
« Étudier à Paris, c'est être né à Paris! »
— Victor Hugo, *Les Misérables* I, 3, ii

"Whoever contemplates the depths of Paris is seized with vertigo.
Nothing is more fantastic, nothing is more tragic, nothing is more superb."
« Qui regarde au fond de Paris a le vertige.
Rien de plus fantasque, rien de plus tragique, rien de plus superbe. »
— Victor Hugo, Introduction to *Paris-Guide*, Part III, 1867

"To stray is human; to saunter is Parisian."
« Errer est humain, flâner est parisien. »
— Victor Hugo, *Les Misérables* III, 4, i

Note: To get Hugo's joke, you need to understand the French pun. "Errer" means both "to err" and "to stray, or get lost" and "errer est humain" is as familiar as our "to err is human."

Course Description:

One might argue, as slate.fr has, that Victor Hugo *is* Paris. A great Romantic poet and world-renowned novelist and social-justice fighter, Victor Hugo dominated nineteenth-century Paris. Students taking this BIS-affiliated J-Term course, "Victor Hugo's Paris" will explore the City of Lights from literary, historical, artistic, biographical and cultural perspectives. Even as you consider the impact Hugo and Paris had on each other, you will analyze how both Paris and Hugo's ideas are affecting you.

Hugo's imprint is all over Paris. With *Notre-Dame de Paris*, for example, he saved the cathedral when his story's popularity galvanized a crusade to restore it. *Les Misérables* is a tribute to Paris. Hugo was a senator and member of the Académie Française and several artistic commissions. The street he lived on was renamed "Avenue Victor Hugo" to celebrate his 79th birthday. The Pantheon was deconsecrated for his funeral, which two million people attended. Readings will connect Hugo's ideas to sites we will visit.

At least a half-dozen renowned French Hugo scholars will share their expertise and discuss ideas with you, including the [Victor Hugo Museum](#) Director, Gérard Audinet, Hugo biographer and CNRS faculty member [Jean-Marc Hovasse](#), Sorbonne professor [Florence Naugrette](#), Hugo manuscript specialist Michèle Bertaux, [Bibliothèque nationale de France](#) manuscript curator Thomas Cazentre, and Hugo experts [Gérard Pouchain](#) and [Arnaud Laster](#). Students will also visit the scene of the greatest tragedy in Hugo's life and meet [Marie-Jean Mazurier](#), director of the Musée Victor Hugo - Maison Vacquerie in Villequier.

NOTE: Daily site visits and scheduled speakers do not appear in this publicly-accessible version of the syllabus. A list of planned sites appears below.

Our goals: What you can expect to learn in this course that will remain with you:

- You will know . . .
 - how Victor Hugo influenced Parisian (and, more broadly, French) culture and history—and how he was influenced by it
 - historically and culturally important locations in central Paris and how to navigate the city
 - more about how literature and history of another country can bring you new insights and values
 - what a half-dozen French Hugo scholars think about various aspects of Hugo's life and work
- You will be able to . . .
 - pursue and explore your ideas while reading Hugo's and visiting relevant sites, whether with the class or on your own
 - develop your ability to articulate well your interpretations by enhancing your skills in these areas, for example:
 - clearly noting the evidence on which you base your analyses
 - listening to and reading others' interpretations *first* for understanding, and afterwards for comparison and contrast
 - analyzing and summarizing others' interpretations
 - changing your mind when you discover compelling reasons to do so
 - relate personally to literary texts and unfamiliar places and cultural experiences
 - push your thinking further by, for instance, . . .
 - asking probing questions
 - taking intellectual risks in front of others
 - looking critically and respectfully at your own and others' understanding and interpretations
 - formulating and testing hypotheses about texts and places
- You will make connections between Victor Hugo's life, his writings, and your experiences with and reactions to French literature, culture and history
- You will practice and improve being aware of your thoughts and reactions to experiences, including those of reading, exploring, seeing new places, connecting ideas, listening to different opinions (including those of French Hugo scholars), and so on
- You will find value in
 - exploring and developing your sense of adventure
 - asking good questions
 - hearing, seriously considering, and reflecting on others' ideas about life, art, and history

- sharing your ideas about literature and history and connecting with others' ideas, including Victor Hugo's
- interpreting literature

Assignments: How you will demonstrate your learning and progress:

In this course focused on discussion (with occasional informational lecturing), evaluation of your accomplishments will depend on the following work, which is designed to help you accomplish the course goals and recognize your progress:

- Preparing required reading and viewing, as you will demonstrate through discussions and writing (a large part of the course, as you see below)
- Contributing to **discussions** both in our "classroom" and on our site visits (30%)
- Writing regular online Forum **blog posts** to develop and demonstrate your critical-thinking skills (25%). You will expand your in-person discussions by writing about your experiences in conversation with your colleagues. Here are some details:
 - You will write four (4) 1-1.5-page (250-300-word) blog posts about your experiences with Paris and Hugo's ideas, including reactions to our readings and to sites you visit. The first one will focus on your *flâneur* experiences (see Days 1-2). You are welcome to choose the topics of the other three, as long as you write two blog posts the first week and two the second by the Monday and Thursday evening due dates.
 - NOTE: The due dates in the syllabus are final due dates—I encourage you to write and post your mini-essay any time it's convenient for you ahead of the deadline whenever possible (especially the post due the last day of class!).
 - Read your colleagues' blog posts, since all blog posts—together with Hugo's writing and drawing, our conversations, and our guest speakers' contributions—will form the basis of your final portfolio (see below).
- Building our knowledge and understanding by exploring something in or about Paris that you didn't know before and sharing your results with colleagues via our Collab Wiki (10%)
 - You will write two (2) half-page-to-full-page (150-250-word) **informational posts** about topics you don't know very much or anything about, topics / sites / ideas / people you meet through readings, site visits, lectures from Hugo scholars—just about any experience related to our course.
 - Post these in the Collab Wiki by the Wednesday due dates in our syllabus. **IMPORTANT:** To make your efforts to expand your knowledge most beneficial to all, title your post with the topic, followed by your name, e.g., Philippe-Auguste, by Marva (see the sample in the Wiki). That way, we can quickly see the topics, and can get credit for your work.
 - Grading criteria: Excellent posts will include these elements: the reason(s) you are interested in this topic; detailed information organized and summarized (and of course not copied from the source where you found it); relevance of the topic to Paris and/or Victor Hugo; the source of your information, including at least one source aside from Wikipedia
- Introducing colleagues to either ONE course reading *or* ONE optional site you visited by giving a 5-minute introduction and critical appreciation and leading a brief discussion about it (10%)
 - For readings, we will schedule your presentation during class as close to the reading assignment as possible. We will enjoy all the presentations about sites during class on Thursday, January 10.
 - Choose a site from the list provided, or confirm your site with Marva before using it for this **presentation**.

- Analyzing in a final **portfolio** (25%) what you learned about Victor Hugo and yourself. With this overarching, final course assignment, you have the opportunity to analyze and present your evolving thinking about what you learned about Victor Hugo, Paris and yourself, including Hugo's contributions to French/world literature and history (including Paris), Hugo's relevance in the world today, and connections between your and his ideas and thoughts about Paris. I recommend that you proceed in this way:
 - First select and analyze texts, artwork and ideas that have been key in helping you define through this course the impact both Hugo and Paris have had on you. Because your portfolio is meant to be consciously selective, choose 5-6 pages (about 1,300-1,500 words) of texts and ideas that helped you think deeply about Hugo, Paris and yourself. Include at least one piece of Hugo's artwork, too, as additional pages. Include texts that come from all these sources: your writing; your colleagues' writing; Victor Hugo's writing and drawing; our guest speakers' presentations and conversations.
 - Identify the source of each passage, idea or art piece at the beginning of it.
 - You may also include writing by others, if you like.
 - Then write a reflective essay (5-6 pages, about 1,300-1,500 words) explaining what this collection means to you as a whole and how Paris and Hugo's work have affected you. (Another way to think about it: How as your thinking changed as a result of your work and experiences in the course?)
 - Your reflective essay needs to be at least as long as your collection of texts and ideas.
 - Your portfolio is due through the Collab Dropbox between January 10 and January 14 at 11:59 pm

Important & Useful Notes About Hugo's Life:

- Victor Hugo was born on February 26, 1802, so you can easily calculate his age by subtracting his birth year from event dates.
- Consult regularly the timeline of Hugo's life and residences to orient yourself

Reading and Viewing Materials:

- You are not required to purchase any texts for this course. All required readings, videos and images will be available via our course Collab site. Optional materials help you pursue your particular interests and broaden your knowledge and understanding.
- **Bring to Paris a laptop computer or tablet** through which you can daily access the site. Much of the material will be posted well before the departure date, and **you are encouraged to get a healthy head start on the reading before the course begins.**
- **Download all course readings into a hard-drive file or USB key (or print them out and make a course packet) before you leave for Paris.** That way, you will have them in case of slow or unavailable internet access—which is likely to occur at times.
- **For navigating Around Paris:**
 - I recommend that you purchase a decent guidebook (for instance, the *DK Eyewitness* guides or *Rick Steves Paris*, each about \$15). You will also find it helpful to purchase a "Petit Plan de Paris par arrondissement" once you arrive (4-5 euros), as it gives you a complete set of detailed maps organized by the neighborhoods, or *arrondissements*.
 - A downloadable Paris map application would be helpful for those with smartphones (a number of apps are available to be used with devices offline).
 - Make sure to spend some time prior to your arrival in France perusing a map of the city and its metro/bus system (the RATP), which you can find at

<https://www.ratp.fr/en/visite-paris/english/visiting-paris-and-its-surrounding-areas>.
The RATP will offer you routes in Paris when you put in your origin (“De”[From]) and destination (“À” [To]) addresses at this site: <https://www.ratp.fr/itineraires>.

Optional, Recommended Readings:

- *The Last Day of a Condemned Man*, a brief novella in which Hugo makes his case against the death penalty with a compellingly modern text that takes us inside the mind of a convicted murderer facing the guillotine
- *Notre-Dame de Paris*, famously in English as *The Hunchback of Notre-Dame*
- *Les Misérables*. I recommend Christine Donougher’s translation (Penguin Books, 2013).
- *Victor Hugo, a Biography*, by Graham Robb (New York: Norton, 1997). Suggested with this caveat: The only comprehensive biography in English and generally well-documented, Robb’s work sometimes suffers from his over-reliance on myths about Hugo, particularly on those that most easily provoke Robb’s ironic disdain for the author.

IMPORTANT Notes on the course:

- Class meetings and site visits will be interactive, and depend significantly on your questions and insights from what you prepare for each day and from your life experiences.
- To make the course work for everyone, you need to carefully read and/or view the materials assigned for each day. Note and bring to the group your thoughts, insights, and questions. If you read any materials before coming to Paris, review them before the relevant classes.
- Read as much of the first days’ assignments as you can **before** you arrive in Paris. There is a fair amount of reading, and you may find yourself fatigued by jet lag during the first few days.
- Readings: Thanks in many cases to the generosity of Robert F. (Bob) Cook, many of Hugo’s text are available to you in English. You will also find Hugo’s original French texts in Collab Resources, under Reading, Viewing, Listening—Materials. The poetry documents include the French version after the English translation within the same document. For longer texts, the French version is included as a separate document.
- Most class days will begin with an hour-long class session that will include, depending on the day, debriefings of the previous day’s work, discussion of the assigned reading or viewing, explanations and/or introductions to sites by the teacher or by a guest expert. During the last class, we will have a number of student presentations and discussions.
- Contact hours over the 13 course days will exceed the 42 in-class contact hours of a standard semester-long three-credit-hour course.
- Although we will follow Hugo’s life chronologically as much as possible, the availability of Hugo specialist speakers and open days of the sites must take precedence. Consult the timeline of Hugo’s life as much as necessary to keep the chronology clear for yourself.
- Mostly you will be having many meals on your own. If you like, you can save money by preparing meals in your kitchenette (a Casino supermarket is within a five-minute walk from the hotel).
- We will have several group meals, and you will have the opportunity to meet in small groups with me, Marva (costs for these are included in the program fee).
- Required site visits and museum entry fees are covered under the program fee unless specified. Optional site fees are *not* covered.

Sites Included (Among Others)

- Place de la Bastille <https://en.parisinfo.com/transport/90952/Place-de-la-Bastille>;
https://en.wikipedia.org/wiki/Place_de_la_Bastille
- Père-Lachaise cemetery, where Hugo's Napoleonic-general father, Léopold Hugo, and his son Charles Hugo are buried (also playwright Molière; Sarah Bernhardt, who acted in several of Hugo's plays; Frédéric Chopin, who played piano at the Hugos' *salon*; realist novelist Honoré de Balzac, Hugo's contemporary; playwright Oscar Wilde; and Jim Morrison, whose grave Americans seem to like to visit) <https://en.parisinfo.com/paris-museum-monument/71470/Cimetiere-du-Pere-Lachaise>;
https://en.wikipedia.org/wiki/P%C3%A8re_Lachaise_Cemetery
- Conciergerie <http://www.paris-conciergerie.fr/en/>; <https://en.parisinfo.com/paris-museum-monument/71073/Conciergerie>
- Palais de Justice <http://en.parisinfo.com/paris-museum-monument/71320/Palais-de-justice>
- Sainte-Chapelle <http://www.sainte-chapelle.fr/en/>; <https://en.wikipedia.org/wiki/Sainte-Chapelle>
- Notre-Dame de Paris Cathedral <http://www.notredamedeparis.fr/en/>
- Place de Grève (at the Hôtel de Ville) https://en.wikipedia.org/wiki/Place_de_l%27H%C3%B4tel-de-Ville_-_Esplanade_de_la_Lib%C3%A9ration#The_Place_de_Gr%C3%A8ve
- Tour Saint-Jacques (Saint-Jacques-de-la-Boucherie) https://en.wikipedia.org/wiki/Saint-Jacques_Tower
- Jardin du Luxembourg, which Hugo regularly frequented and where, in *Les Misérables*, he placed both Marius and Cosette's falling in love and a sadly ironic scene with Gavroche's small, nameless brothers <https://en.parisinfo.com/paris-museum-monument/71393/Jardin-du-Luxembourg>; https://en.wikipedia.org/wiki/Jardin_du_Luxembourg
- Panthéon, which was deconsecrated in order to entomb Victor Hugo in the former Sainte-Geneviève Catholic Church (near the Jardin du Luxembourg); visit Hugo's tomb <http://www.pantheonparis.com/>; <https://en.wikipedia.org/wiki/Panth%C3%A9on>
- Maison de Victor Hugo, Place des Vosges (during Hugo's time there called the "Place Royale"): The apartment in which the Hugo family lived from 1830-48 and now the national Hugo museum in Paris, including the Chinese Lounge, which Victor Hugo designed for Juliette Drouet while they lived in St. Peter Port, Guernsey <http://maisonsvictorhugo.paris.fr/en/museum-collections/place-des-vosges-apartment-visit>;
https://en.wikipedia.org/wiki/Maison_de_Victor_Hugo
- French National Library / Bibliothèque nationale de France, 58 rue de Richelieu http://www.bnf.fr/en/tools/a.welcome_to_the_bnf.html;
https://en.wikipedia.org/wiki/Biblioth%C3%A8que_nationale_de_France
- Vendôme Column, one of the monuments that Hugo defended in "A Declaration of War on the Vandals!" (1832) <https://www.parisinfo.com/musee-monument-paris/71229/Colonne-Vendome>; https://en.wikipedia.org/wiki/Place_Vend%C3%B4me
- Église Saint Paul-Saint Louis, where Hugo's daughter Léopoldine (and the fictional Marius and Cosette of *Les Misérables*) were married <https://en.wikipedia.org/wiki/Saint-Paul-Saint-Louis>
- Arc de Triomphe, where Hugo's body lay in state while between one and two million people honored him (and where Victor Hugo's Napoleonic general father's name is *not* engraved) <http://www.paris-arc-de-triomphe.fr/en/>; <http://www.arcdetriompheparis.com/>;
- Musée Rodin & Hugo sculptures: <http://www.musee-rodin.fr/en/collections/sculptures/monument-victor-hugo>

Day by Day
Readings, Assignments and Activities

Fri., 12/28 (day 0) ARRIVE in Paris, settle into the hotel and begin to meet Paris (Flights arriving on 12/28 will have left the U.S. on Thursday, 12/27)

Read in preparation:

- “Flânerie”: Wikipedia overview excerpts
- “Solo in Paris” by Stephanie Rosenbloom, *New York Times*, May 2, 2014: <https://www.nytimes.com/2014/05/04/travel/solo-in-paris.html>. An essay on the art of “flânerie,” the uniquely Parisian habit of strolling, sauntering or wandering with no particular purpose in mind, gathering experiences as you go. (I would argue with the author’s exhortation not to wear sneakers in Paris—a glance at people’s feet there will show that comfortable footwear is popular in Paris these days, as several Parisian women friends have confirmed.)
- Optional, for fun: “Hermès: La Flânerie” 30-second video connected to their 2015 pop-up exhibit on *flânerie*: <https://vimeo.com/120808982> (exhibit described in this *New York Times* article: <https://www.nytimes.com/2015/10/04/fashion/the-flaneur-discovers-paris-a-step-at-a-time.html>)

Get settled in the hotel

1:00 PM Brief meeting with Marva in the hotel lobby followed by a walking tour of the neighborhood for those who have arrived and are up for. We’ll also likely stop for a sandwich/pastry as we walk around.

For those of you arriving after 1:00: check in and take a rest. We’ll likely be back from our walk between 2:30 and 3:00.

5 PM Quick check-in in the lobby to make sure everyone has arrived.

Sat., 12/29 (day 1) Victor Hugo’s Life and Works—in Paris and Beyond

Meet in the hotel meeting room at 1:00 pm.

Read in preparation:

- Three biographical excerpts from Marva Barnett, from *Victor Hugo on Things That Matter* (New Haven: Yale Univ. Press, 2009):
 - Introduction to Victor Hugo’s life and ideas, by: pp. 1-21 ((Note: The Word document has English translations of French quotes. You will also find in Collab Resources the pdf for the Introduction because it includes a couple of Hugo’s drawings):
 - “Victor Hugo in Private Life,” pp. 23-36
 - “Victor Hugo in Public Life,” pp. 271-79.
 - Note: For simplicity’s sake, I have left Hugo’s titles in French and created for you a list of most of Hugo’s works with English translations of the titles and publication dates.
- Chronology of Victor Hugo’s life and works. **What particularly strikes you, or resonates with you? What questions do you have? Bring these ideas to class today and in the future.**
- For a sense of Hugo’s historical and literary importance: pp. 166-170, 2nd full paragraph (ending “made them recognizable”) from “Victor Hugo,” by Timothy Raser, from *Nineteenth-Century French Fiction Writers: Romanticism and Realism, 1800-1860* (1992 volume). Optional and recommended for those interested in Hugo’s literary production: pp. 170-92.
- **Note: Yes, you will read some of the same information about Hugo in these different sources, but the complexity of his life and literary production make such various takes helpful.**

- For reference: Brief overview of Hugo’s life on the Maison de Victor Hugo website: <http://www.maisonsvictorhugo.paris.fr/en/victor-hugo/victor-hugos-biography>
- For reference: List of most of Victor Hugo’s works with original French titles and common English translations

Sites:

After introducing Victor Hugo’s works, **Hugo specialist Arnaud Laster** will lead us on a **walking tour of Hugo in Paris**. Arnaud has written and edited several books on Hugo’s work and is President of the Society of the Friends of Victor Hugo

Sun., 12/30 (day 2) Meeting Paris through serendipity and observation

Independent activity:

Inspired by your reading and what you already know of Victor Hugo as someone who spent hours walking around Paris and letting the city act upon him, spend at least one hour in Paris as a *flâneur/flâneuse*. Be sure to note by recording, writing or remembering, whatever works best for you, what you see and how you react—for your first blog post.

DUE by Monday at 10 pm: Blog post, a brief personal essay about your experiences as a flâneur. You might consider these questions in drafting your essay:

- What did it feel like to wander or stroll with no particular purpose except to observe and experience?
- What did you see, hear, smell, taste, find?
- What surprised you? What did not?

Possible directions that should prove interesting:

- along the Seine, including the Île de la Cité and the Île St-Louis
- in the Marais, which includes the Jewish quarter and one of the

Pedestrian areas: Many areas are set aside for only pedestrians and non-powered vehicles (e.g., bicycles, scooters) either at all times or on Sunday afternoons. This site is in French but gives the names of locations of pedestrian areas in a list that you can follow: <https://www.parisinfo.com/decouvrir-paris/guides-thematiques/paris-plein-air/balades-a-l-air-libre/les-quartiers-pietons>.

Read as many of assigned texts in preparation for the upcoming week as possible so as to reduce the workload during the week.

Monday, 12/31 (day 3) Are laws always just or right? What about the death penalty? Of deep concern to Victor Hugo

Beginning today, we will normally meet in the hotel conference room at 9:00 am (after breakfast) and spend about a hour discussing the readings you have prepared for that day, as well as your previous experiences, insights and questions before heading off for our site visit(s) (typically around 10:00 am).

Read in preparation:

- « Rights and the Law » (“Le Droit et la loi”), excerpts, from Hugo’s collection of speeches and other public documents, *Deeds and Words (Actes et paroles)*
- Conciergerie, Hugo and the Death Penalty—An Introduction
- “Pour Charles Hugo”: Hugo’s speech in defense of his son Charles Hugo during his trial for writing about the death penalty (June 11, 1851)
- Excerpt, *The Last Day of a Condemned Man*

Note: For possible New Year's Eve optional sites and evening activities, see the list of OPTIONAL SITES. Remember that we meet at 9:00 am tomorrow morning.

Tues., 1/1 (day 4) Saving France's Heritage

Meet in the Hotel conference room at 9:00 am.

Read in preparation:

- Hugo's essay "I Declare War on Vandals" (« Guerre aux démolisseurs »), both his initial version, written in 1825, when Hugo was 23, and his more expanded essay, written in 1832). These essays were instrumental in saving historic buildings such as Notre-Dame cathedral and the Jumièges Abbey in Normandy, which we will visit later.
- *Notre-Dame de Paris*, III, 1-2: "Notre-Dame" & "A Bird's-Eye View of Paris"
- *Notre-Dame de Paris* V, 2, « This Will Kill That » (Hugo's famous original title is « Ceci tuera cela »)
- OPTIONAL: Overviews of Viollet-le-Duc's 1845-64 restoration and re-envisioning of the cathedral
 - Wikipedia entry on Viollet-le-Duc: https://en.wikipedia.org/wiki/Eug%C3%A8ne_Viollet-le-Duc
 - "The Cathedral of Notre Dame, Paris, Restored by Eugène-Emmanuel Viollet-le-Duc and Jean Baptiste Lassus," by Jacqueline Banerjee, PhD, Associate Editor, the Victorian Web: <http://www.victorianweb.org/art/architecture/vld/3.html>

Wed., 1/2 (day 5) Hugo in exile / Hugo as artist and interior decorator

Meet in the Hotel conference room at 9:00 am.

Read in preparation:

- Hugo's « What Exile Is » (« Ce que c'est que l'exil ») (excerpts) : Hugo's overview of what it meant to him to spend 19 years in exile, the introductory essay to his *Actes et paroles*
- Other readings TBA

View in preparation:

Video tour of Hauteville House (3 min.): [http://www.francetvinfo.fr/culture/livres/ile-de-guernesey-a-la-decouverte-de-la-maison-de-victor-hugo_2283091.html#xtor=AL-79-\[article_video\]-\[connexe\]](http://www.francetvinfo.fr/culture/livres/ile-de-guernesey-a-la-decouverte-de-la-maison-de-victor-hugo_2283091.html#xtor=AL-79-[article_video]-[connexe])

DUE by Wednesday at 10 pm: Blog post, as described in "Assignments" above.

Specialist speaker:

Gérard Audinet, Director of the Victor Hugo museums in Paris (Maison de Victor Hugo) and in St. Peter Port, Guernsey (Hauteville House): "Hugo's Interior Decoration of Hauteville House and Juliette Drouet's Home"

Thurs., 1/3 (day 6) Hugo's Life in his Writing and Art Work—and his Paris in *Les Misérables*

Meet in the Hôtel Citadines conference room at 9:00 am.

Read in preparation:

From *Les Misérables*:

- Epigraph, with link to manuscript the novel's epigraph and title page

- Valjean’s reaction to finding that Cosette and Marius love each other
- Marius and Cosette’s wedding day in the Marais: V, 6, I

Poem:

- “15 February 1843”: Hugo’s poem to Léopoldine on her wedding day

Art work:

- Hugo’s art work for viewing TBA

DUE by Thursday at 10 pm: Blog post about any reading or experience since your last blog post.

Fri., 1/4 (day 7) Hugo’s Personal Life and Loves

Meet in the Hotel conference room at 9:00 am.

Read in preparation:

Biography:

- Robb, *Victor Hugo*, excerpt on the Hugos’ literary and artistic salon in their Place Royale home have in English

Poems:

- “When the child appears . . . ,” *Les Feuilles d’automne* XIX
- “Let Us Love Now and Forever,” *Les Contemplations* II
- “To Ol.,” *Les Voix Intérieures* XII
- “Since I Have Touched With My Lips . . . ,” *Les Chants du crépuscule* XXV
- “When My Hand Trembles as Yours Touches It . . . ,” *Toute la lyre* VI, i

Letters:

- sampling of Hugo’s letters to his children
- Two of Victor’s letters to Juliette Drouet: Saturday, September 25, 1835; Saturday, May 21, 1842
- One of Victor’s letters to Léonie d’Aunet Biard: Tuesday, 10 AM

Specialist speaker:

Michèle Bertaux, specialist in Hugo’s manuscripts and letters, will share with samples with us, as well as the quill pens with which Hugo wrote *Les Misérables*

Lunch together at a café

Sat., 1/5 (day 8) Napoleonic and Revolutionary Paris

Meet in the Hotel conference room at 9:00 am.

Read in preparation:

From *Les Misérables*:

- Gavroche in *Les Misérables* IV, 6, i-ii
- 19th-century Paris and its *gamins* (urchin children) (Gavroche is a *gamin*): *Les Misérables* III, 1

History:

- Background on the Communards
- Story of Charles Hugo’s funeral

Poem:

- poem from *L’Année terrible*

Speech:

- Hugo's Senate speech for amnesty for the Communards (excerpts)

Sun., 1/6 (day 9) Explore a site on your own and make progress on your portfolio progress

Visit an optional site and write a Forum blog post about it (due by Monday at 10:00 pm).

Work on your final portfolio:

- Begin choosing the texts you will include.
- Continue to analyze how Victor Hugo's work and Paris have affected you. Depending on where you are in the process, you might draft ideas, organize the ideas you've already noted, or begin drafting your final portfolio essay.

Read in preparation for the upcoming week.

Mon., 1/7 (day 10) Hugo and nature: Gardens in *Les Misérables* and Beyond

Meet in the Hotel conference room at 9:00 am.

Read in preparation:

From *Les Misérables*:

- Marius and Cosette meet: III, 6, i-ix
- "Foliis et Fructibus" (the Rue Plumet garden) : IV, 2, iii
- Petit Picpus garden sections: II, 5, vi; II, 6, 1; II, 8, ix
- Gavroche's death and his brothers' fate: V, 1, xv-xvi

Poem:

- "At Feuillantines," *Les Contemplations* V, x

Specialist speaker:

Florence Naugrette, Professor, Sorbonne University on the gardens in *Les Misérables*

DUE by Monday at 10 pm: Blog post about an optional site visit.

Tues., 1/8 (day 11) How Hugo's Funeral Changed the Face of Paris

Meet in the Hotel conference room at 9:00 am.

Read in preparation:

Biography:

- Hugo's funeral from *Victor Hugo*, by Graham Robb
- Eyewitness account of Hugo's funeral
- *Choses vues* entry about Hugo's 79th birthday

Wed., 1/9 (day 12) Hugo's Great Tragedy

Read in preparation:

Poems:

- « Tomorrow, at dawn », *Les Contemplations* IV, xiv
- "In Villequier," *Les Contemplations* IV, xv

Biography :

- Story of Hugo's learning of Léopoldine and Charles Vacquerie's deaths

Other readings TBA

DUE by Wednesday at 10 pm: Blog post about any reading or experience since your last blog post.

Thurs., 1/10 (day 13) Hugo, Man and Myth

Meet in the Hotel conference room at 9:00 am—until ca. 11:00 am.

DUE: Presentations and discussions of your independent site visits (unless you have already presented)

**DUE by anytime *between* Thursday, January 10, noon and Monday, January 14 at 10 pm U.S. time:
Your final portfolio**

Fri., 1/11 Departure to the U.S.

Our UVA Community of Trust and Honor System

Our UVA Honor System helps us maintain and develop the community of trust that we need in order to share our ideas openly and learn well together. By joining this course, you are agreeing to do your work honorably, giving credit for ideas you received from others. This includes acknowledging in our discussions, Forum posts and final portfolio when you are building on ideas that you first heard from others in the course. It is easy to do this. For instance, you can build the acknowledgement into your sentence: "In thinking over Mary's comment that Valjean's opinion of himself owes much to how society has treated him, I" Or you can use a parenthetical reference: "I would like to take issue with the perspective that Valjean's opinion of himself owes much to how society has treated him (Mary's idea)"

As the Honor Committee states, UVA students are responsible for understanding academic fraud. If you have not already studied their explanation, please do so at <http://honor.virginia.edu/academic-fraud>. If you have any questions about what sort of work and/or citation constitutes honorable work, please talk with me about it.