

2011
Paris, Normandy, Lille
Study Abroad Program
Orientation Fascicule



Dr. Diane Beckman, Director

Outline for Orientation Session

Welcome & Introductions

Fascicule & Student Handbook

Recommended Reading

Flight

Rooming Assignments

Phones & Phone Cards

Journals

Packing

Laptops

Weather

Metric System & Numbers

Passport & ID [Copies]

Money [Euros & Credit Cards – Copies]

Electronic Devices & Voltage Adapter

Personal Decisions & Public Responsibility *What's In It for Me* radio and *Team Red*

Safety, Buddy System, Insurance

Cultural Differences

Paris

Getting Around: Métro Exercise

Meals & Picnics

Normandy

Lille

Course Requirements & Registration

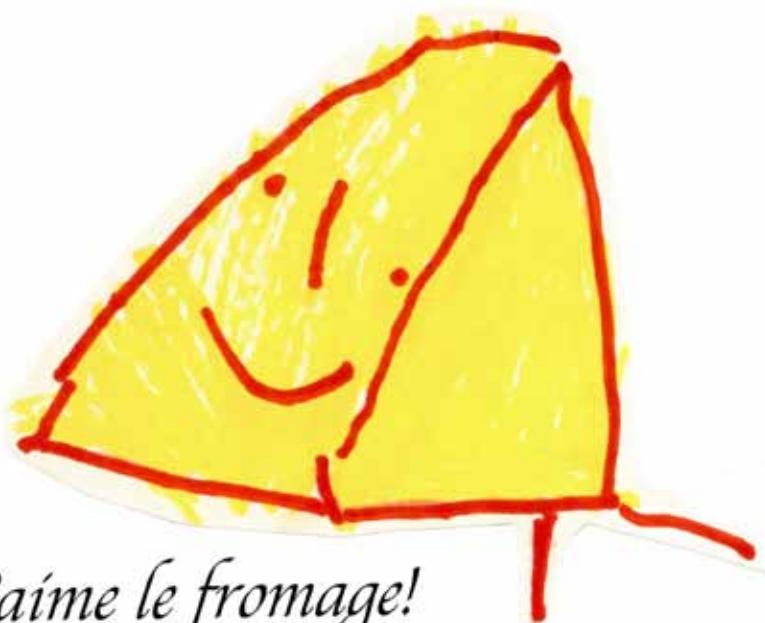
Weekends

French Language

Questions?

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In memoriam Diane Adler (NCSU) for the original version of this fascicule.

Thanks to Dudley Marchi for his suggestions, and Selena Beckman-Harned and Douglas Harned for help in assembling it.

Copyright credits

Clarke, Stephen. *Talk to the Snail: Ten Commandments for Understanding the French*. UK: Bantam Press, 2006.

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Appendix 3: DeJean, Joan. *The Essence of Style: How the French Invented High Fashion, Fine Food, Chic Cafés, Style, Sophistication, and Glamour*. New York: Free Press, 2005.

Appendix 4: Paige, R. Michael, Andrew Cohen, and Barbara Kappler. *Maximizing Study Abroad: A Student's Guide to Strategies for Language and Culture Learning*. University of Minnesota: CARLA, 2004.

Information for Lille Summer Program, 2011

Diane Beckman (NC State) and Audrey Vanpeperstraete (Université Catholique de Lille)
Co-Directors

"If you're attracted to the grand, the brilliant, the beautiful, the far out, the delicious, the elegant, the quaint, the spiritual, the turbulent, the serene, the tender, the brave, the controversial, the stupendous and the small but perfect...then France, all of it, not just Paris, is the place for you." (Polly Platt, *Savoir Flair: 211 Tips for Enjoying France and the French*)

You are about to embark on a life-changing experience: exhilarating, frightening, intense and rewarding. You'll learn how important is to make plans when you travel and also find out that the best memories are the experiences you didn't plan for. By immersing yourself in a new culture, you will open yourself up to the beauties of different rhythms, tastes, and sounds. You'll learn more about France than you ever could in a classroom and see America with new eyes when you return home. *Allons-y!*

Begin by buying yourself a travel guide to Paris. If you plan to do any independent travel, buy another guidebook specifically for your destination. There are several geared especially to students and budget travelers; these include *Let's Go*, *The Berkeley Guide*, *The Rough Guide*, and *The Lonely Planet* series. There are also two excellent guides about Lille and its region: *Lille City Guide* by Laurence Phillips, 3rd Edition (available on Amazon), and *Cross-Channel France* by John Ruler.

If you are new to French, bring a pocket-sized language guide. My favorites are those by Rick Steves, Lonely Planet, and Berlitz. Another beautifully illustrated one is *Rendez-vous with France* by Jill Butler. If you know you'll be traveling to another country where you don't speak the language, buy a language guide in the US. It's easier than trying to find one in English in France!

The more you know about France, the more you will enjoy your time there. An excellent short book that covers the history of France is Lisa Neal's *France, An Illustrated History* (\$12.95 new). For further reading about French culture, I recommend the book *French or Foe?* by Polly Platt. It is humorous and introduces you to the French and debunks some of the stereotypes and myths related to the French culture. Other recommended reading is featured in Appendix 1.

It will be helpful for you to have some ideas about the cultural shock you will inevitably experience when you arrive in France and when you return to the US. There will be a course on Intercultural Communication in Lille. An excellent choice for any student hoping to make the most of study abroad: *Maximizing Study Abroad: A Student's Guide to Strategies for Language and Culture Learning* (See the opening section in Appendix 4). This will be very helpful in writing your final reflective paper on your Study Abroad experience.

Some movies to see before you go: anything set in Paris (*Amélie*, *Moulin Rouge*, *Sabrina*, *The Day of the Jackal* (the original not the remake), *Le Divorce*, *French Kiss*, *Les Triplettes de Belleville*; *Auberge espagnole* (a comedy about international students sharing an apartment; although apartment-sharing is normal in North America, this film made the idea popular in France); *Saving Private Ryan* (for WWII in Normandy), *A Very Long Engagement* and *Joyeux Noël* (for WWI in Flanders). While in Lille, there will be a showing of the award winning comedy about the North of France: *Bienvenue chez les Ch'tis*, which is on reserve at DH Hill if you want a sneak preview. There are entire web sites devoted to the best movies set in Paris! For example, http://www.thecinematheque.com/00_top5_08_paris.html. For more recommendations see Appendix 1.

Program Requirements

Paris Journal:

Buy yourself a small notebook to use as a travel journal during our time in France. The purpose of the journal is for you to keep a record of your reflections on what you are doing, thinking, your experiences and impressions—what you have seen that is surprising, alarming, typically French or different from the American way. Begin the journal with your goals for Study Abroad and reflections after taking the quizzes in Appendix 4. Include a list of the 10 Things You Want to Do in Paris. Write in your journal **every day** during our stay in Paris. Think about what you'll want to recall 5 or 50 years from now. Include a section entitled "What I've Eaten" to be used in judging the "Most Adventurous Eater" contest (see below). I'll collect travel journals on the bus between Honfleur and Lille to begin reading and commenting on them. While we're in Lille, you'll hand in your travel journal to me weekly as part of your grade for your elective courses.

Contests:

I shall sponsor two contests:

"Most Adventurous Eater," decided by journal entries after the first week in Paris. **You keep your own score** using the following system:

- + 1 point for each unfamiliar food or beverage item consumed
 - 1 point for each hamburger, hot dog, or American soft drink consumed
- Repeats don't count for unfamiliar items; you get +1 point for the first time you try Brie, but not 3 points for eating it 3 times. Don't hesitate to ask my advice about restaurants, markets, interesting foods, etc.

"Best Traveler" (voted on by group, by secret ballot, at the end of the week in Paris-Normandy): criteria include: curiosity, practicality, open-mindedness, sense of adventure, cultural sensitivity, tolerance . . .

Winners shall receive a free dinner in Lille, at a restaurant of my choosing.

Course Requirements and Grading

- Travel journal, graded by me, to be handed in on the bus to Lille and then once a week when we're in Lille.
- Final reflective paper on your study experience, approximately 5 pages in English to be sent to me by August 1, 2011. If you want to get French minor or major credit for your elective class in Lille, you must write a 4 page paper in French summarizing what you learned in the course. See pages 52-53 for details.
- Other coursework assigned and graded by Lille instructors.

My contact information in the US before May 27 and after July 26:

Dr. Diane Beckman
319 S. Dixon Ave.
Cary, NC 27511-3259
919-481-2117 (home)
919-302-9067 (cell)
dbeckman@earthlink.net or Diane_Beckman@ncsu.edu

Mme Audrey Vanpeperstraete's contact information in Lille
audrey.vanpeperstraete@icl-lille.fr or esp@univ-catholille.fr
Université Catholique de Lille
Service Relations Internationales

60 Bd. Vauban, BP 109
59016 Lille Cedex, France
Tel. +33 (0)3 59 56 69 93/ Fax. +33 (0)3 59 56 69 99

Overview of the Summer Program

• **Study tour in Paris and Normandy May 28-June 3**

Orientation, bike and boat tours, museum visits in Paris, visit to Giverny, Mont St-Michel, Bayeux, Omaha Beach, Étretat and Honfleur.

• **Academic program in Lille: June 3-July 1**

Week 1: Orientation, guided tours of campus and Lille, placement test, first classes.

Weeks 2-4: Language classes in the morning and electives in the afternoon. Field trips in France or Belgium.

There will be a field trip to Paris on Saturday-Monday, June 11-13, and an optional WWI field trip on Saturday, June 18. Otherwise your third and fourth weekends will be free to enable you to go and visit Lille, France and Europe. (See pages 43-44.)

Cost Information

What is included in the program fee:

- Tuition for 3 or 6 credits
- International health/medical evacuation insurance

During the week in Paris and Normandy

- Hotel stay beginning the night of May 28 in double occupancy
- All breakfasts (continental) beginning the morning of May 29
- 5-day métro pass
- Entry fees for all group visits included in the itinerary: bike tour, bateau mouche ride, visits to Monet's home and garden in Giverny, Mont St. Michel, Bayeux Tapestry, American Military Cemetery and Omaha Beach Memorial. Group lunch in Giverny, group dinners in Mont St-Michel and Étretat.
- Bus to Lille on June 3

During time in Lille:

- Housing in single-occupancy residence halls.
- Breakfast and lunch Monday-Friday while in Lille – continental breakfasts in the residence hall and meal tickets for lunch at the university restaurant
- Unlimited public transportation pass for bus and metro systems in the city of Lille
- Access to university facilities (libraries, computer labs, exercise room)

What is NOT included:

- Round-trip international airfare from RDU Airport to CDG (Roissy/Charles De Gaulle Airport) and return
- Transportation from Lille back to Paris at the end of the program – approximately from \$30-70 depending on the time, date and discount. You'll probably walk, take a taxi or the metro to the train station in Lille, and then there is a direct train from Lille to Charles de Gaulle Airport. Be sure to take the train that goes to Roissy, Aéroport CDG 2 TGV (Train à Grande Vitesse = high speed train) train station as the destination. (See tips for TGV travel on page 43.)
- Museum and excursion fees not provided by Ring Tours or Lille Summer program

- 50€ refundable deposit for the dorm in Lille (cash only)
- Personal expenses, personal travel, souvenirs, etc. The amount you spend will vary depending on your personal travel plans. A minimum budget of \$600 is recommended.

During the stay in Paris: Meals except continental breakfasts and three group meals in Normandy. Costs will depend on whether you eat primarily in restaurants, purchase groceries to make sandwiches, or eat in fast-food restaurants. I recommend at least one picnic a day to economize. A minimum budget of \$300 is recommended.

During time in Lille: Dinners and meals on weekends while you are in Lille.

To summarize, we recommend a total minimum budget of \$1000. It is very easy to spend more than this. If you plan to travel extensively on your own during the free weekends or after the program concludes, you should budget \$70 - \$100 per day plus transportation costs.

Please refer to the NCSU Study Abroad Pre-Departure Handbook for information on accessing money while abroad. More program-specific details are included on page 7.

Communications

Please make sure that you leave contact information with your family and/or friends who may want to call you while you are in France. Remember that France is six hours AHEAD of Eastern Standard Time. (When it's 6 PM in Raleigh, it's midnight in France.) Contact your family upon arrival at the hotel in Paris, whether by email, text, or phone.

Telephone: There are almost no coin-operated public telephones left in France. To make a call without a calling card or credit card, you will need a pre-paid "télécarte," a cash phone card sold at newspaper stands, métro stations, post offices, and tabacs. These cards are sold for about 7,50€ (50 units)-15 € (120 units) and must be inserted into the telephone. Money is deducted from the card electronically as you call. Check with your mobile phone provider about capability and cost to use your mobile phone while abroad. Read the fine print, make sure you understand how you will be charged and billed.

Laptops: It is up to you whether or not to bring a laptop. There are University computing labs, but they are open only during the week. You will have some course work to do which may include creating a PowerPoint presentation. There is wireless access in the hotels, dorms, and classroom buildings.

To telephone France from the U.S.

To make a direct-dial call, dial:

"011" for international access

"33" for the country code for France

- the city code for the city in France you are calling (1 digit); Paris is 1 and Lille is 3.

- the 8 digit telephone number

For example:

To call the Summer Program office from the U.S., you would dial:

011 33 3 59 56 69 93

Within France, all city codes begin with 0, but the 0 must be left off when calling from outside of France. So, for example, the city code for Lille is "03" when calling from within France and "3" when calling from the outside of France.

Using Skype to call home.

If you bring your laptop, you can use the internet telephone program Skype (www.skype.com) to call home cheaply. Get your parents, siblings or significant other to download the program and you can talk for free online—computer to computer—or purchase minutes (with a credit card before you leave) and you can call land lines or cell phones in the US for 2¢ a minute plus a 3¢ connection fee. Visit the website and experiment before leaving—a headset is useful and a computer camera is needed for video.

Travel Tips: Packing

- **PACK LIGHTLY!!** Imagine carrying your suitcase up several flights of stairs in the metro station, up a narrow spiral staircase in a hotel, etc. NCSU students were on the 5th floor of the dorm with no elevator in 2004. The Study Abroad booklet has excellent suggestions on what to pack—I'll just add a few for our particular trip.
- Check the web site for your airline to see what the regulations are about how much luggage you are allowed. For example, Continental charges \$50 for excess baggage if your bag weighs more than 50 pounds. Your suitcase is likely to weigh more coming home than it did when you left Raleigh. A rolling duffel bag or other lightweight form of luggage is a good option. Be sure to leave room for souvenirs to bring back or pack a separate duffel bag to fill up on the way home. That could be your second checked bag. Don't count on bringing back wine or food. Scarves and jewelry make good presents. If you buy a poster and mailing tube at a museum, you can use the mailing tube for the rest of the trip. If you're planning to travel after the program, you can also buy pre-paid Chronopost boxes at the post office to mail a package or two back home, so that you'll have less to deal with for the rest of your trip. They aren't cheap and take about two weeks, but are very convenient and reliable.
- Once you've packed, make a list of what you packed and write a description of your luggage. Put that information in your carry-on bag in case your luggage doesn't arrive with you. Take a photo of your luggage before departure, so you can describe it if it gets lost.

See the packing checklist on the back cover of the fascicule, Appendix 6.

Here's detailed advice from Mark Myzrk, *Mr. Packs Light Lille 2005*:

3 pairs of jeans (or lighter pants for quicker drying) 1 pair of shorts 8 undershirts 8 collar and/or t-shirts 8 pairs of boxers/underwear 8 pairs of socks + 1 pair of dress socks 1 pair of dress slacks 1 dress shirt 1 pair of dress shoes 1 pair of tennis shoes 1 pair sandals Bathrobe Sweater, jacket, and rain poncho	And other version for <i>Ms. Packs Light</i> 4 pairs of pants 3 shorts or skirts 5 shirts or blouses. long and short sleeved 2 dresses (machine-washable) 8 sets underwear 1 pair walking shoes 1 pair sandals and/or 1 pair dress shoes that you can walk in Bathrobe Sweater, jacket, and rain poncho
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Choose easy-to-layer items.

Mark "Mr. Packs Light" continues: "I found that amount to be good, as it was fairly light (especially compared to the women) and I could make it a week before needing to wash again. In hindsight, would I add anything? Well, I remember it being at times a lot hotter than I thought it would be, so maybe add another pair of shorts. Also, some sandals. I bought a pair while we were there. I also bought a few more shirts while there, so let people know they will probably add to their clothes in France, if they are looking to spend a bit of money. My other clothes advice? Dress a little nicer than you might here. I brought more collar shirts than t-shirts on purpose, and I think it helped me to fit in better; at least, I wasn't taken for an American as quickly as others, which can be nice at times when you just want to walk around and not stick out so bad."

- Bring comfortable shoes. You'll be doing a lot of walking. To quote a former study-abroad student: "My advice to the girls: Really, seriously, leave the cute shoes at home. I learned this the hard way and have the scars to prove it."
- Carry-on bag for the plane. Suggestions-- pack extra layers, a book, your travel journal, cards, music, snacks, any medication you'll be taking while overseas, a sleep mask if you have one, tissues, pair of underwear and a toothbrush (in case your luggage goes astray). Photocopy both sides of your credit and ATM cards, drivers' license, and passport--leave a copy at home and pack a set of copies in your carry-on. Some people like a travel pillow. Do NOT pack liquids >3 oz.
- Bring rain gear and a medium-weight coat or heavy sweater, as well as sunscreen.
- Bathrooms in the Lille dorm are co-ed, so bring a robe.
- Bring a battery-operated alarm clock. Don't count on your cell phone, and alarm clocks are not as inexpensive in France as they are here.
- The current and electric outlets in France are different. You will need an electric outlet converter plug since the electric outlets in France are two holes instead of 2 slots. If the power brick for your electric device reads "100-240 vac" all you will need is a plug converter to change the plug from flat blades (USA) to round pegs (France). The best price for the converter plus is at the AAA store on Blue Ridge Road across from the Art Museum, and you can also find them at Radio Shack and Walmart.

If your power supply is only 110 vac, you will need a converter/transformer, or your device will burn out when you plug it in. For example, it is best to buy hair appliances in France, if you really can't live without them, since the voltage will destroy your American hair dryer or straightener.

- Bring a backpack for day trips and to use as an overnight bag during the Normandy trip.
- Books to bring: A guide to Paris and other places you know you'll want to travel to, laminated city maps, and lightweight French-English dictionary. Some students like to bring their own notebooks for classes; others like to buy them there. Rather than bringing a grammar book, buy one of the lightweight laminated French Grammar Study Aids, and pick up the *Bescherelle* verb guide in France.
- Get addresses for everyone you plan to write while you're gone. The French mail post cards in envelopes. You can buy packets of 10 prepaid envelopes: *un lot de 10 enveloppes pour les Etats-Unis* at the post office.
- Pack a plastic fork, knife, and spoon, Swiss Army knife/corkscrew in a small zip lock bag

in your checked luggage. Handy for picnics!

- Prescription medication. Bring enough for your entire stay in Europe! Keep medication in the original, labeled container. Medication cannot be shipped from home by mail to you. Know the generic name of your prescription medication. Bring a written prescription from your doctor. (You will not be able to fill the prescription in Europe but if you need a doctor while in Europe, he/she will know what to prescribe.)
- Bring over-the-counter supplies and medicines like bug spray, hand-sanitizer, Ibuprofen, Pepto Bismol, decongestant, band-aids, etc in your first-aid kit. You only need travel sized shampoo and conditioner. It's more fun to buy toiletries in France.
- Bring an extra pair of glasses or contact lenses, if you wear them.
- Towels, washcloths, pillows and other household items are available for good prices at the Sunday market in Lille. Otherwise bring an old towel that you can discard at the end of the trip. The dormitory will provide bed linens and blankets, but you may wish to bring your own pillow if you're very particular. European pillows are smaller than American pillows.

Money

- Bring 2-3 different forms of currency: ATM card with 4 number PIN, credit card (Visa and MasterCard are more widely accepted than American Express), and some cash (euros and dollars) for emergencies. Do not count on being able to cash traveler's checks. Your ATM card is the best way to access cash while in Europe. Be sure you have enough in your checking or savings account since those are usually the two options on the screen to choose from. It would be good if your parents could put money in your checking account if you need it, so leave them deposit slips.
- Be sure to call your bank the week before departure and let them know you are going overseas, so they don't block your account. Find out what your bank's daily ATM withdrawal limit is. Ask for a **non-toll-free** number for your bank to call in case of a problem. You can't call toll-free numbers overseas
- Most cards will have a transaction fee (1-3%) for the overseas transaction and currency conversion, so find out what that is if you don't want to be surprised. You will still get a better rate using a credit card than you would changing dollars. However, depending on fees, it can be better to take out the maximum of Euros in cash from the ATM and use cash rather than use your card as often as you would in the US.

"WIIFM radio" vs. "Team Red"

It is my goal that each student have the most intellectually and emotionally fulfilling possible experience while in France. However, we need to balance the interests and convenience of each individual with what is best for the group. Student leadership expert Kristin Skarie describes it this way: "Imagine we all listen to the same radio station WIIFM (What's in it for me?), each of us focusing on how we will benefit from a situation or experience. At its best, this approach ensures that we all get involved with things that interest us and give us joy or satisfaction. The downside is that if we never tune into others' radio stations, we miss opportunities to connect, learn from each other, try new things, or share our talents." If we are too tuned into WIIFM, we may impact the group negatively. For example, when a student is late for a planned activity, it delays everyone. Respectful behavior means looking out for your roommates and dormmates, respecting hotel and university rules. I will use the expression "Team Red" as a shortcut to remind you that there are times when we need think like a group and put the needs of the

group first--for example, when we need to all get on the same Métro train. In addition, we are representing NSCU and the United States in Europe. Let us impress those around us with our positive attitudes and respectful behavior. Go Team Red!

Health and Safety Reminders

Crime in France is mostly limited to petty theft and pickpocketing. Take reasonable precautions: do not walk or travel alone late at night. Ask about neighborhoods to avoid. Keep money in your front pocket. Carry your purse or day pack across your body and in front especially in crowded buses or subways and/ or wear a money belt to protect yourself from pickpockets. Women should use a zippered purse/pack so that no one can reach in. Keep valuables out of sight. Check around yourself each time you leave a restaurant, bar, taxi, metro...

Check to see if your parents' homeowners insurance will cover the theft of any electronics that you bring and leave serial numbers at home in case you need to file a report. I will help you go to the police to file a report in France, but this is essentially for insurance purposes. The police are unlikely to recover what has been stolen. Do not display large amounts of cash in your wallet when you make purchases or leave money or valuables on view in your dorm room. You should also leave home: valuable jewelry, clothing that identifies you as an American, any unneeded cards (Social Security, library, department-store credit cards, etc).

It is my goal as Faculty Director for this program to be safe, educational, and intellectually stimulating. I will accompany students on academic excursions, and will be available daily and do all I can to help you with any personal problems, illnesses or concerns.

You need to be in touch with me AND another student each day for our time in Paris. Visual contact is best. I will be in the lobby of the Hotel Virgina every morning during breakfast hours. Let me know your plans for the day. You can also leave a written message at the hotel desk or call the hotel and leave me a message. I will have a French cell phone number once I get to Paris, and I'll let you know that number as soon as I have it. Sightsee or eat with other students if possible. If you are going to leave Paris or be gone overnight, you must let me know. **I am instructed to contact the police and American Embassy if you are not where you are expected to be for more than 24 hours.**

Make a card to carry the phone and address of the hotel with you at all times. You can also write it on the back of your HSH Insurance Card: **Hotel Virgina**, 66, rue du Père Corentin, 75014 Paris Tel : 01.45.40.70.90. In the event of an emergency in Paris, we will meet in the Hotel Virgina lobby. Please contact me or return to your hotel in case of any problem or concern.

In Lille, you will also need to let me know if you plan to leave town or be away overnight. In Lille, in the event of an emergency, we will meet on the steps to the right side of the main door to the *Catho*, the local nickname for "l'Université Catholique de Lille." You will have single rooms in the dorms in Lille, and I will expect you to keep tabs on each other and let me know if anyone is ill or needs assistance.

Attendance is mandatory at all class sessions and academic excursions. Although the legal age to consume alcohol in France is 16, all students should conduct themselves responsibly. Illegal substance laws in Europe are very strict. It is also essential to keep in mind that **ANY ALCOHOL-RELATED INJURIES ARE NOT COVERED BY INSURANCE.** Audrey Vanpeperstraete (Co-Director in Lille) and I have the authority to remove a student from the program for inappropriate or dangerous behavior. The expense of returning early to the U.S. will be your financial responsibility. **This is study abroad, not party abroad.**

I will register the group with the US State Department, and students should register as well,

individually at <https://travelregistration.state.gov/ibrs/ui/>

Study tour in Paris-Normandy: May 27-June 3

Arrival Instructions (Please pack in your carry-on luggage)

We're hoping to arrange a group flight; details will be sent separately. Stay hydrated and try to nap on the plane to minimize jet lag. The flight takes about 9 hours overnight.

If we have a group flight, we will be met by a tour company representative who will take the group by bus to our hotel in Paris. If you are traveling separately, you will need to get to the hotel on your own, ideally in the early afternoon, Saturday, May 28. The directions below will help you to find the hotel.

If for some unexpected reason you miss the group flight – don't panic. Call the hotel (Hotel Virgina 66, rue du Père Corentin, 75014 Paris Tel : 01.45.40.70.90 or from the U.S. to France: 011.33.1.45.40.70.90, Fax : 01.45.40.95.21 and/or the NC State Study Abroad Office (919-515-2087). Leave a message for Madame Beckman explaining what the problem is and when you should be arriving. (See page 4 for information on using the phone.)

If you are not travelling with the group, you will need to get to the hotel on your own. If you get confused or lost, there are information desks in the Charles de Gaulle Airport with English-speaking staff. You can take a taxi to the hotel for about 60-70€. The taxi driver will charge extra for your luggage and you should tip as well, so you'll need to have some euros: get them at the ATM at the airport. There are two other more affordable choices for getting into Paris:

1) Take a train into Paris. See below for details about public transportation to and from the airport, and page 10 for general Métro information. You will receive a Métro pass from me in Paris, but that will not help you to get to the hotel from the airport. You can take the train, RER line 2, and get off at Cité Universitaire stop. The hotel is 10 minutes away on foot and one stop away on the T3 tram towards Pont du Gargliano. You'll need a separate ticket for the tram. Porte d'Orléans is the nearest Métro, bus and tram stop to our hotel. The **Hotel Virgina** is at the corner of rue du Père Corentin and rue Paul Fort. (See the map of Paris of the 14th arrondissement; pages 14 and 15).

2) Take the Air France or Roissy bus into Paris. See below for the options. You will get off at Place de l'Opéra for the Roissy bus or take Air France bus line 4 to the Gare de Montparnasse. You will need to take a taxi or the Métro from the bus stop to the hotel. Get off the Métro at Porte d'Orléans, which is the nearest Métro stop to our hotel. To get from the Métro station to the Hotel Virgina, follow the exit signs in the Métro that say *Boulevard Jourdan, côte des pairs*. At the top of stairs, turn around 180 degrees and head up the street past the *Traiteur Asiatique* (fast food Chinese restaurant), and turn left at the corner onto rue du Père Corentin. You will see the Hotel Virgina up the street on the left.

(See the map of Paris of the 14th arrondissement; pages 14 and 15.) The **Hotel Virgina** is at the corner of rue du Père Corentin and rue Paul Fort.

Paris-Charles de Gaulle by public transport

Rail networks

SNCF Main Lines TGV

The Paris-Charles de Gaulle SNCF station is located between terminals 2C-2D and 2E-2F.

The station is called "Aéroport Charles de Gaulle 2 - TGV".

Getting to or leaving Paris-Charles de Gaulle:

Terminals 2A, 2B, 2C, 2D, 2E, 2F are accessible via the moving walkways.
For terminals 2A and 2B we advise you to take the line 1 shuttle.
For terminal 2G take the N2 shuttle bus leaving from terminal 2C (entrance 4).
For terminals 1 and 3 take the free CDGVAL shuttle train.

Regional line : RER B

The RER B links Paris-Charles de Gaulle to Paris and its Suburbs.

Getting to or leaving Paris-Charles de Gaulle:

The station « Aéroport Charles de Gaulle 1 » serves terminals 1 and 3.

The station « Aéroport Charles de Gaulle 2 - TGV» serves terminals 2 ABCDEF and G.

Terminal 2G is linked to terminal 2C (entrance 4) by the free N2 shuttle (average journey time : 15 minutes).

Journey time* : allow 50 min (RER) for a journey Paris-Châtelet les Halles > Paris-Charles de Gaulle airport.

Fare* : € 8.40 (Pass Navigo zone 1-5 accepted) for a journey Paris-Châtelet les Halles > Paris-Charles de Gaulle airport.

Roissybus

The Roissybus shuttle provides a link between the centre of Paris (Opéra station) and Paris-Charles de Gaulle.

Stops for Roissybus at Paris-Charles de Gaulle :

Terminals 2A, 2C, 2E-2F, 2D, 2B, 3 and 1.

Terminal 2G is linked to terminal 2C (entrance 4) by the free N2 shuttle (average journey time : 15 minutes).

Journey time* : 45 to 60 minutes

Fare* : € 9.40 (Pass Navigo zones 1-5 accepted)

Cars Air France line 4

Cars Air France line 4 provide a link between the centre of Paris (Gare de Lyon and Gare Montparnasse) and Paris-Charles de Gaulle.

Stops for Les Cars Air France at Paris-Charles de Gaulle:

Terminals 2A-2C, 2E-2F, 2D-2B and 1.

Terminal 2G is linked to terminal 2C (entrance 4) by the free N2 shuttle (average journey time : 15 minutes).

Terminal 3 is linked to terminal 1 by the free CDGVAL shuttle train
(average journey time : 5 minutes then 10 minutes on foot).

Journey time* : approx. 50 min

Fare* : € 16.50 (Pass Navigo not accepted).

Métro information in Paris

You will have a Métro pass for Zones 1-3. Each student should get his/her own pocket Métro map from any train station for getting around the city. ("Un plan de métro , s'il vous plaît.") The hotel will also give you a handy map of Paris stamped with the address of the hotel and will draw the bus lines for the Porte d'Orléans if you ask. Our hotel is located at the terminus (final) stop of the Métro Line 4 (fuschia). I will give Métro lessons our first evening in Paris. Métro and RER tickets are interchangeable within the city of Paris (more specifically, in zones 1 and 2 of the Métro/RER network). If you lose your Métro pass, you can buy an individual ticket for €1,70 or a carnet of 10 tickets for €12,00 at the ticket window of any Métro or RER station or from a ticket-vending machine if you have coins handy. The Métro Pass also works for buses and the new trams which run near the hotel.

Warning: Ticket machines are designed to work with French credit cards, which have embedded

microchips. If you have a foreign credit card, the ticket machine will not accept it. To add insult to injury, RER ticket machines don't accept banknotes, either, so you'll need a supply of euro coins to use them. If you are caught in the Métro system without a valid ticket (students have thrown them down after leaving the train, only to be stopped by police on the way out of the station), you will be fined on the spot (€25-50).

Proposed Paris-Normandy Itinerary: May 28—June 3

Day 1 - May 28, Saturday

- Meet & greet at Paris airport and transfer to hotel, with assistance & bus
- Delivery of Métro Passes & 1-hour Seine river cruise ticket
- Accommodation at 2* Virgina Hotel (rooms may not be ready when we arrive).

Mme Beckman will give tours around the neighborhood for small groups when we arrive and in the early afternoon. Picnic lunch in the park? We'll take our boat trip in the late afternoon and possibly head to the Latin Quarter for dinner.

Day 2 - May 29, Sunday

Breakfast at the hotel.

Leave the hotel at 10:00 am for 11:00 a.m. 3 or 4-hour bike tour of central Paris. Lunch (not included) in the Tuileries Gardens. (Non-bike riders can meet us there for lunch).

Afterwards, walking or sightseeing in the Eiffel Tower area. You might visit museums such as the Louvre, Orangerie, Pompidou Center or Marmottan Museum (paintings by Monet).

Day 3 - May 30, Monday

Breakfast at hotel. Join Madame Beckman for Paris sight-seeing or follow your own plan; notify me and your buddy of your plans. Free day for sight-seeing, shopping, wandering around Paris. Open: Louvre, Orangerie, Cluny, Pompidou. Closed: Versailles, Orsay, Marmatton, Rodin...

Day 4 - May 31, Tuesday

Breakfast at hotel. Join Madame Beckman for Paris sight-seeing or follow your own plan; notify me and your buddy of your plans. Free day for sight-seeing, shopping, wandering around Paris. Open: Versailles, Orsay, Rodin, Marmatton, Catacombs, Carnavalet, Quai Branly. Closed: Louvre, Orangerie, Cluny, Pompidou. Pack suitcase and overnight bag for Normandy trip.

Day 5 - June 1, Wednesday

Breakfast at the hotel. Morning departure to Fondation Claude Monet in Giverny. Group lunch at Restaurant Baudy in Giverny. Departure to Mont Saint Michel. 2 hour visit of Mont Saint Michel village and abbey. 8 pm Group dinner at Hotel Terrasses Pouland. Overnight at Hotel Terrasses Pourlard 3* in le Mont Saint Michel.

Day 6 - June 2, Thursday

Breakfast at the hotel. Departure from Mont Saint Michel. Drive to Bayeux. Visit Bayeux Tapestry Museum with English-speaking guide. Free time for lunch. Visit of American Military Cemetery in Colleville-St Lauren and Memorial Site of Omaha Beach. Museum (free). Continuation to Étretat. Dinner at local restaurant (3-course menu, drinks not included). Overnight at hotel Le Cheval Blanc 3* in Honfleur.

Day 7 – June 3, Friday

Breakfast at the hotel. Departure to Lille by coach. Lunch at rest stop on the way. Drop off at Université Catholique, 60 Boulevard Vauban between 3 and 4 pm.

Ring Tours contact information:

Travel Agent in France (speaks English): Virginia Moly, 53 avenue Franklin D. Roosevelt 75008 Paris; tel 011.33.(0)1.49.27.70.05. (You dial the (0) in France, but not from the US.)

Proposed Paris schedule: see note board in Hotel Virgina lobby for updates and details.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					May 27 Leave Raleigh	May 28 Arrive Paris check in to hotel, visit neighborhood Boat tour
May 29 Morning: Bike tour Afternoon and evening on your own	May 30 Sightseeing day	May 31 Sightseeing day	June 1 Departure for Normandy; Giverny & Mont Saint Michel	June 2 Bayeux, Omaha Beach, Étretat, Honfleur	June 3 Arrival in Lille	

Paris at a Glance

▲▲▲**Notre-Dame Cathedral** Paris' most beloved church, with towers and gargoyles. **Hours:** Cathedral daily 8:00-18:45, Sat-Sun until 19:15; tower daily April-Sept 10:00-18:30, June-Aug Sat-Sun until 23:00, Oct-March 10:00-17:30; Treasury daily 18:00, Sat-Sun until 18:30. See page 51.

▲▲▲**Sainte-Chapelle** Gothic cathedral with peerless stained glass. **Hours:** Daily March-Oct 9:30-18:00, Nov-Feb 9:00-17:00. See page 54.

▲▲▲**Louvre** Europe's oldest and greatest museum, starring *Mona Lisa* and *Venus de Milo*. **Hours:** Wed-Mon 9:00-18:00, most wings stay open Wed and Fri until 21:45 (except on holidays), closed Tue. See page 58.

▲▲▲**Orsay Museum** Nineteenth-century art, including Europe's greatest Impressionist collection. **Hours:** Tue-Sun 9:30-18:00, Thu until 21:45, closed Mon. See page 62.

▲▲▲**Eiffel Tower** Paris' soaring exclamation point. **Hours:** Daily mid-June-Aug 9:00-24:45 in the morning, Sept-mid-June 9:30-23:45. See page 63.

▲▲▲**Arc de Triomphe** Triumphal arch with viewpoint, marking start of Champs-Elysées. **Hours:** Always viewable; inside daily April-Sept 10:00-23:00, Oct-March 10:00-22:30. See page 74.

▲▲▲**Versailles** The ultimate royal palace (Château), with a Hall of Mirrors, vast gardens, a grand canal, plus a queen's playground (Trianon Palaces and Domaine de Marie-Antoinette). **Hours:** Château April-Oct Tue-Sun 9:00-18:30, Nov-March Tue-Sun 9:00-17:30, closed Mon. Trianon/Domaine April-Oct Tue-Sun 12:00-18:30, Nov-March Tue-Sun 12:00-17:30, closed Mon; in winter only the two Trianon Palaces are open. Gardens generally open daily 9:00 until sunset, Nov-March closed Mon. See page 87.

▲▲**Orangerie Museum** Monet's water lilies, plus works by Utrillo, Cézanne, Renoir, Matisse, and Picasso, in a lovely setting. **Hours:** Wed-Mon 9:00-18:00, closed Tue. See page 61.

▲▲**Army Museum and Napoleon's Tomb** The emperor's imposing tomb, flanked by museums of France's wars. **Hours:** Daily April-Sept 10:00-18:00, Sun until 18:30 and Tue until 21:00, July-Aug tomb stays open until 19:00; daily Oct-March 10:00-17:00, Sun until 17:30. See page 65.

▲▲**Rodin Museum** Works by the greatest sculptor since Michelangelo, with many statues in a peaceful garden. **Hours:** Tue-Sun 10:00-17:45, closed Mon. See page 66.

▲▲**Marmottan Museum** Untouristy art museum focusing on Monet. **Hours:** Tue 11:00-21:00, Wed-Sun 11:00-18:00, closed Mon. See page 67.

▲▲**Cluny Museum** Medieval art with unicorn tapestries. **Hours:** Wed-Mon 9:15-17:45, closed Tue. See page 67.

▲▲**Champs-Elysées** Paris' grand boulevard. **Hours:** Always open. See page 73.

▲▲**Jacquemart-André Museum** Art-strewn mansion. **Hours:** Daily 10:00-18:00. See page 77.

▲**La Défense and La Grande Arche** The city's own "little Manhattan" business district and its colossal modern arch. **Hours:** Daily 10:00-19:00. See page 80.

▲▲**Pompidou Center** Modern art in colorful building with city views. **Hours:** Wed-Mon 11:00-21:00, Thu until 23:00 when special exhibits are on, closed Tue. See page 82.

▲▲**Carnavalet Museum** Paris' history wrapped up in a 16th-century mansion. **Hours:** Tue-Sun 10:00-18:00, closed Mon. See page 84.

▲**Sacré-Cœur and Montmartre** White basilica atop Montmartre with spectacular views. **Hours:** Daily 6:00-23:00. See page 86.

▲**Panthéon** Neoclassical monument celebrating the struggles of the French. **Hours:** Daily 10:00-18:30 in summer, until 18:00 in winter. See page 70.

▲**Opéra Garnier** Grand belle époque theater with a modern ceiling by Chagall. **Hours:** Generally daily 10:00-16:30, July-Aug until 17:30. See page 74.

▲**Père Lachaise Cemetery** Final home of Paris' illustrious dead. **Hours:** Mon-Sat 8:30-17:30, Sun 9:00-18:00. See page 86.

▲**Jewish Art and History Museum** Displays history of Judaism in Europe. **Hours:** Mon-Fri 11:00-18:00, Sun 10:00-18:00, closed Sat. See page 83.

Paris Through History

- 250 B.C. Small fishing village of the Parisii, a Celtic tribe.
- 52 B.C. Julius Caesar conquers the Parisii capital of Lutetia (near Paris), and the Romans replace it with a new capital on the Left Bank.
- A.D. 497 Rome falls to the Germanic Franks. King Clovis (482–511) converts to Christianity and makes Paris his capital.
- 885–886 Paris gets wasted in a siege by Viking Norsemen = Normans.
- 1163 Notre-Dame cornerstone laid.
- c. 1250 Paris is a bustling commercial city with a university and new construction, such as Sainte-Chapelle and Notre-Dame.
- c. 1600 King Henry IV beautifies Paris with buildings, roads, bridges, and squares.
- c. 1700 Louis XIV makes Versailles his capital, while Parisians grumble.

- 1789 Paris is the heart of France's Revolution, which condemns thousands to the guillotine.
- 1804 Napoleon Bonaparte crowns himself emperor in a ceremony at Notre-Dame.
- 1830 & 1848 Parisians take to the streets again in revolutions, fighting the return of royalty.
- c. 1860 Napoleon's nephew, Napoleon III, builds Paris' wide boulevards.
- 1889 The centennial of the Revolution is celebrated with the Eiffel Tower. Paris enjoys wealth and middle-class prosperity in the belle époque (beautiful age).
- 1920s After the draining Great War, Paris is a cheap place to live, attracting expatriates like Ernest Hemingway.
- 1940–1944 Occupied Paris spends the war years under gray skies and gray Nazi uniforms.
- 2005 Lance Armstrong wins his seventh Tour de France.

Kings and Queens and Guillotines

• You could read this on the train ride to Versailles. Relax...the palace is the last stop.

Come the Revolution, when they line us up and make us stick out our hands, will you have enough calluses to keep them from shooting you? A grim thought, but Versailles raises these kinds of questions. It's the symbol of the *ancien régime*, a time when society was divided into rulers and the ruled, when you were born to be rich or to be poor. To some, it's the pinnacle of civilization; to others, the sign of a civilization in decay. Either way, it remains one of Europe's most impressive sights.

Versailles was the residence of the king and the seat of France's government for a hundred years. Louis XIV (r. 1643–1715) moved out of the Louvre in Paris, the previous royal residence, and built an elaborate palace in the forests and swamps of Versailles, 10 miles west. The reasons for the move were partly personal—Louis XIV loved the outdoors and disliked the sniping environs of stuffy Paris—and partly political.

Louis XIV was creating the first modern, centralized state. At Versailles, he consolidated Paris' scattered ministries so that he could personally control policy. More importantly, he invited France's nobles to Versailles in order to control them. Living a life of almost enforced idleness, the "domesticated" aristocracy couldn't interfere with the way Louis ran things. With 18 million people united under one king (England had only 5.5 million), a booming economy, and a powerful military, France was Europe's number-one power.

Around 1700, Versailles was the cultural heartbeat of Europe, and French culture was at its zenith. Throughout Europe, when you said "the king," you were referring to the French king...Louis XIV. Every king wanted a palace like Versailles. Everyone learned French. French taste in clothes, hairstyles, table manners, theater, music, art, and kissing spread across the Continent. That cultural dominance continued, to some extent, right up to the 20th century.

Louis XIV

At the center of all this was Europe's greatest king. He was a true Renaissance man, a century after the Renaissance: athletic, good-looking, a musician, dancer, horseman, statesman,

art-lover, lover. For all his grandeur, he was one of history's most polite and approachable kings, a good listener who could put even commoners at ease in his presence.

Louis XIV called himself the Sun King because he gave life and warmth to all he touched. He was also thought of as Apollo, the Greek god of the sun. Versailles became the personal temple of this god on earth, decorated with statues and symbols of Apollo, the sun, and Louis XIV himself. The classical themes throughout underlined the divine right of France's kings and queens to rule without limit.

Louis XIV was a hands-on king who personally ran affairs of state. All decisions were made by him. Nobles, who in other countries were the center of power, became virtual slaves dependent on Louis XIV's generosity. For 70 years, he was the perfect embodiment of the absolute monarch. He summed it up best himself with his famous rhyme—"L'état, c'est moi!" (lay-tah say-mwah): "The state, that's me!"

Another Louis or Two to Remember

Three kings lived in Versailles during its century of glory. Louis XIV built it and established French dominance. Louis XV, his great-grandson (Louis XIV reigned for 72 years), carried on the tradition and policies, but without the Sun King's flair. During Louis XV's reign (1715–1774), France's power abroad was weakening, and there were rumblings of rebellion from within.

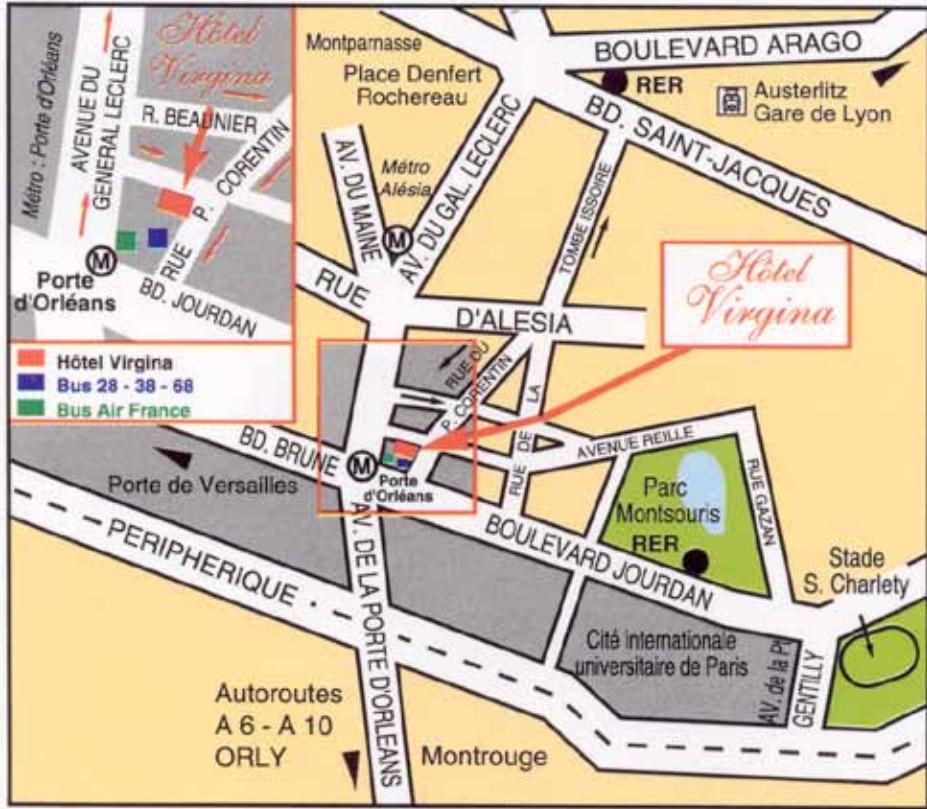
France's monarchy was crumbling, and the time was ripe for a strong leader to reestablish the old feudal order. They didn't get one. Instead, they got Louis XVI (r. 1774–1792), a shy, meek bookworm, the kind of guy who lost sleep over Revolutionary graffiti...because it was misspelled. Louis XVI married a sweet girl from the Austrian royal family, Marie-Antoinette, and together they retreated into the idyllic gardens of Versailles while Revolutionary fires smoldered.





Porte d'Orléans area





**66, rue du Père Corentin
75014 PARIS**

Tél. 01 45 40 70 90

Fax 01 45 40 95 21

What to do in Paris for free? eforum discussion on fodors.com

Stroll thru Notre-Dame Cathedral. * Sunday morning organ mini-concert at St. Sulpice * A visit to the Carnavalet museum (Strolling through the Marais district is wonderful, particularly when one has read that Haussman didn't get around to re-arranging the Marais district, so it maintains its ancient charms * Two free museums that are situated very close to one another: Musee Carnavalet and Musee Cognacq-Jay * The City of Paris museums are free: Zadkine.* Deportation Memorial (behind Notre Dame). * Balzac's House * Victor Hugo's House. d Palace of Justice. * Modern Art. * Petit Palais * Notre Dame gives a wonderful free tour 3 times per week. Half the tour is outside the cathedral exploring the facade; the remainder is inside looking at the choir, Gothic vaulting, and windows. Check Pariscope magazine every Wednesday or look at the church notice boards for free church concerts/vespers * The Luxembourg Gardens offers foot paths, flowers, fountains, statues, men playing boules, a children's playground, and a memorial to 9-11 * Street markets offer hours of delight, looking at (and sampling) the wonderful foods combined with fabulous people watching * Three major cemeteries are free - Père Lachaise, Montparnasse, and Montmartre. The tombstones are works of art * Every Sunday at noon, music and dancing at the bottom of rue Mouffetard - free and fabulous d Just standing on Pont Neuf and enjoying the 360' view of Paris. Formidable! * Take a walk on the Promenade Plantée at

Bastille. * Visit the Pavillon de l'Arsenal near Bastille, for history of development and planning of Paris. * Use your Métro pass to take rides in Bus No. 69 and 42. See all the sights. * At the rond-point of the Champs Elysées, there is a beautiful mansion with lots of gold trim on the gates and a sign outside (a discreet sign) that reads ARTCURIAL. This is an auction house and you are permitted to enter and see what will be up for auction. It is a grand opportunity to see the inside of a great Paris mansion gratis * Many Friday evenings there is a skate around Paris with locals bring skates and go thru the streets of Paris * Saint-Vincent Garden, Bercy Park, Deyrolles Jardin, Atlantique, Paris Plage, Parc St-Cloud * For music lovers, check the churches. The Madeleine Church in the Eighth Arrondissement offers free organ and choral concerts two or three Sundays a month at 4 p.m. * For the last 10 years, a group of hard-core dancers have gathered on the Seine every evening from mid-May through September. They do the tango, salsa and rock-swing. Free lessons start at 7:30 p.m. (a hat for tips is passed), followed by dancing until midnight. It all happens at Square Tino Rossi at 9, quai St.-Bernard in front of the University of Paris at Jussieu just a few steps from the Cathedral of Notre-Dame ("Paris Danses en Seine," tangoargentin-eric.site.voila.fr/page3.html). (I've seen them while taking Seine River cruise and wondered who they were) * The Park of Bercy in rue de Bercy 75012 (catch the metro to Bercy) is worth a trip. There is a labyrinth, rose garden, a perfumed garden, vegetable gardens and flower gardens and all wonderful to admire. All the community gardens and flower beds are quite untypical of most Parisian public gardens * Stroll the side streets in St Germain (6th Arr) and window gaze at the fantastic and out-of-this-world artworks. Most windows are lit in the evenings, so this can be done at any time * At the weekend there are fabulous buskers on the little bridge at the back of Notre Dame d Passage Jouffray and the other Passages * There are frequently very entertaining street performers in the plaza outside the Pompidou Center. * Also next to the Pompidou Center is the colorful and whimsical Stravinsky fountain *Strolling along the quais of the Seine. * Gazing at the doors of Paris. * Gazing at the flower boxes of Paris. * Gazing at the architectural details of Paris. * Strolling through a street market feasting your eyes on all the eye candy! * Walking along the Canal St. Martin. * People watching at a cafe for as long as you want (however, you would have to purchase a vin or cafe crème!). * Sitting for an afternoon in the Jardin Luxembourg. * Sitting on the steps of the Trocadero looking at the Tour Eiffel. * Walking through the flower market (or just enjoying all the fleurists on the streets). * For the part-time artists and secret poets...take your sketchbook/journal down to the Seine and plop yourself down next to the other lined along the wall. Dangle your feet over and draw or write for 30 minutes. * These are all in the 14th: Musée de la Poste, Musée Bourdelle, Musée Zadkine, Musée du Montparnasse, Musée Jean Moulin & Jardin Atlantique, Cimetière Montparnasse (some admission charge) * Visit the Musée de Préfecture de Police (Police Museum). It is easily accessible, free and fascinating. Paris once led the world in forensic science and this tells the tale. * The only thing better than sitting on the steps of the Trocadero and gazing at the Eiffel Tower is to sit at a table at the restaurant on the Trocadero and gaze at the Eiffel Tower! * The Maison de la RATP - just opposite the Gare du Lyon - the HQs of the Paris transport system - metro, buses, trams, funicular - at times they have old vehicles on display and futuristic ones

as well in the display area (and at other times very little but always something of interest), also the place to get the series of Paris maps put out by the RATP that cover each area in great details - free * Père Lachaise is a great free thing to do: Paris' most famous cemetery itself is a trip but check out some of the famous tombs - like that of Jimmy Morrison of the Doors - often graffitied up with younger folk partying around it - and several other legendary folk. Get a map from the office to navigate this bizarre maze-like place de Paris is famous for Jazz and excellent Jazz Bands (not buskers) play for free on Place des Vosges and Rue Montorgueil on Sunday afternoons. Don't miss them * Great people watching up on Montmartre and its main square the Place du Tertre where there are usually dozens of artists sketching sidewalk portraits of tourists. And the views of Paris laid out below from the steps of the Sacré-Coeur Church (also free to enter) are marvelous.

Restaurants Sympas à Paris

L'As du Falafel. Great Middle Eastern food in the heart of the Marais. 34, rue des Rosiers 4th. Closed Saturdays.

La Belle ronde. Crêperie near the Catacombs. 19 rue Daguerre. 01 43 20 20 79

Chez Clément-St Michel 9, Place St Andre des Arts in the 6th. Métro : Saint Michel - Tél. : 01 56 81 32 00. Chez Clement is a restaurant chain all over Paris, including this one at Saint Michel. Beautiful terrace under the "Platanes" trees. **Chez Clément-Bastille** 21, Boulevard Beaumarchais in the 4th. Tél : 01 40 29 17 00

Le Café du Marché. Classic French restaurant food at reasonable prices. Near the Eiffel Tower. 38 rue Cler, 7th. Closed Sunday night. Tourist friendly.

Chez la mère Catherine 6 place du Tertre in Montmartre. Dr. Marchi recommends. 01 46 06 32 69

Chez Papa. Specialities of Southwest France, very hearty food. Several around Paris; this one is walking distance from our hotel. 6, rue Gassendi. 01 43 22 41 19

L'Escale du Marrakech. Moroccan specialites: coucous, tagine. 49 bis Avenue du Général Michel Bizot. 01 43 44 83 49.

Flam's. Alsatian Pizzas or flammekueche. A very reasonably-priced chain. Near Châtelet Métro at 68 rue des Lombards. 01 42 21 10 30. Another near the Montparnasse Tower: Métro Montparnasse, 32 avenue du Maine 01 45 44 63 53

La Mère Lachaise. Classic French food, 78, Boulevard Ménilmontant 20th near Père Lachaise cemetery. 20th 01 47 97 61 60

La Mosquée (tea room of the Paris mosque) Best cup of mint tea and delicious middle-eastern pastries. 39 rue Geoffroy Saint-Hilaire, near the Jardin des Plantes.

Rim Café. Pizza and Italian dishes. Students love it. 38 rue Saint Séverin, Latin Quarter. 01 44 07 18 12

Tricotin. 15 aveneu de Choisy. For fans of Chinese food. Take the tram to Porte de Choisy.

La Pomme Rouge, 127 Avenue du Général Leclerc, 75014 Paris

I translated this menu for the crêperie around the corner from our hotel.

Salades et tartines		
Salads and tartines		
Salades		Salads
Végétarienne: salade, maïs, tomates, carottes, avocat, champignons	9.50	Vegetarian: lettuce, corn, tomatoes, carrots, avocado, mushrooms
Chicken: salade, poulet, tomates, emmental, maïs, œuf	10.50	Chicken: lettuce, chicken, tomatoes, Swiss cheese, corn
Nordique: salade, saumon fume, crevettes	11.50	Nordic: lettuce, smoked salmon, shrimp
Parisienne: salade, jambon, emmental, tomates, œuf	9.50	Parisian: lettuce, ham, Swiss cheese, tomatoes, egg
Périgourdine: salade, foie gras, gésiers, magret, haricots verts, tomates, croûtons	12.50	Périgourdine: lettuce; duck liver, gizzards, breasts; green beans; tomatoes; croutons
Niçoise: salade, thon, anchois, pommes de terre, poivrons, tomates, olives, œuf	9.50	Niçoise: lettuce, tuna, anchovies, potatoes, sweet peppers, tomatoes, olives, egg
Aveyronnaise: salade, jambon de pays, tomates, pommes de terre, cantal, maïs, noix	10.50	Aveyronnaise: lettuce, country ham, tomatoes, potatoes, Cantal cheese, corn, walnuts
Assiette du jardinier: haricots verts, poulet, mozzarella, tomates, pommes fruits	10.50	Gardener's plate: green beans, chicken, mozzarella, tomatoes, apples
Assiette paysanne: Andouille poêlé, pommes de terre, chèvre chaud, jambon de pays	14.00	Country plate: fried sausage, potatoes, warm goat cheese, country ham
Les tartines		Tartine, Open-faced sandwich
Suprême: chèvre chaud, salade, tomates, miel	7.50	Supreme: warm goat cheese, lettuce, tomatoes, honey
Périgord: bloc de foie gras, magret, salade, tomate	9.50	Périgord: square of duck liver, duck breast, lettuce, tomato
Campagnarde: lardons, fromage gratiné, crème fraîche, pommes de terre	7.50	Rustic: bacon, grated cheese, crème fraîche, potatoes
Saumon: saumon, salade, fromage, œuf	8.50	Salmon: salmon, lettuce, cheese, egg
Italiennes: mozzarella, tomates, basilic, crème fraîche	7.50	Italian: mozzarella, tomatoes, basil, crème fraîche
Trois fromages: reblochon, chèvre, emmental, salade	7.50	Three cheeses: <i>reblochon</i> , goat, Swiss, lettuce
Nos formules		Daily specials
Menu à 11.50€ Une galette au choix (complète ou ty breizh ou Popeye) Une crêpe beurre sucre ou confiture ou nutella Une bolée de cidre brut ou doux		11.50€ Menu Savory crêpe (complete [Egg, ham, cheese], ty breizh [sausage, cheese] or Popeye [spinach, crème fraîche, egg]) Sweet crêpe with sugar, jam or nutella Bowl of sweet or dry cider

Les crêpes au froment		Sweet Crêpes
Beurre de ferme sucre	3.00	Farm butter, sugar
Citron frais	4.00	Fresh lemon
Miel d'acacia	4.00	Acacia honey
Compote de pomme	4.50	Applesauce
Confiture (Fraise, abricot, orange, myrtille, framboise...)	4.50	Jam (Strawberry, apricot, orange, blueberry, raspberry...)
Chantilly	4.00	Whipped cream
Chocolat maison	4.50	Home-made chocolate
Chocolat chantilly	5.00	Chocolate, whipped cream
Nutella	4.50	Nutella
Nutella chantilly	5.50	Nutella, whipped cream
Chocolat noix de coco	5.50	Chocolate, coconut
Chocolat noix de coco chantilly	6.50	Chocolate, coconut, whipped cream
Chocolat noix	6.50	Chocolate, walnuts
Chocolat noix chantilly	7.00	Chocolate, walnuts, whipped cream
Banane	5.00	Banana
Banane chocolat	5.50	Banana, chocolate
Banane chocolat chantilly	5.00	Banana, chocolate, whipped cream
Crème de marrons	4.50	Chestnut spread
Crème de marrons chantilly	5.50	Chestnut spread, whipped cream
Poire chocolat	5.00	Pear, chocolate
Poire chocolat chantilly	6.00	Pear, chocolate, whipped cream
Flambée au choix (calvados, whisky, rhum, grand-marnier)	6.30	Flambé, your choice (calvados, whiskey, rum, grand-marnier)
Rouge pomme: pommes poêlées, noix, calvados, chantilly	7.50	Red apple: sautéed apples, walnuts, calvados, whipped cream
Irlandaise: glace rhum raisin, caramel, Chantilly, flambée au whisky	7.50	Irish: rum raisin ice cream, caramel, whipped cream, flambéed with whiskey
Martiniquaise: glace noix de coco, noix de coco râpée, chocolat, flambée au rhum	7.50	Martiniquan: coconut ice cream, grated coconut, chocolate, flambéed with rum
Normande: glace vanille, compte de pommes, chantilly, flambée calvados	7.50	Normand: vanilla ice cream, apple sauce, whipped cream, flambéed with calvados
Tropicale: ananas au sirop, glace noix de coco, chantilly	7.50	Tropical: pineapple in syrup, coconut ice cream, whipped cream
Cocktail: glace citron, citron, kirsch, chantilly	7.50	Cocktail: lemon ice cream, lemon, kirsch, whipped cream
Fraîcheur salée: glace caramel	6.50	Caramel: caramel ice cream, whipped cream
Bretagne: glace rhum raisin, rhum, chantilly	7.50	Brittany: rum raisin ice cream, rum, whipped cream
Pom pom: sorbet pomme, pommes poêlées, manzana, chantilly	7.50	Pom pom: apple sorbet, sautéed apples, manzana, whipped cream
Saint graal: pommes poêlées, chocolat, glace vanille, chantilly	8.50	Holy grail: sautéed apples, chocolate, vanilla ice cream, whipped cream
Grenier à pomme: pommes poêlées, glace vanille, pralin, calvados	8.50	Apple loft: sautéed apples, vanilla ice cream, praline, calvados
Vallée d'auge: pommes poêlées, caramel, calvados, crème fraîche	8.50	Auge valley: sautéed apples, caramel, calvados, crème fraîche
Quimperlais: pommes poêlées, caramel, chantilly	7.50	Quimper: sautéed apples, caramel, whipped cream
Licorne: pommes poêlées, crème de marrons, confiture de coing, chantilly	8.50	Unicorn: sautéed apples, chestnut spread, quince jam, whipped cream

Galette de sarrasin		Buckwheat crêpes	
Farine de blé noir			
Les classiques		The classics	
Beurre de ferme	3.00	Farm butter	
Œuf	4.50	Egg	
Fromage	4.50	Cheese	
Œuf et jambon	5.50	Egg and ham	
Œuf et fromage	5.50	Egg and cheese	
Jambon et fromage	5.50	Ham and cheese	
Salade, œuf et tomate	5.50	Lettuce, egg, and tomato	
Les complètes		Full-meal crêpes	
Complète: œuf, jambon, fromage	6.40	Full: Egg, ham, cheese	
Complète poulet: poulet, fromage, œuf	8.50	Full chicken: chicken, cheese, egg	
La Popeye: épinard, crème fraîche, œuf	6.40	Popeye: spinach, crème fraîche, egg	
Ty briez: saucisse, fromage	6.30	Ty briez: sausage, cheese	
Maison: jambon, fromage, champignons	6.30	Home-style: ham, cheese, mushrooms	
Bonne femme: champignons, fromage gratinée, jambon, œuf	7.50	Granny: mushrooms, grated cheese, ham, egg	
Flamande: endive, jambon, fromage gratinée	7.50	Flemish: endive, ham, grated cheese	
Océanopolis: saumon fumé, crème fraîche, citron, salade	9.50	Oceanopolis: smoked salmon, crème fraîche, lemon, lettuce	
Les spécialités		Specialties	
Berger: fromage de chèvre	7.80	Shepherd: goat cheese, lettuce, tomato	
Périgourdine: bloc de foie gras, magret, salade, tomate	9.80	Périgord: square of duck liver, duck breast, lettuce, tomato	
Basquaise: poulet, champignons, fromage gratiné, crème fraîche	8.50	Basque: chicken, mushrooms, grated cheese, crème fraîche	
Brocéliande: lard fumé, oignon, œuf, salade, tomate	8.30	Brocéliande: bacon, onion, egg, lettuce, tomato	
Raclette: tartiflette, œuf, crème fraîche	9.80	Raclette: <i>tartiflette</i> (potato, <i>reblochon</i> cheese), egg, crème fraîche	
L'empech: champignons, reblochon, lard fumé, salade	8.30	L'empech: mushrooms, <i>reblochon</i> cheese, bacon, lettuce	
Marie: thon, anchois, œuf, salade, tomates	8.30	Marie: tuna, anchovies, egg, lettuce, tomatoes	
Taille fine: pomme fruit, fromage blanc, ciboulette, salade	8.50	Slenderize: apple, <i>fromage blanc</i> , chives, lettuce	
Quimperloise: champignons, pomme fruit, lardoons, salade	8.50	Quimper: mushrooms, apple, bacon, lettuce	
Torgenn: haricots verts, jambon blanc, pomme fruit, salade	8.50	Torgenn: green beans, cooked ham, apples, lettuce	
Les specialties servies avec salade		Specialities served with a salad	
Pimpette: bloc de foie gras, confiture d'oignon, confiture de figue	10.00	Pimpette: square of duck liver, onion jam, fig jam	
Concarneau: thon, épinard, fromage, jus de citron	9.50	Concarneau: tuna, spinach, cheese, lemon juice	

Rennais: steak haché, pomme de terre, fromage, crème fraîche	10.00	Rennais: hamburger, potato, cheese, crème fraîche
Fouesnant: fromage de chèvre, jambon de pays, pomme de terre, champignons	9.50	Fouesnant: goat cheese, cured ham, potato, mushroom
Hocada: magret, lardons, champignons, pomme de terre, oignons, crème fraîche	10.00	Hocada: duck breast, bacon, mushrooms, potato, onions, crème fraîche
Artelot: crevettes, saumon fumé, tomates, crème fraîche, ciboulette	10.00	Artelot: shrimp, smoked salmon, tomatoes, crème fraîche, chives
Julienne: fromage de chèvre, jambon de pays, tomates confites	10.00	Julienne: goat cheese, cured ham, tomato preserves
Nos boissons		Beverages
Café express, décaféiné	2.40	Expresso or decaf
Café noisette	2.60	Coffee with a splash of milk
Double express	4.80	Double expresso
Café crème ou chocolat chaud	3.90	Café latte or hot chocolate
Thé: thé vert, thé vert menthe, earl grey, darjeeling	4.10	Tea: green tea, green tea with mint, Earl Grey, darjeeling
Infusions: verveine, verveine menthe, tilleul, tilleul menthe, camomille	4.10	Herbal teas: verbena, mint verbena, lime, lime with mint, camomile
Café ou chocolat viennois	4.90	Coffée or hot chocolate with whipped cream
Cappuccino	4.50	Cappuccino
Vin chaud à la cannelle	4.50	Hot mulled wine
Grog	4.50	Hot toddy
Lait chaud	3.00	Warm milk
Lait chaud vanille, cannelle ou caramel	3.90	Warm milk with vanilla, cinnamon, or caramel
Tartine ou croissant	1.20	Toast or croissant
Toast beurre confiture	1.50	Toast with butter and jam
Les jus de fruits		Fruit juices
A base de jus fruits concentrés Jus de pomme, pêche, mangue, abricot, raisin, ananas, poire, pamplemousse, orange	4.00	From fruit concentrates Apple, peach, mango, apricot, grape, pineapple, pear, grapefruit, orange
Jus de fruits pressés: orange, citron, pamplemousse	4.50	Fresh-squeezed fruit juice: orange, lemon, grapefruit
Les sodas		Soft drinks
Coca, coca light, coca zéro	3.90	Coke, Coke Light, Coke Free
Ice tea, orangina schweppes, fanta,	3.90	Iced tea, Orangina, Schweppes, Fanta
Limonade	3.10	Lemon/lime
Perrier	3.90	Perrier
Les eaux		Bottled water
Vittel ou Evian 50 cl	4.10	Vittel or Evian 50 cl
Vittel ou Evian 100 cl	4.70	Vittel or Evian 100 cl
Badoit ou San pelligrino 50 cl	4.10	Badoit or San Pelligrino 50 cl
Badoit ou San pelligrino 100 cl	4.70	Badoit or San Pelligrino 100 cl

Cultural Differences

from ***Behave Yourself! The essential guide to international etiquette*** by Michael Powell

Meeting and Greeting

Greet each person with a quick, light handshake (not a bone crusher or pumper), and use another handshake on departure. Friends and family will kiss each other the cheeks (left and then right); you shouldn't initiate this, but be prepared to respond if someone greets you this way (*la bise*.). Wait for a woman to offer her hand first. When in doubt, shake hands.

The French often introduce themselves by stating their surname followed by their first name. They rarely smile on first meeting; this is not rude or standoffish, merely a more dignified and polite way of greeting. Business culture is especially formal in this respect.

Be prompt for appointments; punctuality is important.

Conversation

The French are polite and cultured and they love language, so if you take the time to learn a few phrases and pronounce them correctly, you will find French people very helpful. If you speak French incorrectly, you may be met with a shrug of apparent incomprehension. For instance, if you ask for "*un baguette*," it may seem obvious what you want, but a shopkeeper may appear to comprehend only once he has corrected your French—"Ah...*une baguette*."

Only use first name terms when invited. It is customary to address your elders with *Monsieur* or *Madame*. When entering a restaurant, shop or hotel, greet by saying "*Bonjour Madame/Monsieur*" and "*Au revoir*" when you leave. Always say "*Pardon*" if you bump into someone on the street.

Being pushy will get you nowhere in France; you will simply be ignored. Say the magic words, "*Excusez-moi de vous déranger, Monsieur, mais j'ai un petit problème...*" (Pardon me for disturbing you, sir, but I have a small problem...), and most people will be willing to help.

Don't keep smiling, making jokes, and being overly friendly too soon; you will gain more trust and respect if you are restrained and dignified at first. Friendship and trust are built slowly; over familiarity is considered superficial and is viewed with distrust.

In conversation (especially with bureaucrats and officials), cool logic will produce better results than hyperbole or emotional appeals. You will be judged on your intellect and your ability to discuss ideas. Business discussions are usually very protracted, and every option is carefully and seriously scrutinized. French red tape is legendary. The French have a habit of pollitly restating their position so that a compromise can seem impossible.

"*Merci*" means "thank you," but when it is used in reply to a question, such as "Would you like some more?" it means, "No, thank you." A response of "*S'il vous plaît*" means "Yes, if you please."

Eating and Drinking

Bread or breadsticks are an accompaniment to the meal, so don't start nibbling until the food arrives.

Meals consist of many courses with smaller portions, so pace yourself and don't ask for seconds.

Attract a waiter's attention by tipping your head back slightly and saying "Monsieur." Never snap your fingers.

Don't eat food with your fingers (even sandwiches). Always use a knife and fork. Fruit should be peeled with a knife and eaten with a fork.

Even in a restaurant, you may see people smoking beneath the no smoking signs.

Out and About

Good posture is very important and a sign of class. Keep your hands out of your pockets, don't slouch or chew gum, don't point with your whole hand, and don't use the OK sign (it means "zero" in France).

Don't browse through newspapers and magazines at a newsstand. If you want to read them, buy them.

Dress

Dress conservatively in good quality, stylish clothes. Avoid wearing shorts unless you want to stand out as a tourist. Appearances matter; your social status is reflected by what you wear and how you wear it.

Gifts and Tips

When you are invited to a French home, don't bring wine—your host will have chosen a wine especially to complement the menu. An odd number of flowers (except chrysanthemums and carnations, which are unlucky, or red roses, which are romantic) or quality chocolates are acceptable gifts.

In restaurants a hefty Value Added Tax (VAT) appears on your bill, so tipping is not obligatory.

from **Stephen Clarke's *Talk to the Snail: Ten Commandments for Understanding the French***

1. *THOU SHALT BE WRONG* (if you're not French). Why every Frenchman is "Monsieur Right"
2. *THOU SHALT NOT WORK* Why long weekends are good for the French economy.
3. *THOU SHALT EAT* Just because it smells like bat guano doesn't mean it will taste like it.
4. *THOU SHALT BE ILL* Getting the best out of the French national drug habit.
5. *THOU SHALT SPEAK FRENCH* Fun ways to mispronounce words and offend people.
6. *THOU SHALT NOT SING* (in tune, anyway). A French *artiste* says, "Pretentious, *moi*?"
7. *THOU SHALT NOT KNOW* Don't mention the war, nuclear power, tax or structural surveys
8. *THOU SHALT NOT LOVE THY NEIGHBOR* *Oui*, I am smoking into your dinner, *et alors*?
9. *THOU SHALT NOT BE SERVED* *Garçon*? Waiter? *Bonjour*? Oh, forget it.
10. *THOU SHALT BE POLITE* (and simultaneously rude) *Bonjour Madame, vous êtes une idiote.*
11. *THOU SHALT SAY "I LOVE YOU"* The perils of French-style love.

Attentive readers may note that there are eleven, not ten, commandments here. But surely you didn't think you could fit a nation as fascinating and complex as the French into just ten commandments, did you? *Merde alors!*

NCSU Trip to Normandy



Norman Cheeses to try

- Camembert; Pont l'Eveque; Livarot (strong!)
- Brillat-Savarin (triple crème)
- Demi-sel (used for fruit-cream dishes)
- Neufchâtel, delicate, moussy unless ripe (affiné)
- Pavé d'Auge (super strong spicy); Petit Suisse
- Fromage de monsieur (firm, fruity, smelly)
- Lucullus (fatty, lovely nutty flavor)
- Trappist de Briebeuc

Apples are everywhere

Try cidre: brut (dry) and doux (sweet)
Calvados: distilled cider is a luxury digestif
Desserts: tarte normande, bourdelos, mirliton



Monet's Garden at Giverny

Claude Monet noticed the village of Giverny while looking out of a train window. He made up his mind to move there and rented a house and the area surrounding it. In 1890 he had enough money to buy the house and land outright and set out to create the magnificent gardens he wanted to paint. Some of his most famous paintings, such as his water lily and Japanese bridge paintings, were of his garden in Giverny. Monet lived in Giverny from 1883 until his death in 1926. He and many members of his family are buried in the village cemetery.



Attractions

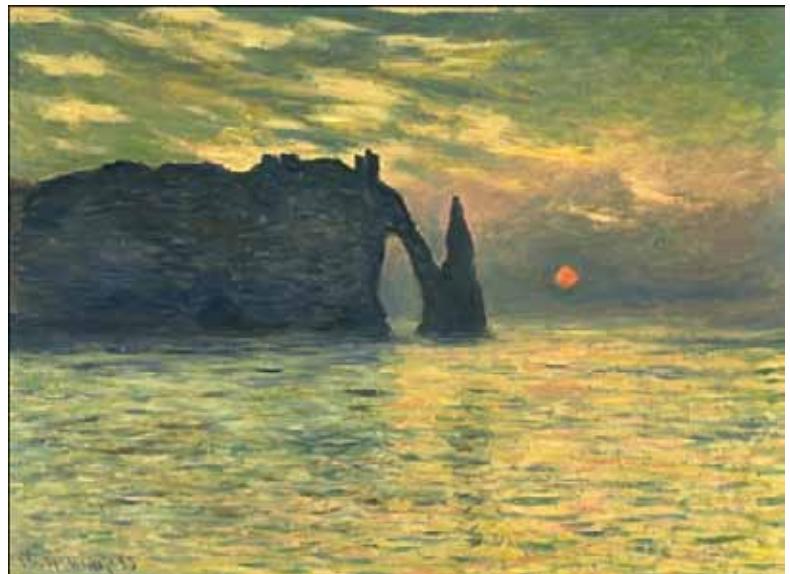
Monet's house and gardens were opened to the public in 1980, following restoration work. They have become a popular tourist attraction (the Fondation Claude Monet), particularly in the summer when the flowers are in bloom.



The Hôtel Baudy was a center of artistic life in the Giverny heyday. It is now still a café and restaurant, with period decoration. We'll be having lunch there.

Étretat

We will also visit another of Monet's favorite haunts, the cliffs at Étretat. Étretat is best known for its cliffs, including a famous natural arch. These cliffs and the associated resort beach attracted artists including Eugène Boudin, Gustave Courbet as well as Monet, and were featured prominently in the 1909 Arsène Lupin novel *The Hollow Needle* by Maurice Leblanc. Two of the three famous arches seen from the town are the Porte d'Aval, and the Porte d'Amont. The Manneporte is the third which cannot be seen from the town.



History of Normandy and Flanders

the French who were equally determined to take over his troublesome dukedom. His defeat of the French King Henry and his ally Geoffrey Martel of Anjou at Varaville, a little place north-east of Caen, in 1058 left him free to invade England.

The story of William's claim to the English throne is told completely differently in France to the way it's told in England. In both cases, of course, the historians of the time were just propagandists. King Edward the Confessor of England had been brought up almost entirely in Normandy by monks. French was his language and he was more French than English. He took Norman advisers to England when he became King. His Normans became very unpopular in England, and Harold, Earl of Wessex, Edward's right-hand man, led the fight for power against the Normans at court in London.

There is no doubt that at some time about 1051 Edward had promised the crown of England to William of Normandy. By a quirk of fate, when Harold was sailing off the south coast of England from Bosham one day, a storm drove him across to Ponthieu and he fell into William's hands. William treated him with honour and respect but prevented him from returning to England until he agreed to William's terms. They obviously got along fairly well because Harold helped William to reconquer Brittany. But in England the Northumbrians had revolted and Harold, who was virtual 'prime minister' to the dying monarch, had to get back. He could not leave without swearing to support William's claim to the English throne. Afterwards he said that he had sworn under threat and repudiated his oath.

King Edward died on 5 January 1066, appointing Harold as king on his deathbed. He had no legal right to do this any more than he had earlier had to promise the throne to William. The new king had to be elected by the Witan, a sort of Privy Council of very important citizens. The Witan chose Harold, so he was legally king. He was crowned by the Archbishop of York. To William, this was an insult — a breach of an oath. To the Pope, Harold was an impudent usurper, seizing a crown which did not belong to him, and a perjurer who had broken an oath. Moreover, many of the churchmen in England were Normans and supporters of William.

When William sailed for England, it was not under the flag of the Duke of Normandy but that of the Pope. And by no means were all his followers Normans. Behind all the claims of legal and moral right was the promise of power, lands and wealth, and when he had won, William distributed all three to his followers, for England was a rich country.

When William was killed fighting the King of France, his eldest son Robert became Duke of Normandy, and his second son William Rufus King William II of England. There was also a younger brother Henry, born in England. And when William Rufus was killed by an arrow while hunting in the New Forest in 1100 (probably murdered by his enemies) Henry, who had helped Robert defend Normandy, seized the English royal treasury and was elected King Henry I by the Witan. Then he made war against Robert, defeated him and kept him prisoner until he died 28 years later.

The recorded history of what is now Normandy, goes back to Roman times. The Gauls of this area put up the last great stand against Julius Caesar's armies in 52 BC. Nevertheless, they fared well under the Romans, with many of them finding it profitable to support Roman rule. They set up ports at Rouen, Honfleur and Lillebonne as military bases and to trade with England. Then in the 4th century AD invaders from the north and east, Alamans, Goths and Franks, destroyed the rule of Rome. Clovis, King of the Franks, came to power. He had become a Christian and he introduced the religion to the area.

The 'modern' history of Normandy, however, begins in 911 when Earl Rollo, on one of the annual Norse raids to pillage, rape, destroy and make away with loot back to Norway, surprisingly made a peace treaty with the Frankish King Charles the Simple, was baptised as a Christian and settled down as Robert Patrician (ruler) of Normandy with his followers to breed cattle and children. The title Duke of Normandy was not adopted for two generations. But Robert did adopt the French language and defended his territory against other invading Norsemen and Vikings. He gave Normandy a stability which it has maintained through history.

For two centuries the area had suffered the terrible raids each spring when the Norsemen arrived in their longboats. They could take these boats up rivers and they sacked and looted right up the Seine, the Somme, the Orne and rivers southwards to the Loire. Each autumn when they departed they took as many slaves as their boats could hold and killed most of the rest. But it was inevitable that sooner or later at least some of them would prefer life in this lush land to the hard winters with near-starvation in the northern countries.

The Frankish kings mistakenly believed that the dukes would be their vassals. In fact, part of the treaty between Robert and King Charles was that the former should do homage to Charles by kneeling and kissing his feet. This he refused to do and ordered one of his followers to do it for him. The Norseman, instead of bending down to the King's feet, pulled the foot up to his lips and tilted the King onto his back. Norsemen did not bend the knee to any man.

William the Bastard, later called the Conqueror, became Duke of Normandy as a baby despite opposition from the barons and by the time he was 19 was having to fight Norman enemies determined to destroy him and

When Henry I died, the English crown was seized by Stephen, his nephew. But his daughter Matilda, married to the Count of Anjou, had inherited Normandy, and at 18 her son Henry Plantagenet became Duke, then with his father's death, Count of Anjou. Next he married Eleanor of Aquitaine, divorced wife of King Louis VII of France, and so added her lands of Poitou and Guyenne to his empire. Then he landed in England and made Stephen agree to make him his heir. Stephen died a year later, in 1154, and Henry was crowned King of England. Even William the Conqueror had not achieved such power. The role of Duke of Normandy had become very much secondary to that of King of England.

A series of rebellions by his sons and wars against the new strong French king, Philippe-Auguste, ended in defeat and death for Henry. One of his sons, Richard the Lionheart, had helped Philippe-Auguste defeat him. So had his weaker, and favourite, son John.

Philippe-Auguste and Richard went on a Crusade. Having promised not to touch Richard's territories, Philippe returned to France, and no sooner was he back than he made a pact with John, Richard's brother, to carve them up. On Richard's return, there was a fierce war over them, particularly Normandy. Richard was largely successful, but he was killed by a stray arrow at a minor siege, and Philippe soon overcame the weak John, taking Richard's superb Château Gaillard at Les Andelys in 1204, then the whole of Normandy the same year.

But the French had by no means secured Normandy. In 1328 Edward III of England claimed the French throne by heredity through his mother. In 1346, with his son the Black Prince, he invaded France and conquered most of Normandy, then totally defeated the French at Crécy, where 1,300 French knights were killed. It was the beginning of the terrible Hundred Years War between England and France. In the fighting most of Normandy became French again, then in 1415 Henry V of England landed at Harfleur, won one of the most remarkable victories in history at Agincourt in old Picardy and two years later successfully besieged Rouen. Normandy was back under the English crown. Henry then married the French king's daughter, Margaret of Valois, and in 1420 was made Regent of France and heir to the throne. However he died after a sudden illness the next year.

Joan of Arc recovered Orléans for France, and roused the frightened Dauphin, the hereditary heir to the French throne, persuading him to be

crowned Charles VII. Normandy remained English, but after Joan's death, her great companion-in-arms, Jean Dunois, gradually drove the English out of France and the area became French once more in 1450. The dukedom disappeared in 1469.

Meanwhile the Normans had become very much a seafaring people. Their ships ranged far to go fishing and adventuring, often as corsairs preying on merchantmen. The seamen of Dieppe, Honfleur and Le Havre sailed to the New World and opened up regions of North and South America. Samuel Champlain of Dieppe founded a Norman colony in Quebec in 1608. In 1635 Pierre Belain d'Esnambruc took over Martinique, and Guadaloupe followed. The little isle of St. Bartholomé near Guadaloupe was taken over by Normans and is to this day peopled by white blondes with blue eyes. In 1682 Robert Cavalier, Sieur de La Salle, from Rouen, descended the Ohio and Mississippi rivers to the sea, taking possession of Louisiana.

In the Wars of Religion Normandy was mainly Protestant, especially in Caen with its university and in the seaports, influenced by contact with Holland and England. Henri of Navarre, the Protestant leader who became King Henri IV by announcing his conversion to Catholicism, made Protestantism legal in much of France, and won important battles against the extremist Catholic League armies at Arques- and Ivry-la-Bataille. When Henri died, Protestantism was made illegal and there was a mass emigration of Protestants both from Flanders and from Normandy. Since many were skilled artisans, Normandy's economy was in tatters for a while and this rich land knew poverty while England and Holland, who took many of the refugees, prospered. Dieppe alone lost 14,000 men. Le Havre dropped from the leading port in France to the fifth most important.

The Revolution brought the destruction of beautiful churches, abbeys and some castles but Normandy was not as badly hit as many parts of France because it was a peasant economy with fewer big landowners...

In the Franco-Prussian War of 1870-1 the Prussian occupation was softened not only by the ration of a litre of calvados per Prussian soldier each day (see Chapter 9) but by warnings from the British that they would intervene if the Prussians occupied the Channel ports.

Even the First World War left Normandy fairly unharmed by the standards of most of northern France. Some of the heaviest and biggest destruction came on the Somme, just north of Normandy's border.

The effects of the Second World War, however, were devastating. In the three months following the D-Day landings in 1944, two million men fought in and over Normandy. Not only the coastal towns and villages near landing beaches but dozens of small towns inland and near other coasts were virtually wiped out. Caen, Falaise and Cherbourg were nearly obliterated. Of Le Havre's 180,000 civilians, 5,000 were killed, and most of the rest left homeless. The destruction in Normandy was horrific; the post-war rebuilding and recovery, from villages to ports and cities, was almost miraculous. So many lovely old buildings, like William and Matilde's two abbeys at Caen, have been superbly restored.

The old provinces of Picardy, Artois and Flanders, stretching from the Norman border and the île-de-France to the Belgian border, have a few hills but are mostly flat plain and their story has inevitably been one of invading armies. The French kings, the dukes of Normandy, the kings of England and Spain, have all invaded it and ruled it, mostly for their own benefit rather than that of the local people.

The ancient countship of Flanders included the area from Dunkerque to the Ardennes, with Belgian and Dutch Flanders. In 1419 Duke Philip the Good of Burgundy also became Count of Flanders and ruled until 1467, consolidating Burgundian power. After the death of his son, Charles the Bold in battle at Nancy in 1477, the French seized much of Burgundy and Artois (the area around Arras) but did not get hold of most of Flanders. Mary of Burgundy, who had become ruler of Flanders on Charles's death, married the Hapsburg Archduke Maximilian of Austria and Flanders became part of the Hapsburg Empire. This empire spread to Spain and what is now French Flanders became with Belgian and Dutch Flanders the Spanish Netherlands under the Spanish King Charles VI. His son was the Catholic bigot Philip II, who sent the Armada to try to conquer Protestant England and whose ruthless persecution of so-called 'heretics' in Flanders led to constant uprisings over 30 years, and the spread of Protestantism in Holland. The Dutch in the north separated from the south in 1579 when the Catholics of Walloon Flanders and of Artois signed a treaty supporting Catholicism and Spain.

In 1663 Louis XIV of France married the Infant of Spain, Maria-Theresa, daughter of Philip IV. When Philip died, Louis claimed the whole of the Netherlands. In 1667 he took Catholic Flanders but was stopped from advancing further by the Protestant countries of England, Holland and Sweden. Louis finally took Artois in 1676 and was able to establish the frontier of France, fortified by Vauban, the great military architect, along a line running from Dunkerque to Bergues, Lille, Valenciennes and Le Quesnoy. Another fortified line ran from Gravelines (just south of Dunkerque) to St. Omer, Aire-sur-la-Lys, Béthune, Arras, Douai and Cambrai. It became official in 1713 under the Treaty of Utrecht.

The coastal ports had very different histories. They were constantly at war with the English. Boulogne was the port used by Julius Caesar to invade England in 55 BC. The English from Calais ravaged Boulogne and the surrounding country, a Duke of Burgundy took it when he ruled Flanders and Artois. Henry VIII of England took it in 1554, stripped it of everything movable, and then sold it back to Henry II of France for 400,000 gold écus six years later.

After Edward III of England's victory over the French at Crécy in 1346 he besieged Calais and took it. The English held it for 210 years, and battles took place in all the surrounding countryside involving the English, French, Burgundians and Spanish. In Mary Tudor's reign the English were driven out of Calais by François de Guise in 1558. Mary was so upset that she said that when she died they would find 'Calais' written on her heart.

Dunkerque went through all the problems and change of rulers suffered by the rest of Walloon Flanders, although it was once given by the Flemish

Protestants to Oliver Cromwell of England in return for the help of Oliver's famous Ironside troops in fighting the Spanish. When Charles II came to the English throne he sold Dunkerque to Louis XIV for 5,000,000 livres.

The Protestant Dutch were prone to attacking Dunkerque boats, so the Dunkerque sailors under the famous Jean Bart turned corsairs (pirates licensed by the king) and preyed on Dutch, English and Spanish ships. Bart was so successful that he was made Squadron Commander of the Royal Fleet. All these ports were the lairs of corsairs on and off from the 14th century to the end of the Napoleonic Wars in 1815. Their fishermen ran a lucrative trade in smuggling to England and the English did the same to France. Smuggling became big business, run by Mafia-like gangs in the Napoleonic Wars when Napoleon introduced his Continental System to kill all England's trade with Europe and make it bankrupt.

The whole of Flanders was so devastated in the First World War that in some places every village, house, barn, fence and tree was destroyed. Occasionally human bones and shells are still found in fields. From the time the German armies crossed into northern France from Belgium in 1914 the war raged over the countryside and cities as far as the Marne and the Somme, from which Marshal Foch of France and General Haig of Britain launched the counter-attack. The carnage lasted until the German retreat and surrender in 1918.

Again in 1940 the Germans came through Belgium and bombed and shelled many towns and villages as their mechanised forces rushed to the Channel ports. The British 51st Highland Division stood at St. Valery en-Caux and some men got away but most were killed or wounded. This time the Somme proved no line of defence against modern armour and dive-bombers, though General Weygand tried to hold it. Meanwhile German panzers swept towards Dunkerque where a British rearguard held them long enough for the remarkable evacuation. Three hundred and fifty thousand men, mostly British but many French too, were taken off the beaches under massive artillery fire and constant dive-bombing, to safety in England. Battleships, fishing boats, merchantmen, yachts and amateurs' little sailing boats from England went back and forth ferrying men to safety.

Dunkerque, Calais and Boulogne were heavily bombed by the RAF throughout 1940–4. The Germans expected the Allied invasion to come through these ports but the Allies carried their own prefabricated port, Mulberry Harbour, with them and landed in Calvados and Manche. However, Dunkerque suffered again severely when the Germans held out there from September 1944 until May 1945. Eighty-five per cent of Boulogne was destroyed — but not its walled old town.

All these ports have new industries, all have fishing fleets. Boulogne's fishing fleet is one of the biggest in Europe. And by a twist of history all are prospering because of lorries going backwards and forwards on ferries to England and because of the millions of British tourists who pass through — or even go over for the day for shopping and a French meal. The Channel Tunnel may well hit all three, but the ferries will inevitably still carry much of the traffic.

Mont St. Michel

For more than a thousand years, the distant silhouette of this island abbey sent pilgrims' spirits soaring. Today, it does the same for tourists. Mont St. Michel, among the top four pilgrimage sites in Christendom through the ages, floats like a mirage on the horizon—though it does show up on film. Today, 3.5 million visitors—far more tourists than pilgrims—flood the single street of the tiny island each year.

Since the sixth century, hermit monks in search of solitude lived here. The word "hermit" comes from an ancient Greek word meaning "desert." The next best thing to a desert in this part of Europe was the sea. Imagine the desert this bay provided as the first monk climbed the rock to get close to God. Add to that the mythic tide, which sends the surf speeding eight miles in and out with each tide cycle. Long before the causeway was built, when Mont St. Michel was an island, pilgrims would approach across the mudflat, aware that the tide swept in "at the speed of a galloping horse" (well, maybe a trotting horse...12 mph, or about 2 feet per second).

Quicksand was another peril. But the real danger for adventurers today is the thoroughly disorienting fog and the fact that the sea can encircle unwary hikers. (Bring a mobile phone.) Braving these devilish risks for centuries, pilgrims kept their eyes on the spire crowned by their protector, St. Michael, and eventually reached their spiritual goal.

SIGHTS

Mont St. Michel

These sights are listed in the order you approach them from the mainland.

The Bay of Mont St. Michel—The vast Bay of Mont St. Michel, which turns into a mudflat at low tide, has long played a key role. Since the 6th century, hermit monks in search of solitude lived here. The word "hermit" comes from an ancient Greek word meaning "desert." The next best thing to a desert in this part of Europe was the sea. Imagine the "desert" this bay provided as the first monk climbed the rock to get close to God. Add to that the mythic tide, which sends the surf speeding eight miles in and out with each tide cycle. Long before the causeway was built, when Mont St. Michel was an island, pilgrims would approach across the mudflat, aware that the tide swept in "at the speed of a galloping horse" (well, maybe a trotting horse...12 mph, or about 2 feet per second).

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The Causeway—In 1878, a causeway was built, which let pilgrims come and go without hip boots, regardless of the tide. While this increased the flow of visitors, it stopped the flow of water around the island. The result: This part of the bay has silted up, and Mont St. Michel is no longer an island. A new bridge and dam (*barrage*) on the Couesnon will be built in the next few years, allowing the water to circulate—so Mont St. Michel will once again be an island

Omelette de la Mère Poulard

Annette Boutiaut was born in Nevers in 1851. She was employed as a lady's maid by the architect Édouard Corroyer, a disciple of Viollet-le-Duc, who was commissioned by the Monuments Historiques (a State-run organisation) to restore Mont-St-Michel Abbey. Annette followed her employers there and met the son of a local baker. They married and took over the running of the St-Michel Tête d'Or Hotel. At that time (around 1875), the causeway had not been built yet so that tourists and pilgrims reached Mont-St-Michel on foot, on horseback or aboard a *maringotte* (a small two-wheeled horse-drawn cart), tide permitting. They were usually very hungry and could not bear to wait for food to be prepared. Annette knew that a good innkeeper should not be taken unawares. She therefore always had eggs in store and quickly beat up an omelette for her guests while they waited for more substantial dishes. Her welcome and the quality of the food she served gradually brought her fame. When Annette Poulard died in 1931, food critics speculated on the secret recipe of the omelette... Some talked about fresh cream, specially selected eggs and butter, others argued it was all due to fast cooking: Annette herself explained in a letter dated 1922: "I break the eggs in a bowl, I beat them up well, I put a nice knob of butter in the frying pan, I throw the eggs in and stir continuously."

Curnonsky (1872-1956), the "Prince of gourmets", said that the secret lay in the recipe of Dr Rouget, the hero of Balzac's *La Rabouilleuse*, who beat up the yolks and whites separately before mixing them in the frying pan!

The Village Below the Abbey—Mont St. Michel's main street (rue Principale, or "Grande Rue"), lined with shops and hotels leading to the abbey, is grotesquely touristy. It is some consolation to remember that, even in the Middle Ages, this was a commercial gauntlet, with stalls selling souvenir medallions, candles, and fast food. With only 30 full-time residents, the village lives solely for tourists. After the TI, check the tide warnings posted on the wall and pass through the imposing doors. Before the drawbridge, on your left, peek through the door of Restaurant la Mère Poulard. The original Madame

Poulard (the maid of an abbey architect who married the village baker) made quick and tasty omelettes here. They were popular for pilgrims who needed to beat the tide to get out in pre-causeway days and—even at the rip-off price of €23—they're a hit with tourists today. Pop in for a minute, just to enjoy the show as old-time-costumed cooks beat omelettes.

As you pass through the old drawbridge, you hit the main (and only) street and begin your trudge through the crowds uphill past several gimmicky museums to the abbey (all island hotel receptions are located on this street). Or, if the abbey's your goal, you can miss the crowds by climbing the first steps on your right after the drawbridge and following the ramparts in either direction up and up to the abbey (quieter if you go right). Public WCs are next to the TI, halfway up, and at the abbey entrance.

You can attend Mass at the tiny St. Pierre church (Thu & Sun at 11:00, opposite Hôtel la Vienne Auberge).

Abbey of Mont St. Michel—Mont St. Michel has been an important pilgrimage center since A.D. 708, when the bishop of Avranches heard the voice of Archangel Michael saying, "Build here and build high." With brilliant foresight, Michael reassured the bishop, "If you build it...they will come." Today's abbey is built on the remains of a Romanesque church, which was built on the remains of a Carolingian church. St. Michael, whose gilded statue decorates the top of the spire, was the patron saint of many French kings, making this a favored sight for French royalty through the ages. St. Michael was particularly popular in Counter-Reformation times, as the Church employed his warlike image in the fight against Protestant heresy.

While this abbey has 1,200 years of history, much of its story was lost when its archives were taken to St. Lô for safety during World War II—only to be destroyed during the D-Day fighting. As you climb the stairs, imagine the centuries of pilgrims and monks who have worn down the edges of these same stone steps.



Mont St. Michel

Population 72

What is the reason for the world's fascination with Mont-St-Michel? No doubt it is something which goes beyond the beauty of the architecture or its long history; perhaps it is the whiff of mystery that seems linked to the movement of the tides, to the play of twilight on the water and walls, to the cry of gulls gliding above the salty grass marsh... It is impossible to take the measure of Mont-St-Michel without including its unique natural setting. The rock and the bay are truly one. Known as a "Marvel of the Western World", the monument and its site are also now classified World Heritage sites by the UNESCO.

Like its counterpart St Michael's Mount off the south coast of Cornwall, Mont-St-Michel is a granite island about 900m/984yd round and 80m/262ft high. As the bay is already partially silted up, the mount is usually to be seen surrounded by huge sand banks which shift with the tides and often reshape the mouths of the neighbouring rivers. It is linked to the mainland by a causeway which was built in 1877.

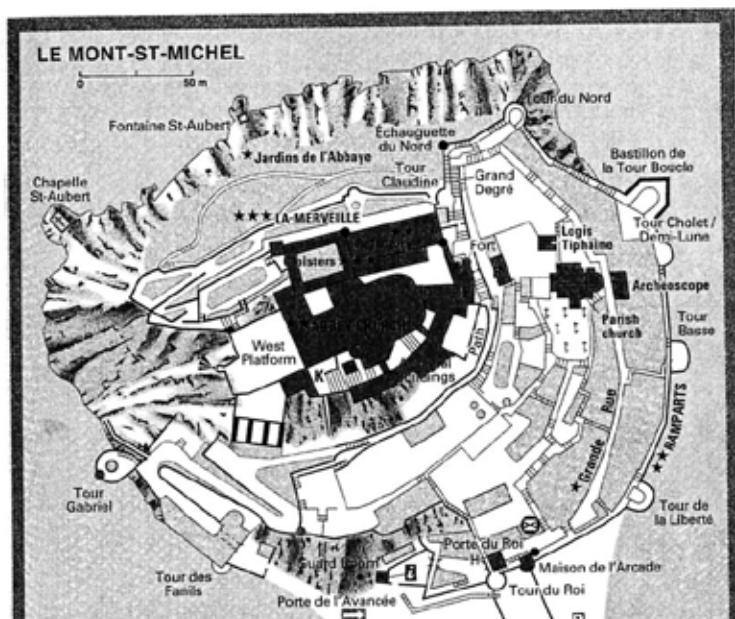
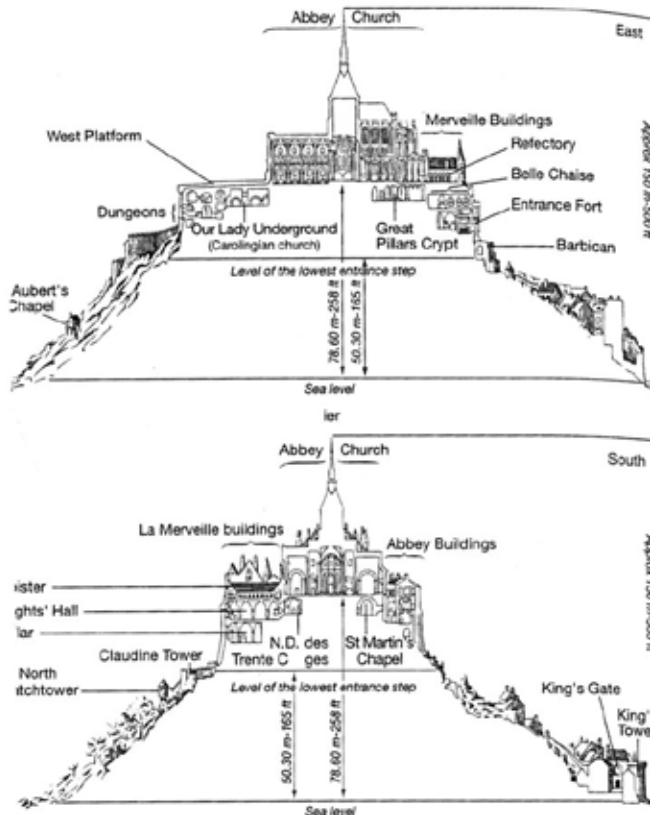
FROM ITS FOUNDATION UP TO THE PRESENT DAY

An amazing achievement — The abbey's origin goes back to the early 8C when the Archangel Michael appeared to Aubert, Bishop of Avranches, who founded an oratory on the island, then known as Mount Tombe. In the Carolingian era the oratory was replaced by an abbey and from then until the 16C a series of increasingly splendid buildings, in the Romanesque and then the Gothic style, succeeded one another on the mount which was dedicated to the Archangel.

The abbey was remarkably well fortified and never fell to the enemy.

The construction is an amazing achievement. The blocks of granite were transported from the Chausey Islands or from Brittany and hoisted up to the foot of the building. As the crest of the hill was very narrow the foundations had to be built up from the lower slopes.

Pilgrimages — Even during the Hundred Years War pilgrims came flocking to the mount; the English, who had possession of the area, granted safe conduct to the faithful in return for payment. People of all sorts made the journey: nobles, rich citizens and beggars who lived on alms and were granted free accommodation by the monks.



▲▲Stroll Around Mont St. Michel — To resurrect that Mont St. Michel dreamscape and evade all those tacky tourist stalls, you can walk out on the mudflats around the island. At low tide, it's reasonably dry and a great memory-maker. This can be extremely hazardous, so be sure to double-check the tides. Remember the scene from the Bayeux tapestry where Harold rescues Normans from quicksand? It happened somewhere in this bay. You may notice groups hiking in from the muddy horizon. The TI advises against going out at all. Attempting this without a local guide is reckless.

Abbey of Mont St. Michel

Self-Guided Tour: Tour the abbey by following a one-way route. Keep climbing to the ticket booths and turnstile, then climb some more. Pass a public WC and a room that has interesting models of the abbey through the ages and a guides' desk (posting the time of the next tour), and finally to the...

West Terrace: A fire destroyed the west end of the church in 1776, leaving this fine view terrace. The original extent of the church can be seen in the pavement stones (as well as the stonecutter numbers, generally not exposed like this—a reminder that they were paid by the piece). The buildings of Mont St. Michel are made of granite stones quarried from the Isles of Chausey (visible on a clear day, 20 miles away). Tidal power was ingeniously harnessed to load, unload, and even transport the stones as barges hitched a ride with each incoming tide.

As you survey the Bay of Mont St. Michel, notice the polder land—farmland reclaimed by Normans in the 19th century with the help of Dutch engineers. The lines of trees mark strips of land used in the process. Today, this reclaimed land is covered by salt-loving plants and grazed by sheep whose salty meat is considered a local treat. You're standing 240 feet above sea level at the summit of what was an island called "the big tomb." The small island just farther out is "the little tomb."

Survey the bay stretching from Normandy to Brittany. The river below marks the historic border between the two lands. Brittany and Normandy have long vied for Mont St. Michel. In fact, the river used to pass Mont St. Michel on the other side, making the abbey part of Brittany. Today, it's just barely—but thoroughly—part of Normandy. Now head back into the...

Abbey Church: Sit on a pew near the front of the church, under the little statue of the Archangel Michael (with the spear to defeat dragons and evil, and the scales to evaluate your soul). Monks built the church on the tip of this rock so as to be as close to heaven as possible. The downside: There wasn't enough level ground to support a sizable abbey and church. The solution: Four immense crypts were built under the church to create a platform supporting each of its wings. While most of the church is Romanesque (round arches, 11th century), the apse behind the altar was built later and is Gothic (and, therefore, filled with much more light). In 1421, the crypt that supported the apse collapsed, taking its end of the church with it. Almost none of the original windows survive (victims of fires, storms, lightning, and the Revolution). Just outside the church, you'll find the...

Cloisters: A standard feature of an abbey, this was the peaceful zone connecting various rooms where monks could tend their gardens (food and herbs for medicine), meditate, and read the Bible. The great view window is enjoyable today (what's the tide doing?), but it was of no use to the monks. The more secluded a monk could be, the closer he was to God. (A cloister, by definition, is an enclosed place.) Notice the carved frieze featuring various plants and heightening the Garden-of-Eden ambience the cloister offered the monks. The statues of various saints carved among the columns were defaced—literally—by French Revolutionary troops. Continue on the tour to the...

Refectory: This was the dining hall where the monks consumed both food and the word of God in silence, as one monk read in a monotone from the Bible during meals (pulpit on the right near the far end). The monks gathered as a family here in one undivided space under one big arch—an impressive engineering feat in its day. The abbot ate at the head table; guests sat at the table in the middle. The clever columns are thin but very deep, thus allowing maximum light while offering maximum support. From 966 until 2001, this was a Benedictine abbey. In 2001, the last three Benedictine monks checked out, and a new order of monks from Paris took over. Stairs lead down to the...

according to their status. That meant that when the king (or other VIPs) visited, they were wined and dined without a hint of monastic austerity. This room was once brilliantly painted, with gold stars on a blue sky across the ceiling and a floor of glazed red and green tiles—all bathed in glorious sunlight made divine as it passed through a filter of stained glass. The painting of this room was said to be the model for Sainte-Chapelle in Paris. The big double fireplace served as a kitchen, kept out of sight by hanging tapestries. Hike the stairs to the...

Hall of the Grand Pillars: As the huge abbey was perched on a pointy rock, four sturdy crypts like this were built to prop it up. You're standing under the Gothic portion of the abbey church. This was the crypt that collapsed in 1421. Notice the immensity of the columns (15 feet around) in the new crypt, rebuilt with a determination not to fall again. To see what kind of crypt collapsed, walk on to the...

Crypt of St. Martin: This simple, 11th-century, Romanesque vault has only a tiny window for light, since the walls needed to be solid and fat to support the buildings above. Next, you'll find the...

Ossuary (identifiable by its big treadwheel): The monks celebrated death as well as life. This part of the abbey housed the hospital, morgue, and ossuary. Because the abbey graveyard was small, it was routinely emptied, and the bones were stacked here.

During the Revolution, monasticism was abolished and the church property was taken by the atheistic government. From 1793 to 1863, Mont St. Michel was used as an Alcatraz-type prison—its first inmates were 300 priests who refused to renounce their vows. (Victor Hugo complained that using such a place as a prison was like keeping a toad in a reliquary.) The big treadwheel—the kind that did heavy lifting for big building projects throughout the Middle Ages—is from the decades when the abbey was a prison. Teams of six prisoners marched two abreast in the wheel—hamster-style—powering two-ton loads of stone and supplies up Mont St. Michel. Spin the rollers of the sled next to the wheel. Look down the steep ramp. While you're here, notice the parking lot and the crowds below. When the tide is very high, careless drivers can become carless drivers. A few years ago, a Scottish bus driver (oblivious to the time and tide but very busy in a hotel room) lost his bus...destroyed by a salty bath. Local police tethered it to the lot so it wouldn't float away.

Finish your visit by walking through the Promenade of the Monks, under more Gothic vaults, through the shop, past an impressive model of the spire-crowning statue of St. Michael, and down into the garden. From here, look up at the miracle of medieval engineering.

The "Merveille": This was an immense building project—a marvel back in 1220. Three levels of buildings were created: one for security, one for feasting, and one for serenity. It was a medieval skyscraper, built to support the cloisters at church level. (Remember looking out of those top windows earlier?) The vision was even grander. The place where you're standing was to be built up in similar fashion to support a further expansion of the church. But the money ran out, and the project was abandoned. Stairs lead from here back into the village. But to avoid the crowds, once you hit the stairs you climbed on your way up, scale a few stairs on your left (marked *Chemin des Ramparts*), turn right, and hike down via the...

Ramparts: Mont St. Michel is ringed by a fine example of 15th-century fortifications. They were built to defend against a new weapon—the cannon. They were low, rather than tall—to make a smaller target—and connected by protected passageways, which enabled soldiers to zip quickly to whichever zone was under attack. The five-sided Boucle Tower (1481) is designed with no blind angles, so defenders can protect it and the nearby walls in all directions. While the English took all of Normandy, they never took this well-fortified island. Because of its stubborn success against the English in the Hundred Years' War, Mont St. Michel became a symbol of French national identity.

After dark, the island is magically floodlit. Views from the ramparts are sublime. For the best view, exit the island and walk out on the causeway a few hundred yards.

Bayeux

Only six miles from the D-Day beaches, Bayeux was the first city liberated after the landing. Incredibly, the town was spared the bombs of World War II. After a local convent chaplain made sure London knew that this was not a German headquarters and of no strategic importance, a scheduled bombing raid was canceled—making Bayeux the closest city to the D-Day landing site not destroyed. Even without its famous tapestry and proximity to the D-Day beaches, Bayeux would be worth a visit for its pleasant town center and awe-inspiring cathedral, beautifully illuminated at night.



▲▲▲**Bayeux Tapestry**—Actually made of wool embroidered onto linen cloth, this document—precious to historians—is a 70-yard cartoon. The tapestry tells the story of William the Conqueror's rise from duke of Normandy to king of England and shows his victory over Harold at the Battle of Hastings in 1066. Long and skinny, it was designed to hang in the nave of Bayeux cathedral.

Your visit consists of separate parts, explaining the basic story of the battle three times—which was about right for me: First (after noting the time of the next movie showing at the top of the steps), you'll walk through a room full of mood-setting images into a room that contains a reproduction of the tapestry, with extensive explanations. Then you'll continue to a room showing Norman culture and the impact it ultimately had on England. Next, a 15-minute A/V show in the cinema (up one flight) gives a relaxing dramatization of the battle (though not essential). Finally, you'll see the real McCoy: the tapestry itself. Before entering, pick up the audioguide (worth the wait and included in the entry ticket), which gives a top-notch, fast-moving, 20-minute, scene-by-scene narration complete with period music. If you lose your place, you'll find subtitles in Latin.

Remember, this is Norman propaganda—the English (the bad guys, referred to as *les goddamns*, after a phrase the French kept hearing them say) are shown with mustaches and long hair; the French (*les good guys*) are clean-cut and clean shaven—with even the backs of their heads shaved for a better helmet fit.



Bayeux History—The Battle of Hastings

Because of this pivotal battle, the most memorable date of the Middle Ages is 1066. England's king, Edward the Confessor, was about to die without an heir. The big question: Who would succeed him—Harold, an English nobleman and the king's brother-in-law, or William, duke of Normandy and the king's cousin? Edward chose William and sent Harold to Normandy to give William the news. On the journey, Harold was captured. To win his release, he promised he would be loyal to William and not contest the decision. To test his loyalty, William sent Harold to battle for him in Brittany. Harold was successful, and William knighted him. To further test his loyalty, William had Harold swear on the relics of the Bayeux cathedral that when Edward died, he would allow William to ascend the throne. Harold returned to England, Edward died... and Harold grabbed the throne.

William, known as William the Bastard, invaded England to claim the throne he reasoned was rightfully his. Harold met him in southern England at the town of Hastings, where their forces fought a fierce 14-hour battle. Harold was killed, and his Saxon forces were routed. William—now "the Conqueror"—marched to London, claimed his throne, and became king of England as well as duke of Normandy.

The advent of a Norman king of England muddied the political waters and set in motion 400 years of conflict between England and France—not to be resolved until the end of the Hundred Years' War (around 1450).

The Norman conquest of England brought England into the European mainstream (but still no euros). The Normans established a strong central English government. They brought with them the Romanesque style of architecture (e.g., the Tower of London and Durham Cathedral) that the English call "Norman." Historians speculate that had William not succeeded, England would have remained on the fringe of Europe (like Scandinavia), and French culture (and language) would have prevailed in the New World. Hmmm.

▲▲**Bayeux Cathedral**—This massive building dominates Bayeux. As you approach, notice its two towers—originally Romanesque, capped later with tall Gothic spires. The little rectangular stone house atop one tower was the watchman's home, from which he'd keep an eye out for incoming English troops during the Hundred Years' War...and for Germans five centuries later. Bayeux was liberated on D-Day plus one, June 7. About the only casualty was the German lookout—shot while doing just that from the window of this house. The west facade is structurally Romanesque, but with a decorative Gothic "curtain" added. There's an information board about the cathedral in the corner of the small square in front.

Walk inside. The view of the **nave** from the top of the steps shows a mix of Romanesque and Gothic. Historians believe the Bayeux tapestry originally hung here. Imagine it proudly circling the Norman congregation, draped around the nave from the arches. The nave's huge, round lower arches are Romanesque (11th century) and decorated with the same zigzag pattern that characterizes this "Norman" art in England. The nave is so brightly lit because of the huge windows above, in the Gothic half of the nave. The glass was originally richly colored (see the rare surviving 13th-century bits in the high central window above the altar). The finest example of 13th-century "Norman" Gothic is in the choir (the fancy area behind the central altar). Each of the columns is decorated with Romanesque carvings. But those carvings lie under a Gothic-style stone exterior (with characteristic tall, thin lines adding a graceful verticality to the overall feel of the interior).

For maximum 1066 atmosphere, step into the spooky crypt (below central altar), which was used originally as a safe spot for the cathedral's relics. The crypt displays two interesting columns and capitals with fine Romanesque carving. During a reinforcement of the nave, these two columns were replaced. Workers removed the Gothic veneer and discovered their true inner Romanesque beauty.

Honfleur

Honfleur (ohn-flur) escaped the bombs of World War II, and feels as picturesque as it looks. Gazing at its cozy harbor lined with skinny, soaring houses, it's easy to overlook the historic importance of this port. For over a thousand years, sailors have enjoyed Honfleur's ideal location, where the Seine River meets the English Channel. William the Conqueror received supplies shipped from Honfleur. And Samuel de Champlain sailed from here in 1608 to North America, where he discovered the St. Lawrence River and founded Quebec City. The town was also a favorite of 19th-century Impressionists: Eugène Boudin (boo-dan) lived and painted here, attracting Monet and others from Paris. In some ways, modern art was born in the fine light of idyllic Honfleur.

Today's Honfleur, long eclipsed by the gargantuan port of Le Havre just across the Seine, happily uses its past as a bar stool and sits on it.



▲Normandy Bridge (Pont de Normandie)—The 1.25-mile-long pont de Normandie is the longest cable-stayed bridge in the Western world. This is a key piece of a super-freeway that links the Atlantic ports from Belgium to Spain (€5–11). View the bridge from Honfleur (better from an excursion boat or above the town on Côte de Grâce viewpoint, and best at night, when bridge is floodlit) and consider visiting the free Exhibition Hall (under tollbooth on Le Havre side, daily 8:00–19:00). The Seine finishes its winding 500-mile journey here. From its source, it drops only 1,500 feet. It flows so slowly that in certain places, a stiff breeze can send it flowing upstream.

Old Basin (Vieux Bassin)—Stand at the riverside of Honfleur's square harbor (with your back to the river) and survey the town. The word Honfleur is Scandinavian, meaning the shelter (*fleur*) of Hon (a Norse settler). Eventually, the harbor was fortified by a wall with two gates (the one surviving gate is on your right) and a narrow boat passage protected by a chain. Just in front of the old barrel-vaulted entry to the town, you can see a bronze bust of Champlain—the explorer who sailed with an Honfleur crew to make his discoveries in Canada. The harbor, once filled with fishing boats, is now home to local yachts. Turn around to see various tour and fishing boats and the sleek suspension bridge, pont de Normandie (described below) in the distance. Fisherfolk catch flatfish, scallops, and tiny shrimps.

On the left, you may see a fisherman's wife—like Linda—selling *crevettes* (shrimp). You can buy them *cuites* (cooked) or *vivantes* (alive and wiggly). Linda is happy to let you sample one (rip off the cute little head and tail, and pop the middle into your mouth—*délicieuse!*) or buy a cupful to go (€1.50, daily in season).

Walk around the basin (to the left) past the old-time carousel, where you're likely to see an artist sitting at an easel, as Boudin and Monet did. Many consider this spot the birthplace of Impressionism. Artists still set up easels on this side of the basin to catch the light playing on the line of buildings, slate, timbers, geraniums, clouds, and reflections in the water. Monet came here to visit the artist Boudin, a hometown boy, and the battle cry of the Impressionists—"Out of the studio and into the light!"—was born.

▲St. Catherine Church (Eglise Ste. Catherine)—Looking at this church, it seems that if you could turn it over, it would float. That's because it was built by a community of sailors and fishermen in a region with plenty of boatbuilders and no cathedral architects. Sit down inside. When the first nave was built in 1466, it was immediately apparent that more space was needed—so the second was built in 1497. Because it felt too much like a market hall, side aisles were added. Notice the oak pillars. Since each had to be the same thickness, and trees come in different sizes, some are full length and others are supported by stone bases. In the last months of World War II, a bomb fell through the roof—but didn't explode. The pipe organ is popular for concerts, and the modern pews are designed to flip so that you can face the music. Take a close look at the many medieval instruments carved into the railing below the organ—a 16th-century combo band in wood.

The church's bell tower was built not atop the church, but across the square—to lighten the load of the wooden church's roof, and to minimize fire hazards.

Eugène Boudin (1824–1898)

Born in Honfleur, Boudin was the son of a harbor pilot. As an amateur teenage artist, he got work in an art supplies store that catered to famous artists from Paris (such as Jean-Baptiste-Camille Corot and Jean-François Millet) who came to paint the seaside. Boudin studied art in Paris, but kept his hometown roots. Thanks to his Paris connections, Boudin's work was exhibited at the Salon.

At age 30, Boudin met the teenaged Claude Monet. Monet had grown up in nearby Le Havre, and, like Boudin, sketched the world around him—beaches, boats, and small-town life. Boudin encouraged him to don a scarf, set up his easel outdoors, and paint the scene exactly as he saw it. (Today, we say: "Well, duh!" But "open-air" painting was unorthodox for artists trained to thoroughly study their subjects in the perfect lighting of a controlled studio setting.) Boudin taught Monet not so much technique as the courage to follow his artistic instincts.

In the 1860s and 1870s, Boudin spent summers at his farm (St. Siméon) on the outskirts of Honfleur, hosting Monet, Manet, and others. They taught Boudin the Impressionist techniques of using bright colors and building a figure with many individual brushstrokes. Boudin adapted those "strokes" to build figures with "patches" of color. In 1874, when the Impressionists held their renegade exhibition in Paris—Boudin was in it.

Academic program in Lille: June 3-July 1

Welcome to Lille and Lille Catholic University! (from Madame Audrey Vanpeperstraete) The European Summer Program that you are going to attend will enable you to experience one of France's most dynamic cities.

Lille, the capital of Flanders, is located in the Nord-Pas de Calais region. It is an ancient city where you can find traces of history at every corner. Lille has kept many civil and religious buildings from its great past : the Citadel, erected by Vauban, is one of the best examples of the military architecture of the 17th century ; La Vieille Bourse (the old stock exchange building), is a remnant of the Spanish occupation, and la Grande Place with its Goddess, a symbol of the resistance against the Austrians in 1792.

Some links on the Internet about Lille and the region in French and English:

<http://www.mairie-lille.fr> <http://www.mairie-lille.fr/en>

<http://www.lille-tourism.com/uk> http://www.lilletourism.com/index_gb.php

http://www.tourisme-nord.fr/cdtnord_fr http://www.tourisme-nord.com/cdtnord_eng

Lille Catholic University

Lille Catholic University, "La Catho," is a comprehensive university with six fields of study: Literature and Humanities, Law, Economics and Management, Science and Technology, Medicine, and Theology and Religious Sciences. Lille Catholic University is the top private university in France. Its strong reputation stems from its interactive teaching methods and 130-year history. Class size is small so that each student's needs are met.

Course Descriptions

For more information and details about the content of each class and how each course will be assessed, see <http://www.univ-catholille.fr/studying-la-catho/esp.asp>

FRENCH LANGUAGE (FLE)

An intensive French language course. After initial assessment students will be placed in small groups according to their level. Morning classes will be supplemented by small-group sessions with French students qualified to teach French as a foreign language.

Duration : 48 hours classroom instruction plus 12 hours small-group tutorials = 60 hours 5 ECTS credits

Electives: EUROPEAN BUSINESS AND MANAGEMENT, EUROPEAN STUDIES, FRENCH ARTS IN EUROPE, CULTURE ET SOCIÉTÉ FRANÇAISE, and EUROPEAN ENVIRONMENTAL POLICIES

All electives include classes in **Intercultural Communications**: "Culture is the software of the mind." This class will introduce you to the mind's software with games, lectures and conversation.

DRAFT SCHEDULE

ESP General - First Session - draft daily schedule

	Friday 3	Saturday 4	Sunday 5
<u>Orientation to Lille</u>			
ARRIVALS (check-in from 8am-8pm)		ORIENTATION DAY	Morning: Wazemmes Sunday Market
9.00-12.00			
12.00-1.30			Afternoon: Rally and Fine Arts Museum
1.30-4.30 or 2.30-5.30			Afternoon: Free time /optional guided tour of Lille
			Welcome Dinner

CAMPUS MAP



DRAFT SCHEDULE CONTINUED

	Monday 6	Tuesday 7	Wednesday 8	Thursday 9	Friday 10	Saturday 11	Sunday 12
9.00-12.00	French Test	French	Optional French Conversation or Free Time	French	French		
12.00-1.30	Lunch at Restaurant Universitaire (RU)	Lunch	Lunch	Lunch	Lunch	Week-end in Paris	
1.30-4.30 or 2.30-5.30	Intercultural Communication	Elective	Fieldtrip to WW1 sites	Intercultural Communication	Intercultural Communication		
	Group Dinner at the Cafeteria	--	Dinner in leper and Last Post	--	--		
	Movie Night "Un Long Dimanche de fiançailles"						
	Monday 13	Tuesday 14	Wednesday 15	Thursday 16	Friday 17	Saturday 18	Sunday 19
9.00-12.00		French	Optional French Conversation or Free Time	French	French		
12.00-1.30	BANK HOLIDAY: Week-end in Paris	Lunch	Lunch	Lunch	Lunch	Optional Day Trip to Arras, Vimy Ridge Canadian Memorial and Notre-Dame de Lorette OR Free time	Free time
1.30-4.30 or 2.30-5.30	Elective	Elective	Elective	Intercultural Communication	--		
	--	--	Optional French Conversation or Free Time	--	--		

DRAFT SCHEDULE CONTINUED

	Monday 20	Tuesday 21	Wednesday 22	Thursday 23	Friday 24	Saturday 25	Sunday 26
9.00-12.00	French	French		French	French		
12.00-1.30	Lunch	Lunch	7.45am-8pm Day in Brussels	Lunch	Lunch		Free time
1.30-4.30 or 2.30-5.30	Elective	Elective		Elective	Time to Study		--
	Group Dinner at the Cafeteria	--	--	--	--		
	Movie Night "La Grande Illusion"						

	Monday 27	Tuesday 28	Wednesday 29	Thursday 30	Friday 1	Saturday 2	Sunday 3
9.00-12.00	French	French	French EXAM	French	French		
12.00-1.30	Lunch	Lunch	Lunch	Lunch	Lunch		
1.30-4.30 or 2.30-5.30	Optional French Conversation or Free Time	Time to Study	Elective	Intercultural Communication EXAM (4 hours)	Closing Ceremony and appointments with gardeners	DEPARTURES	
	Group Dinner at the Cafeteria	--	--	--	Farewell Dinner		
	Movie Night "Bienvenue chez les Ch'tis"						

Study abroad is not like classes at NCSU

1) Hours. The number of class hours is determined by standard European course requirements and class sessions seem very long to American students. You will have 3 hours of French in the morning, with a break in the middle (la pause) and 2 hour electives in the afternoon, as well as tutoring. It will normally not occur to the elective professor that you need a break after an hour, but they are happy to arrange one if you ask.

2) Textbooks. Unlike NCSU, you do not buy a textbook (there is no campus bookstore). In the summer, all class materials will be photocopied and provided to you there. I recommend that you bring a lightweight dictionary and nothing heavier than laminated grammar/vocab reference materials: See <http://www.barcharts.com/Inventory/Navision/9781572225282>

If you will be continuing to study French, I recommend that you purchase a verb book, while we're in Lille (at Lille's 5 floor bookstore, Le Furet du Nord) such as Bescherelle, La Conjugaison pour tous; http://www.amazon.fr/Conjugaison-pour-tous-Hatier/dp/2218922622/ref=pd_sim_b_6. It will cost about €7 in France versus \$27 in the US.

3) The ratio of class/homework time is completely different. Except for the advanced language classes, there will generally be very little written homework. Therefore attendance and participation are required.

4) How your grade is determined. Your language grade generally comes directly from the teacher—you'll have quizzes and a final. I find that the French teachers grade generously. Your elective grade will be determined by your exams in those classes PLUS your travel journal and the paper you write for me. Since you will have 3 different mini-classes that make up the 3 credits you get for your elective, there may be a wide variety in the ways these teachers grade. That is one reason I average in the paper and journal into the elective class grade.

5) Predictability/flexibility. At NCSU, the time and location of your class will be known ahead of time. In Lille, each day will be a little different. For example, you may not have the same classroom each day, etc. You will probably need to check the bulletin board in front of the office daily to keep up with changes. Flexibility is a necessity in Study Abroad.

6) Intercultural Communication- Perhaps the most valuable class you'll take is one you didn't sign up for. Living and traveling overseas is very exciting but it can also be very frustrating and confusing—why does it take 5 hours to eat dinner? Why are the toilets and the sidewalks different? Where are the window screens, free refills? This is a class that will help you answer those questions and help you deal emotionally with the feelings you'll experience in France and also when you return to the US. One of the functions of the travel journal is to help you process this. You will learn A LOT about yourself on this trip, because you'll have no choice but to leave your comfort zone. You will be amazed by what you can do in French and on your own by the end of the program. You will have earned it the hard way!! By living it!

Daily Organization at the European Summer Program

ORIENTATION

A full orientation program will be offered to all students from arrival until the end of the first week. The aim of this orientation is to help students get used to a new environment in a short period of time and improve the experience abroad. It includes:

- a tour of the University and local neighborhood; also a visit to the town center
- an introduction to the use of the University facilities (computer lab, library, university restaurant, sports facility, medical center),
- an information packet about Lille and the region (maps, metro guides, tourist information)
- social occasions, including dinners and film showing, to meet other participants

Mornings

Every morning, you will attend a 3-hour French class, based on your level. On the third day of the program in Lille (Monday, June 6), you will take a test to assess your knowledge in French and determine your placement.

Lunches

You will have a 1-hour break to have lunch at the cafeteria of the university or to have a sandwich that you can buy with the vouchers that the Summer Program will give you.

Afternoons

There will be different groups corresponding to the electives chosen. All electives will include classes on Intercultural Communications. All groups will have their classes at the same time but on different subjects depending on their electives. In general, elective classes will last for 2 hours, the usual duration for a class in France.

Day trips

There will be at least one field trip each week. Some past destinations include:

- **Ypres:** During World War I, Ypres was the centre of intense and sustained battles between the German and the Allied forces. The Cloth Hall today is home to In Flanders Fields Museum, dedicated to Ypres's role in the First World War.
- **Brussels:** the capital of Belgium and the capital of Europe: the host of European institutions, such as the European Parliament.
- **New this year:** Weekend in **Paris:** June 11-13
- **New this year:** Optional Day Trip to Arras, Vimy Ridge, Notre-Dame de Lorrette, Saturday, June 18.

Additional Cultural and Social Activities

A guided walking tour of Lille

A visit to the Palais des Beaux-Arts of Lille

One group dinner every week

La Fête de la Musique, a national celebration of music with free performances all over the city: Sunday, June 21.

The Summer Program Office can help students organize their trips around the region, France and Europe on the weekends (see page 43).

Accommodations

You will stay in university dorms which are located close to the classroom building (a 5-minute-walk). You will have single rooms (sheets, pillow and blankets provided). There are showers on each floor.

Each residence hall is equipped with a fully-equipped kitchen (microwave, stove, fridge), a TV room, and a laundry room with washing machine and dryer. Most dorms have wireless access and 1-2 computers available for students.

Breakfast is served Monday to Friday from 7:00 to 9:00 am.

Guide to Living in the Dorm

From the perspective of a past American exchange student and updated for 2009.

1. Communal living in a French residence hall

Quiet hours begin at 10 p.m.

When conversing in the hallway, do so quietly. Congregate in rooms, not in the hallway. French people tend to speak more quietly than some American students. What you think of as normal may seem quite loud in France. Please take this into consideration, especially at night.

When you pass your neighbors in the hallway greet them appropriately with a “*bonjour*” or “*bonsoir*” in the evening. This is a matter of “*politesse*” and will show cultural respect.

Your rooms are cleaned every 2 weeks by the cleaning staff. Check the schedule to find out on which day your floor is cleaned. As a courtesy to the cleaning staff, prepare your room—clear off your sink and make sure nothing is on the floor. You will also be expected to empty your own trash and bring it down to the “*local poubelles*” on the ground floor.

If you need anything for your rooms (light bulbs, other maintenance problems, etc.) speak with the *gardiennes* (dorm mothers/ concierge); they are there to help you. The European Summer Program team is also available to contact the *gardienne* with you.

2. Safety and Security

Students have access to their residence halls 24 hours a day. Upon arrival, students are provided with an electronic card or key for the main door and an individual key to their room.

Visitors to rooms and to the residence halls are permitted until 10:00 pm, under the responsibility of the host student. Overnight guests are not allowed. If you have a friend visiting from out of town, see your *gardienne* and it may be possible for your friend to stay the night.

Lock the door to your room at night when you are sleeping and whenever you are leaving the room for any length of time. The University is not responsible in the case of theft.

Do not leave money or valuables lying around your room. If you notice anything missing and you suspect something has been taken from your room contact the European Summer Program and we will notify the *gardienne*.

You may not burn candles in your rooms.

3. The Alcohol and Smoking Policy

Alcohol is forbidden in the dorms. There are cafés nearby where you can go and have a drink.

Smoking is prohibited in the common rooms (kitchen, TV room).

4. Misc.

La Laverie

There is a washing machine and a dryer for each dorm. Remember that the temperature settings are in Celsius! 90 degrees Celcius is ten degrees from boiling. You may have to pay for a coin ("un jeton") in order to use the machine. Usually, there is also a schedule posted which tells you when the machine and the dryer are available and you will have to sign up in order to be able to use them.

Phones

There are no telephones in the dormitories; you have to walk down the street to a pay phone. However, Internet access is provided in each residence hall with Skype.

Remember that in June the French students are taking their exams. Failure in these exams can mean that students must repeat their entire year of studies. It is a time of stress for the students and they need to be able to relax and sleep in the dorms. Please be respectful of these needs. When the exams are over, they will party all night. Join the party.

For official information from University Housing, see www.aeu.asso.fr

University Restaurant

The university restaurant, nicknamed "le RU" (for "*restaurant universitaire*"), is located opposite the University (125 rue Meurein) and actually contains several dining halls. You will receive one meal ticket per day which allow you to choose three items at each meal from a selection of appetizers, main dishes, desserts and drinks.

In June, the restaurant is open Monday to Friday, from 11:30 am to 1:30 pm and from 6:30 pm to 8:30 pm (8 pm on Fridays). It is closed on the weekends, so you will have to provide your own meals.

The RU Meurein allows you to choose from several cafeteria-style restaurants, some are open regularly, some rarely. They include at least one hot-line, Fraich'up, a Salad-bar, and two counters to get sandwiches, one in the basement, and the other in the Cafette. You can also buy an inexpensive, excellent cup of coffee, tea or hot chocolate and around the corner is the Bistrot where we will sometimes be served dinner and where you can also order a meal, café-style and pay cash.

SPORTS

Lille Catholic University has an exercise room that is available for you (there may be extra cost or a deposit to pay for a badge. Please ask for further details):

- fitness center
- sauna
- body building
- dance
- aerobics

MEDICAL SERVICES

University medical center (CPSU)

There is a health clinic on campus. There is a walk-in clinic, but to see a gynecologist, psychologist, dietician or the sports medicine staff you must make an appointment. I will accompany you if you need or desire a translator. Located at 67 Boulevard Vauban - 1st floor. Hours through the French students' exam period: Monday to Friday 8 am - 7 pm. Hours are reduced after French students finish exams. You will have to make a co-payment and file for reimbursement when you return to the US.

Pharmacy: Medicine and drugs are sold exclusively in pharmacies. The symbol of pharmacy is a green cross. Drugstores near the campus: 67 rue Colbert - 102 rue Colbert. You will have to pay up front for any prescription medications and file for reimbursement when you return to the US.

Health Insurance: All students must have health insurance. This is provided to NCSU students through the Study Abroad Office.

Contact Information for Lille: June 3-July 4

Telephone

You will not have an individual phone in your room in Lille or in the dorm. There are phone booths near the classroom building on the Boulevard Vauban. You can purchase phone cards after your arrival in France and/or use U.S. calling cards (AT & T, Sprint, MCI etc.) or credit cards (Visa is the most widely accepted) to pay for calls made from these phones.

E-mail

You will be provided access to a computer lab while in Lille. The university computer facilities are closed in the evening (5 or 6 pm) and are not open at all on weekends. If you have a laptop, there will be places on campus with wireless internet access, but your computer will have to be configured to use it. There are also a number of copy shops near the university where you can pay a fee (usually about \$5 per hour) to access the internet or email when the university facilities are closed.

Contact Information at the Catholic University of Lille (business hours)

Madame Audrey Vanpeperstraete, Coordinator of European Summer Program
audrey.vanpeperstraete@univ-catholille.fr
Université Catholique de Lille
Service Relations Internationales
60 Bd. Vauban, BP 109
59016 Lille Cedex, France
Tel. +33 (0)3 59 56 69 93/ Fax. +33 (0)3 59 56 69 99

Karima Mouheb, International Relations Service Assistant
Karima.mouheb@univ-catholille.fr
011 33 3 59 56 69 95

Anne-Marie Michel, Director of International Relations Service (supervises program):
anne-marie.michel@univ-catholille.fr
011 33 3 59 56 69 97

Mailing address: If you hope to receive mail or packages during your stay, please use the following address. Mail will be distributed from the ESP office on weekday mornings.

Your name
European Summer Program
Université Catholique de Lille
60, boulevard Vauban

BP 109
59016 Lille Cedex
France

Friends and family can also leave messages by calling the Office +33(0)359 566 993. We will post the message for you on the message board.

Dr. Beckman's contact information in the US before May 27 and after July 23:

Diane Beckman
319 S. Dixon Ave.
Cary, NC 27511-3259
919-481-2117 (home) 919-302-9067 (cell)
dibeckman@earthlink.net or Diane_Beckman@ncsu.edu

Contact information at NC State

NC State Study Abroad Office (SAO) tel: 919-515-2087 fax: 919-515-6021 email: Study_Abroad@ncsu.edu

Emergency Contact Information in Lille

Contact Madame Beckman and/or Summer Program staff. If you are unable to reach anyone in Lille, contact the NC State Study Abroad Office; if it is outside of office hours in the U.S., call the 24-hour Campus Police number 919-515-3333. You will be connected to NC State Campus Police who can contact the SAO staff at home if necessary.

French emergency number: 112
Ambulance service (SAMU) 15
Police 17
Fire station (Pompiers) 18
Credit Card loss/ theft of MasterCard or Visa: +33(0)8 36 69 08 80

TRAINS – tickets can be purchased in person at any SNCF station, at the travel agency across from the university, by telephone or via internet www.sncf.com. Students (under 25) with student ID cards can obtain substantial discounts. At the train stations in Lille, there are ticket windows marked with a British flag to indicate that the person working at that window speaks English.

SNCF Information: 08.36.35.35.35

Additional Tips on TGV (Train à Grande Vitesse= high speed train) travel:

TGV tickets may be purchased in advance or at the station. Reservations are required for the TGV as well as tickets if you want to count on getting a seat. Tickets may be purchased one hour, no less, before you board. Check-in is 30 minutes before departure. You must watch the departure board for the VOIE (rail line) that the train will use. The number will not appear until 30 minutes before the train arrives. Your car number will be printed on your ticket. As soon as you get your VOIE number, head to that line and punch (composteur/valider) your ticket in the little box on the quai. You need to validate your ticket before boarding or risk a fine.

TRAVELING OVER THE WEEKEND

Lille is strategically positioned within a 250-km radius of six major European capitals, including Paris, London and Brussels. It is an economic center and crossroads for TGV-high speed trains and motorway routes and is rapidly gaining status as a world trade and communications center.

DUNKERQUE AND LA COTE D'OPALE

The coastal towns of the north of France. Water sports such as speed sailing, water skiing,

and jet-skiing are popular here. The natural beauty of the region, rugged coastline and sandy beaches, attract many visitors. <http://www.opalenews.com/>

Practical information: How to get there: by train. Allow 2 hours to get there. Information about train schedules and fares: http://www.ter-sncf.com/nord_pas_de_calais/index.asp

LONDON

www.visitlondon.com

Practical information:

How to get there: by the Eurostar: It takes 2 hours from Lille to get to London. Information about Eurostar schedules and fares: www.eurostar.com

AMSTERDAM

The city of art and culture: the Rijksmuseum which possesses a vast and impressive collection of Dutch and Flemish paintings, the long canals which surround the historic center, the facades which rise up in baroque, rococo and neo-classic styles. The Van Gogh museum, and Anne Frank's house are two highlights. <http://us.holland.com/t/amsterdam>

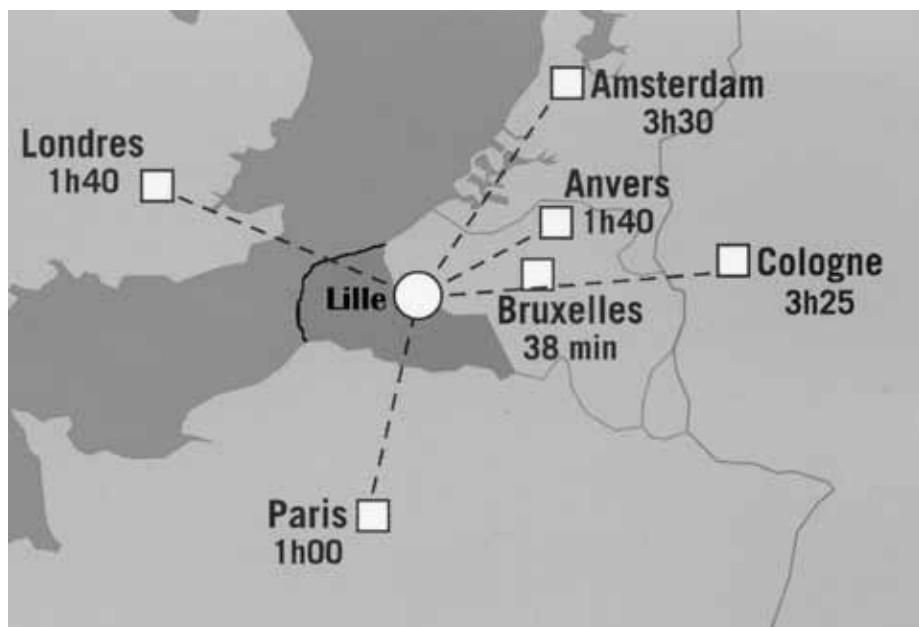
Practical information:

How to go there: by train: It takes 3.5 hours from Lille to get to Amsterdam with a connection in Belgium.

Information about train schedules and fares: <http://www.voyages-sncf.com>

Note: Low-cost airlines such as Ryanair may not take you directly to the city where you plan to go, but they usually arrange shuttle buses for an extra fee.

Summer program staff can help you plan your travel. There is also travel agency across the street from the Catho where you can get help planning your trips and purchasing tickets.



Lille

(From Bradt Guidebook by Laurence Phillips)

INTRODUCTION

When French mayors go to French Mayor School, they all learn several key buzzwords. By far the most popular is the phrase 'Carrefour de l'Europe', 'The Crossroads of Europe'. The crossroads of the silk route, the wine route, the tin route, even, I presume, the beetroot route. Almost every town in the country claims to have been, at some stage in its history, at the crossroads of Europe. A well-known resort on the Atlantic coast once seized the honour in a triumph of civic pride over orienteering. With so many mayors declaring crossroad status, the historic map of the Continent must have resembled a particularly virulent tartan. Pierre Mauroy, unique amongst his mayoral colleagues, claimed the rank as a goal rather than mere heritage. Lille's mayor for 29 years, until handing his flaming torch in 2001 to Martine Aubry, Mauroy was most famously President Mitterrand's first prime minister. Like Mitterrand, Thatcher and Reagan, his was an iron will, and so, when the Channel Tunnel rail link was agreed, Pierre Mauroy persuaded the world that the shortest distance between two points was a right angle. Thus the Eurostar route was swung in an arc to create a new European hub. With a flourish of the presidential and prime-ministerial pens, Lille was transformed, Cinderella-like, from depressed centre of a mining district with 40% unemployment to France's third most powerful financial, commercial and industrial centre.

Mauroy's successor is equally worthy of the mantle that she inherited. Aubry's socialist credentials are unquestionable: the blood of Jacques Delors courses through her veins; she was the firebrand who seared the cause of women's rights on the national consciousness; and she is still cheered to the gables during gay pride parties and cultural events alike. But this corner of France, birthplace of the legendary Charles de Gaulle, has a tradition of social-reforming politicians. Jean Lebas, whose name graces the principal street of nearby Roubaix, was a much-loved mayor of that town, whose valour in two world wars is still spoken of with reverence, as is his institution of paid holidays for factory workers, introduced when he served as minister of works in the pioneering government of Léon Blum. Lebas died a hero, deported by the Nazis.

Politically, Lille may be French, but it was most famously the old capital of Flanders. Perhaps the town's heritage as being variously and successively Flemish, Burgundian, Spanish, Dutch, French, German and French again might have inspired Mayor Mauroy's ambitious vision to create the future of Europe in a town that had long been dismissed as a broken yesterday, arguing that in an era of Eurostar, Thalys and TGV, geography should no longer be determined by distance but by time. These days, Paris, Brussels, Amsterdam and even London might be legitimately classed as the suburbs.

And so Lille, the best-kept secret in the world, with a population of 170,000, became one of the great capital cities of Europe. She may not be the capital of any nation state, but a morning, weekend or lifetime in her company proves without

doubt that Lille is the capital city of life. With its high-flying business community and university campus, Lille is where Europe comes to party. A former director of the Opéra de Lille told me how he would nip between Germany and Britain to arrange meetings with soloists and musicians during the working day, and how he mixed and matched choruses, soloists and orchestras from around Europe. After all, he argued, the audiences pop over from Cologne, Brittany and Kent; why not the performers? His successor doubtless agreed, and the first opera to be staged after the house's renovation was a co-production with the Théâtre de la Monnaie, Brussels' famous opera house.

'The opera is not the only lure in town. With the legendary Goyas, Impressionists and Dutch masters at the Palais des Beaux Arts; a national theatre, ballet company and orchestra, not to mention scores of smaller theatres and music venues, Lille can offer the Saturday-night sensation seeker as much as any town ten times the size. Serious shopping, from Hermès and Chanel to the flea-markets, pulls in bargain hunters and the money-no-object fraternity alike. Good food, great beers, cider and locally distilled genièvre are the recipe for a legendary good-natured northern welcome. The introduction of city-centre stewards (recognise them by their colourful sweaters, jackets and caps), whose sole function is to offer help and advice to visitors, is merely the official recognition of a long-time trait. I was not the first stranger to find myself lost in the old town, ask for advice in a bar and be personally escorted by the locals to my destination, with handshakes and good wishes all round.'

Perhaps this attitude is born of Lille having discovered the secret of eternal youth. With 150,000 students living in both the town and the dormitory suburbs of the campus of Villeneuve d'Ascq, 42% of the local population is younger than 25. Every year brings a new influx of first-time residents to be wowed by the city, youngsters from all over France, and from Europe and beyond studying at the business, arts, journalism and engineering faculties. Lille hands over to these same arrivistes the responsibility of producing the annual *Ch'ti* guide. The *Ch'ti* (named for the local patois) is produced by the business school and is the most comprehensive local directory you will ever find anywhere. Each year a fresh editorial team spends 12 months visiting every establishment in town. With honest, often witty, reviews of every shop, photocopy bureau, bar, club and restaurant in Lille and the metropolitan area, the *Ch'ti* is a veritable bible. Until political correctness set in during the mid-1990s, the guide even rated local red-light streets with details of nearest cash and condom dispensers. Check out the number of 'C' symbols on the stickers in each restaurant window for an indication of the *Ch'ti* rating (C-CCCCC). As such an international melting pot, it is sometimes easy to forget that Lille is also a real modern-day capital city. It is capital of a metropolitan area that embraces the former manufacturing towns of Roubaix and Tourcoing and urban areas straddling the Belgian border. It is also capital of the Nord-Pas de Calais region, with Vimy Ridge, Montreuil, the floating market gardens of St-Omer, the Channel ports and the tunnel only an hour's drive away.

Although the heritage of the region is generously displayed on the tables of Lille, this is also a country of tomorrow, with wonderfully ambitious projects breathing new life into the old mining district. Perhaps no more so than in Lille, where the uncompromisingly modern Euraille stands comfortably next to the Flemish squares and art deco shopping streets. In other cities the grafting of a new high-tech glass-and-chrome futurescape on to a historical landscape will jar like UPVC double-

A legacy of centuries of textile manufacturing is the city's current status as the centre of Europe's mail-order industry. Lille is also the principal textile-trading area in France. There are more law companies based here than anywhere else outside Paris, and it is the second city for insurance companies.

By contrast, the city's huge transient student population, coupled with the region's socialist heritage, means that, unusually in a city with such a large business community, left-wing causes are very much to the fore. Regular good-natured marches and rallies criss-crossing the city, from Hôtel de Ville to Grand' Place and the stations, have a carnival air about them.

The future

A new park for the centre of Lille itself brings a breath of fresh air to a former car park and the Maisons Folles rejuvenate towns across the region. Soon the slagheaps of the old mining communities could evoke echoes of Paris' famous glass pyramid as the nearby town of Lens, now only really known for its Song et Or football team, has been plucked from obscurity to open France's second Louvre. This satellite of the world's most famous museum will eventually house up to 700 of the nation's greatest art treasures in a new complex to be built at the former Théodore Barrois pithead – the northern talent for reinvention continues apace.

THE CITY – A PRACTICAL OVERVIEW

Lille has grown somewhat since its early years when it was clustered around the site of today's Notre Dame de la Treille. First, Louis XIV built his fortress on a virtual island in the River Deûle and commissioned a residential quarter next to the old trading district. As it sprawled in all directions, the city swallowed up neighbouring districts, those quarters that still bear the names associated with their own histories. On maps you will see Lille Centre around the main squares, with the university-lined boulevards known as Vauban Esquermes stretching westwards; to the south are Wazemmes, Moulin's and Lille Sud; eastwards is the Fives district; and to the north are Vieux Lille and St-Maurice Pellevoisin. The neighbouring communes of Lomme, Lambersart, La Madeleine and Hellermes are now very much part of Lille itself.

Lille is surprisingly compact and very easy to explore on foot – that is, if you are wearing your sturdiest walking shoes rather than the stylish footwear sold in a dozen exclusive emporia in the hilly and cobbled old town. Even without using the excellent public transport system, you can cross from one side of the central area to another in 15 minutes. To make life even easier for readers, we have divided the centre of Lille into four easily distinguished zones:

Vieux Lille

Vieux Lille is a very special place. Looming gables, cobbled streets, intoxicatingly wonderful street names promising golden lions, hunchbacked cats or freshly minted coins at every turn. Since the principal roads were laid out in sweeping arcs to protect the long-forgotten castle on site of the old castrum fortified camp, and many other streets were reclaimed from canals, no map will ever satisfactorily convey the geography of the place.

The first-, second- or fifth-time visitor should be prepared to surrender to fate and banish any dreams of short cuts. Getting lost is among the greatest pleasures that Lille has to offer its visitors, with so many entrancing little shops selling antiques, fragrant soaps and sumptuous linens that every journey brings its own diversions.

From central Lille it seems that all roads lead to the old quarter: The Parc Matisse may be the short cut from the station, and the Alcide archway on Grand' Place might seem an obvious entrance. However, the most comfortable introduction is from the rue de la Bourse by the distinctive belfry on place du Théâtre. A few paces lead to rue de la Grande Chaussée. An iron arm above the corner shop will point you in the right direction. Charles, Comte d'Artagnan, lived at numbers 20 and 26; you can see the old walls from La Botte Chantilly, the shoe shop on the ground floor. Turn right along rue des Chats Bossus and admire the fabulicus Breton disco mosaic frontage of l'Huitrière restaurant. Continue across the place du Lion d'Or to the 17th-century rue de la Monnaie. Named after the royal mint, this is the oldest street and has many of the original traders' emblems above the regimented shopfronts. Like the rues Royale and Basse, it wraps around the cathedral, following the line of the moat. Houses of red Armentières brick and white Lézennes stone have doorways adorned with cherubs, cornucopia and wheatsheaves, all painstakingly restored in the 1960s.

Rue de la Monnaie links the market square of place du Concert with the main hub of the old town, place du Lion d'Or and the adjacent place Louise de Bettignies. The latter was named for a local heroine, a spy who died at the hands of the Germans in 1915. Number 29 is the Demeure Gilles de la Boë, a handsome baroque house dating from 1636 that once overlooked the inland port. Lille's name derives from its original position as an island between the upper and lower Deûle rivers, and the wealth of Vieux Lille comes from the thriving trade between merchants plying the two routes between Paris and the Low Countries.

Furthest from the town centre is the Quarter Royal, an elegant residential district commissioned by King Louis XIV, who fell in love with the town when the Citadelle was built. These roads were built to link the marketplaces of the centre with the fortress in the woods of the Bois de Boulogne.

The quaint narrow streets of Vieux Lille today feel wonderfully safe, with cheery groups of students in animated discussion, well-dressed couples window shopping arm in arm on the narrow pavements, and traffic insinuating turns at a snail's pace, ensuring that the quarter's refined charm never slips into stuffiness. Mind you, the indiscreet working girls by the old Porte de Gand are a reminder that any town with a military presence can never become too prissy! Three decades ago, the kerbside trade was the only truly thriving métier of the old town, but as Lille reclaimed its streets, art dealers and restaurateurs moved into the renovated buildings to create the enchanting realm of refinement that we know today.

Carnality on the plate and in the boudoir are not the only tastes catered for in this other world of 17th- and 18th-century houses and shops. No one should miss the pretty pleasures of saying 'I wish' to the latest fashions chez Michel Ruc on the rue des Chats Bossus, and 'I will, I do, I can't help myself' to the unrivalled confectios of the Pâtisserie Meert on rue Esquermoise, just a whim and drop of the willpower away from the Grand' Place.

Grand' Place to République

Absolutely everything that matters in Lille begins on Grand' Place, from sunrise over the Vieille Bourse's morning market selling cut flowers and uncut antiquarian books, to shirt-sleeved lunchtimes on the terrace of the Coq Hardi. The central column is a virtual sundial of life in the city. Carrier bags from FNAC and the Furet du Nord rest on tables during the 'anytime, coffee-time' of a contented shopper. Afternoon rendezvous by the fountains flow into evenings at the Théâtre du Nord, its posters proudly proclaiming Stuart Seide's latest season of Shakespeare, Pinter and Molière. Bars, beers and bonhomie beckon from all directions, but the goddess standing on the central column

glazing on a thatched cottage or ill-fitting dentures in a favourite smile. Lille's newest quarter, from the old railway station to the *péphérique* ring road, settles easily by its classical neighbour. Architect Rem Koolhaas was given free rein over the transformation of 173 acres of city-centre wasteland reclaimed from the army. His brief: to create a city of the 21st century to greet the high-speed trains.

This new Lille Europe quarter is just one of the many welcomes that Lille showers on its visitors. If the Grand' Place is forever on the verge of a party, Vieux Lille is a portal of times past, the Citadelle and Bois de Boulogne are a living legacy of the Sun King, and the marketplaces of Wazemmes and Solférino are the pulse of modern life.

Walk back towards your hotel in the late evening, tripping down the *pièvè* of the old town towards the magnificent belfry, passing the illuminated ornate scrollwork and carvings over the shopfronts. Look around you at the crystal lights reflecting a hundred diners, families, friends and lovers. Then surrender to temptation and head to the brasserie tables or jazz cellars to steal another hour or two of the perfect weekend. Lille, capital of the past and beacon of the future, has found her time. As any self-respecting mayor would say, 'Welcome to the crossroads of Europe'.

HISTORY

Lille is a European capital of culture. In its time it has also been capital of Flanders, belonged to the Austrians, Spanish and Dutch, been governed by the royal families of Portugal and Constantinople, and served as the ducal seat of Burgundy, 500km due south. As this guide went to press, it was French.

Nestling in a loop of the River Deûle and its canals, and cornered by Belgium, Lille, in the administrative department of Nord, is capital of the Nord-Pas de Calais region. The region takes in the Côte d'Opale sweep of the Channel coast from the Belgian border, via the ports of Dunkerque, Calais and Boulogne, past the resort of Le Touquet down to the mouth of the Somme, and includes the ancient areas of Artois, Hainault and French Flanders. Always at the front row of history, this is home to Henry V's Agincourt, Henry VIII's Field of the Cloth of Gold and, more recently, those Flanders fields of World War I. Vimy Ridge lies beside the town of Arras and Hitler's V2 rocket bunker, now a museum of war and space, outside St-Omer. Napoleon stood on the cliffs and planned an invasion of Britain (which never happened) and Louis Blériot looked across the same expanse of sea and planned his historic flight across the Channel.

Lille has mattered since at least 1066, when l'Isle ('The Island) was mentioned in a charter listing a charitable donation by Baudoin V, Count of Flanders, who owned a fortified stronghold on the site of the present Notre Dame de la Treille. At this time, Grand' Place was already a forum. In 1205, at the time of the Crusades, Count Baudoin IX was crowned king of Constantinople, and his daughters were raised under the protection of the French king, Philippe Auguste. The eldest, Jeanne, married Ferrand of Portugal. As the English and the Holy Roman Empire united with Flanders against France, the French captured Lille after the Battle of Bouvines, in 1214, and the city was given to Jeanne.

Throughout this time Lille had been earning its living through trade. The upper and lower Deûle rivers did not meet so merchants from Bruges and Ghent, en route to major fairs in Champagne and beyond, were obliged to unload their barges and push carts through the town centre in order to continue their journeys. This staging post evolved into a market town, and textiles and fabrics changed hands, the city even giving its name to some products: Lille socks – ever wondered where that

In 1369, Marguerite of Flanders married the Burgundian duke Philippe le Témoin. His ducal successor Philippe le Bon moved the Burgundy court to Lille in 1453 with the construction of the Palais ducale. Less than a quarter of a century later, in 1477, Lille was handed over to the Hapsburgs when Marie de Bourgogne married Maximilian of Austria. Since the Hapsburgs were as pan-European as you can get, the Spanish King Charles V took on the mantle of emperor and therefore Lille and the Low Countries were considered part of Spain.

Of course, it wasn't too long before France came back into the picture – a couple of centuries after the Hapsburgs first got their hands on the city. In 1663 Maria Theresa of Spain married Louis XIV, France's Sun King, who, claiming his wife's possessions in northern Europe, set about protecting the dowry, with the great architect Vauban building the fortifications that we know today. The famous five-pointed-star-shaped Citadelle and the residential Quartier Royal that dominate Vieux Lille were created during the golden era of construction that began in 1667. During its seasons of favour as a Royal Town, the garrison was governed by both Vauban himself and another swashbuckling hero, d'Artagnan.

This was not the end of the shuttlecock identity saga. From 1708 to 1713, Lille was occupied by the Dutch in a war over the Spanish succession and, in 1792, 35,000 Austrian troops lay siege to the town. However, Lille remained in French hands, and took its rightful place in the agriculture and education revolutions of the mid-19th century, with the completion of the main railway line to Paris in 1846 and Louis Pasteur becoming first dean of the Faculty of Science in 1854.

In July 1888, a local wood-turner, Pierre Degeyter, embodied Lille's spirit of social reform and revolution when, in the long demolished Bar La Liberté, he sang for the very first time the music that he had composed for Eugène Pottier's socialist anthem *L'Internationale*, a song that in the coming century would change the world forever.

In the two world wars Lille held out against the invading German armies for three days, both in 1914 and in 1940. Nine hundred houses were destroyed during World War I. During the Nazi occupation, the city's most famous son, Charles de Gaulle, famously led Free France from London. In 1966 the Communauté Urbaine made Lille the capital of a cluster of towns in the wider region, and in 1981 Mayor Pierre Mauroy became prime minister, laying the seeds of a public transport renaissance. The world's first driverless, fully automated public transport system, the VAL métro, was inaugurated in 1983; ten years later the TGV brought Paris within an hour of the city. In 1994, the Channel Tunnel Eurostar service enabled the new Europe quarter to become a continental hub. The 20th century ended with the reopening of the Palais des Beaux Arts, France's second national gallery, and the completion (a century behind schedule) of the cathedral. The 21st century began with Mauroy handing over the city to Martine Aubry and Lille becoming European Capital of Culture in 2004.

Modern Lille

France's fourth largest city and third financial centre, river port, medical research centre and industrial zone is an unlikely success story. The area was crippled by unemployment when traditional mining and manufacturing industries declined, yet revived its fortunes in the age of the TGV. The capital of the vast Nord-Pas de Calais region, Lille is at the heart of a vast metropolitan area of 18 communes crossing national borders into Belgium.

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draws everyone back for a dawn onion-soup breakfast at a late-night restaurant. The square is bounded by the performing arts, with the theatre dominating the south side and, to the east, the picture-book opera house on the place du Théâtre; westwards, the circular Nouveau Siècle building is home to the Orchestre Nationale. Many weekends see displays or entertainment on the Grand' Place itself. Perhaps a bandstand will have been erected for a concert, or a marquee set up to house an exhibition sponsored by the local paper, *La Voix du Nord*, whose elegant building dominates the square.

The main commercial districts of Lille fan out from the Grand' Place, a giant compass where all roads lead to shopping: chain stores, multiplex cinemas and boutiques line the rues de Béthune and Neuve. Since traffic was barred from these streets in 1973, visitors have been able to admire the art deco architecture above the shopfronts in the pedestrianised triangle between the stations, place République and the city squares. Along the rue Faidherbe are inexpensive shoe and clothes shops including the wonderful Tati (see page 168); the wide rue Nationale has Printemps (see page 184) and the glitzier Parisian stores; and northwards, beyond the once-upon-a-time-perpendicular-style belfry of the Chambre de Commerce, are hidden the picture-perfect boutiques and galleries of Vieux Lille.

But walk along the wide, traffic-free shopping streets south of the square to reach the Palais des Beaux Arts – the very magnet that pulls the world to the place République, providing an abundance of inspiration and fulfilment. How many visitors realise that the museum is but a gateway to the one-time Latin Quarter of Lille, a 19th-century haven of culture and learning? The boulevard de la Liberté was laid out when the original city walls came tumbling down in the mid-19th century. Originally named for the Empress Eugénie, this was the essential address for well-to-do families enriched by the industrial revolution. Textile barons and their ilk competed to build grander and grander mansions with grand staircases for grand gestures and grander entertainments, many with their own private theatres – for after-dinner opera at home.

The place République itself is poised between the museum and the equally grand Préfecture, which was based on the design of the Paris Louvre. Notice the emblems on each wing, an eagle for the Second Empire, the letter N for Napoleon III. At the centre of the gardens is a stepped arena, providing a stage for musicians and a well of natural light for the métro station.

explosion of architectural styles – Renaissance, Moorish, classical and sheer pantomime – this people's playhouse provides popular boulevard entertainment. From populist playtime one can turn to intellectual reflection, as roads south lead to the former Faculté des Lettres, once a centre of study, reflection and tolerance. The Protestant temple and the synagogue may be seen on rue Angelier. Whilst the secular university is now based outside the town centre to the north, boulevard Vauban is home to the Catholic university campus.

Between the two city-centre seats of learning, rue Solférino, the centre of Lille's student nightlife, is the starting-point for any serious partying (see page 122).

Stations/Hôtel de Ville S

Not one station but two. The new Europe station welcomes the TGV and Eurostar and looks like the airports of tomorrow. Dominated by the boot-shaped Crédit Lyonnais building, this is the heartland of the new international business community. Constructed on land hived off by the military, there are hints of early fortifications scattered in the emerging Parc Matisse. The vast paved square of the place Mitterrand is gradually being claimed by a generation of skateboarders, micro-scooter aces and mountain-bikers.

Across the square is the Euratlille shopping centre, an indoor alternative to the rest of the city. A few yards along avenue le Corbusier is the public transport hive: underground are two métro stations, and the tramway to Roubaix and Tourcoing; while at street level one finds the bus station, taxi ranks and the original 19th-century station serving all points local and beyond, and all speeds under *très-grands*.

The older Gare Lille Flandres was Paris's original Gare du Nord, moved brick by brick and stone by stone for the railway line's royal opening. The town elders, not wishing to appear satisfied with secondhand goods, insisted on building an extra storey on to the station facade to create an even more imposing frontage. The first train to arrive at the station was greeted by the Bishop of Douai, who blessed the locomotive, and by Hector Berlioz conducting the town band in a specially composed concerto, an event nearly recreated on the launch night of the Capital of Culture celebrations (sheer crowd numbers led to it being abandoned). Today, the place seems less grand, just the typical terminus hive of bars, cafés and eateries clustered around the fountains at the front of the station. Weekends see soldiers from the Citadelle flirting with students from the universities. After a while the incongruous sight of a young lad with a sub-machine gun at his belt, composing text messages on his mobile phone, seems perfectly normal. At the side of the station, on rue de Tournai, eating is cheap with *frites* stands and burgers. Seamier services are available behind the line of brasseries facing the station, with flesh offered shrink-wrapped in cellophane in shops and in lycra on the pavements around the rues de Roubaix and Ponts de Comines.

The walk along the avenue le Corbusier from Lille Europe past the old station, then along the rue Faidherbe to the Grand' Place and the old town, is a gentle turning back of the clock as the architecture rewinds from millennium ambitious, through 21st, 20th and 19th centuries to the 18th and 17th; 400 years of optimism, confidence and faith in the future, respecting the past.

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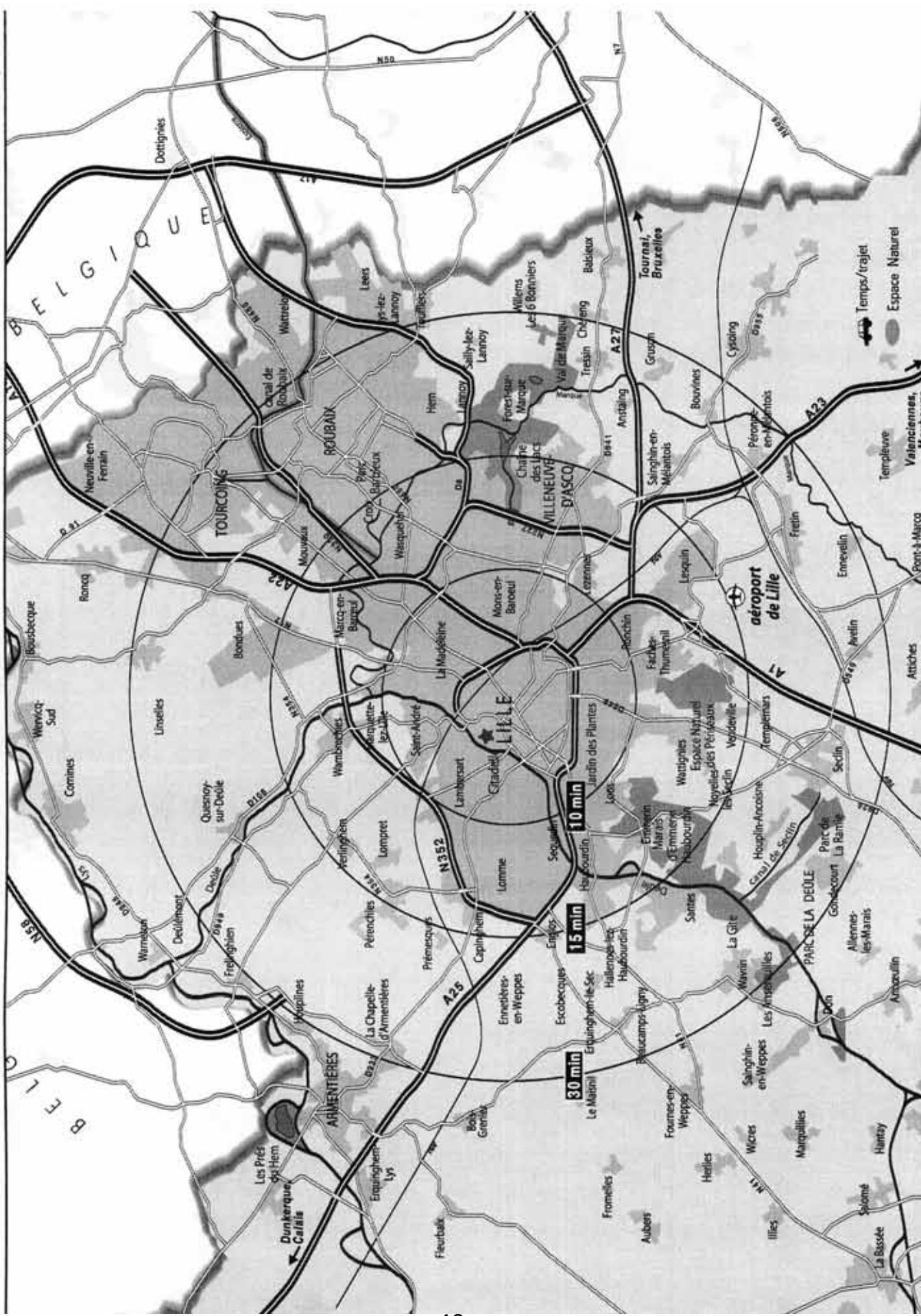
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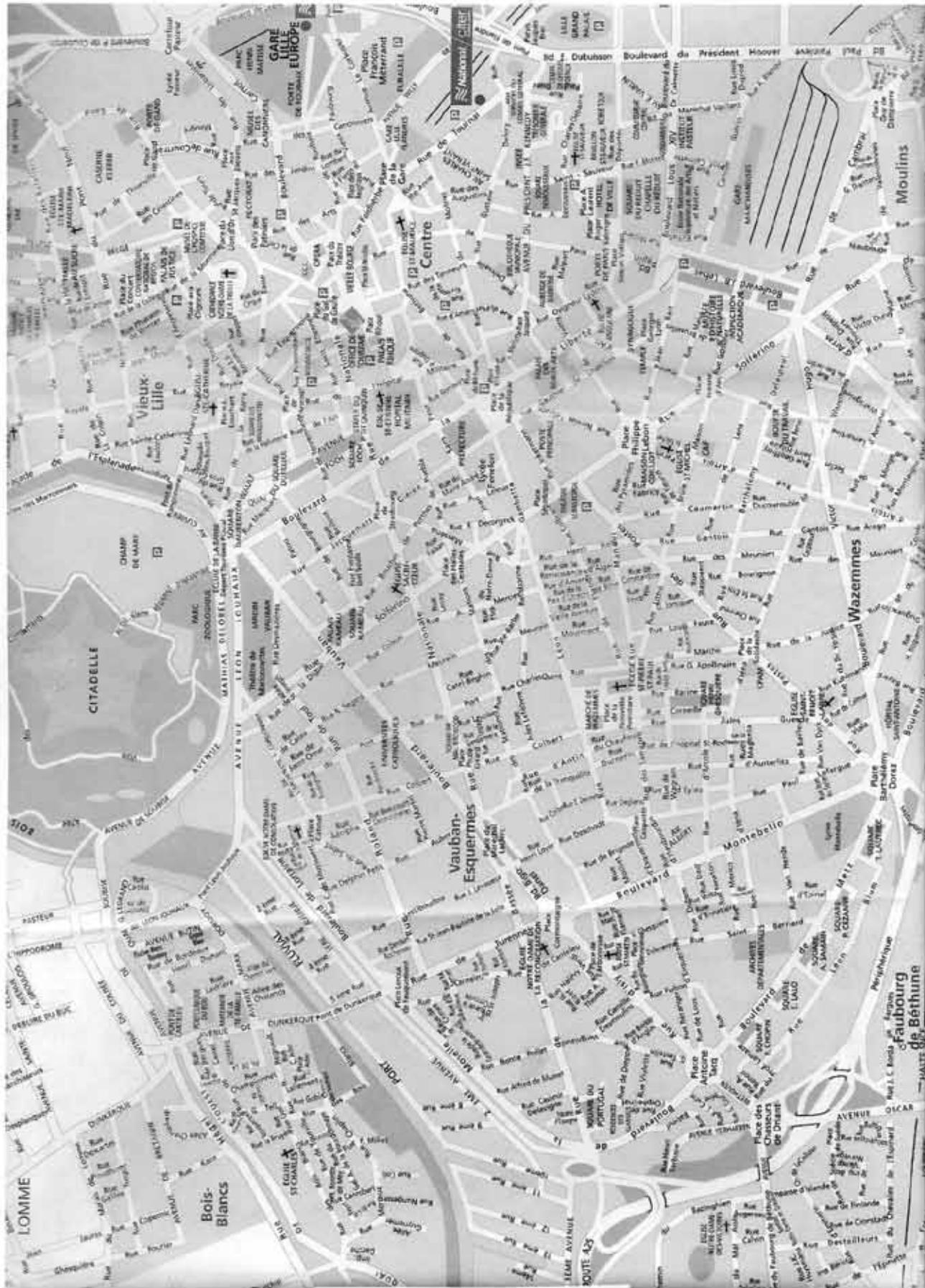
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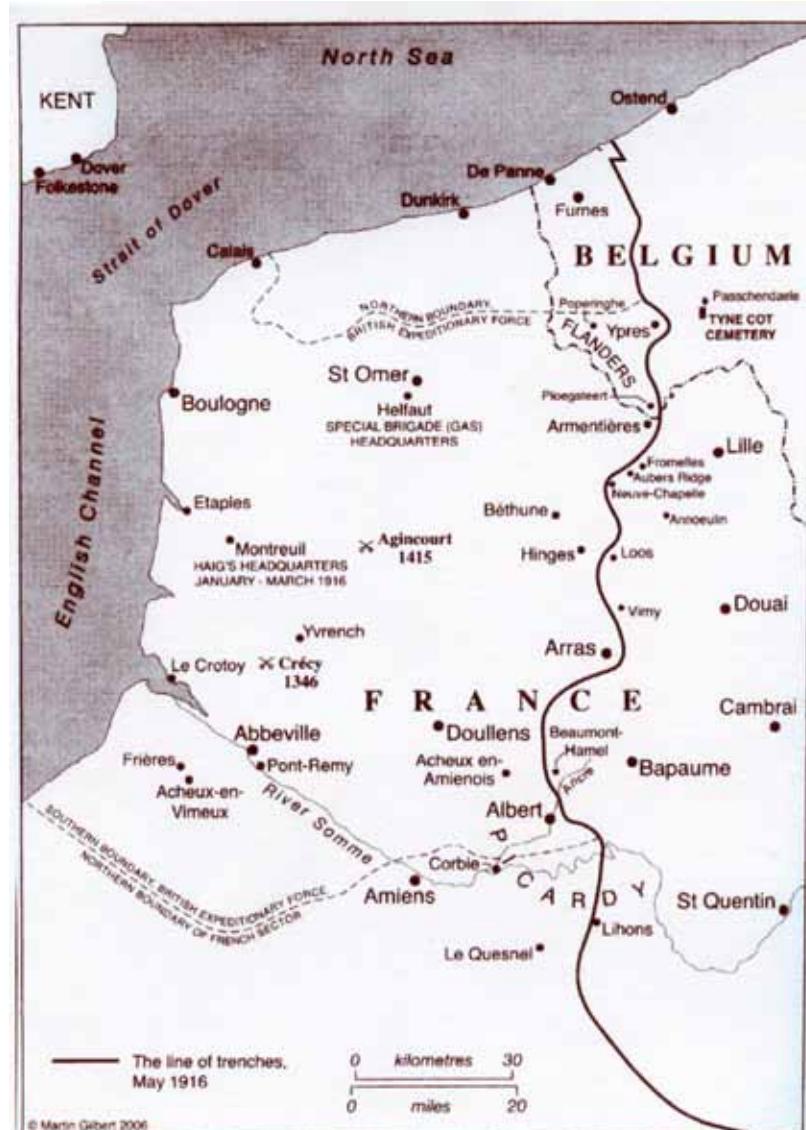
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Map of Lille



In Flanders' Fields

In Flanders' Fields the poppies blow, Between the crosses, row on row,
 That mark our place; and in the sky, The larks, still bravely singing, fly
 Scarce heard amid the guns below.
 We are the dead. Short days ago
 We lived, felt dawn, saw sunset glow,
 Loved, and were loved, and now we lie
 In Flanders' Fields.

Take up our quarrel with the foe: To you from failing hands we throw
 The torch; be yours to hold it high.. If ye break faith with us who die
 We shall not sleep, though poppies grow
 In Flanders' Fields.

Lille Summer Program 2011 Term Paper Information Sheet

Topic: Reflection on your Study Abroad Experience. Include a full discussion of at least one cultural difference that made an impression on you. What did you learn? What surprised you? What changed you? How did you expand beyond your comfort zone? What was your experience of returning to the US and sharing what you did and learned with others?

Length: 5-7 pages in English plus illustrations, if desired

Criteria for Evaluation: See below.

Due Date: Must be received by me electronically or by postal mail by **August 1, 2011.**

DiBeckman@earthlink.net

Dr. Diane Beckman

319 S. Dixon Avenue

Cary NC 27511

Papers can be picked up in my office, 423 Withers, during Fall Semester.

Sample Topics from 2005

The Differences between French and American Dating Relationships

Why the French Stay Slim (a Comparison of French and American Eating Habits)

An American in France: living and learning the culture

Under the influence: when two cultures collide

Les toilettes en France

Food, Culture and Nutella

Observations of French Dining

Time in French Culture

La Résidence et la culture française

Transforming from Tourist to Traveler

La Personnalité d'après Proust

Lessons in Life: Lille 2005

Très Chic: French Fashion Style

Resources: Intercultural communication class, your travel journal, photos, resources from Appendix 1, 4 and 5.

Bibliography and notes (optional): Use any standard format you wish. Be consistent.

SCORING RUBRIC FOR WRITTEN ESSAY IN UPPER-LEVEL FL COURSES

CONTENT

27-30	Excellent to very good: knowledgeable; substantive, thorough development of the thesis, including appropriate examples; quotations are well chosen to support the argument; quotations are well integrated and presented correctly, good analysis and synthesis of the material; good use of comparison and contrast, critical inquiry and interpretation, relevant to the topic chosen.
22-26	Good to average: some knowledge of the subject; adequate range of analysis and synthesis; limited thematic development and use of examples; mostly relevant to the topic, but lacks detail in critical interpretation of the material; quotations support the argument somewhat.
17-21	Fair to poor: limited knowledge of the subject; minimal substance, analysis and synthesis; poor thematic development, use of examples, and interpretation of the material; inadequate use of resources.
13-16	Very poor: shows little or no knowledge of the subject; lacking analysis or synthesis of the material and lacking examples; inadequate quantity; not relevant, or not enough to rate.

ORGANIZATION AND FORMAT

27-30	Excellent to very good: clear statement of ideas; title that orients the reader to the thesis; clear organization (beginning, middle, and end) and smooth transitions; introduction leads reader into topic; logical and cohesive sequencing both between and within paragraphs, conclusion effectively summarizes main findings and follows logically from the analysis presented; Any quotations/footnotes properly cited; length and legibility appropriate
22-26	Good to average: main ideas clear but loosely organized or connected; sequencing logical but incomplete; bibliographical material and formatting adequate.
17-21	Fair to poor: ideas not well connected; poor organization and transitions; logical sequencing and development lacking; formatting inadequate.
13-16	Very poor: ideas not communicated; organization, sequencing and transitions lacking, formatting lacking, or not enough to rate.

GRAMMAR AND FLUENCY

18-20	Excellent to very good: fluent expression; accurate use of relatively complex structures; very few errors in agreement, number, verb tenses or moods, word order, articles, pronouns, prepositions.
14-17	Good to average: adequate fluency; simple constructions used effectively; some problems in use of complex constructions; errors in agreement, number, verb tense, word order, articles, pronouns, prepositions.
10-13	Fair to poor: low fluency; significant mistakes in the use of complex constructions; frequent grammar and spelling errors, lack of accuracy interferes with meaning.
7-9	Very poor: lacks fluency; no mastery of simple sentence construction; text dominated by errors; does not communicate meaning, or not enough to rate.

VOCABULARY AND MECHANICS

18-20	Excellent to very good complex range; accurate word/idiom choice; mastery of word forms and expressions; appropriate level of usage. Accurate spelling and use of diacritics (accent marks) in French.
14-17	Good to average: adequate range; some errors of word/idiom choice; effective transmission of meaning. Some spelling errors
10-13	Fair to poor: limited range; frequent word/idiom errors; inappropriate choice, usage; meaning not effectively communicated. Frequent spelling errors.
7-9	Very poor: many translation-based errors in French. Many spelling errors.

FILM PROPOSAL 2010— “WHAT IS WRONG WITH THIS PICTURE”

Each year Douglas Harned, Diane Beckman, and interested faculty and students in the Lille Program make a film. The films combine elements of fiction and documentary to explore the juxtaposition of North American and French culture.

From 2004-2006 we made the Lille Trilogy:

- “**13 Blackbirds**”—13 scenes in cafés based on a Wallace Stevens poem
- “**Le Doppelganger**”—Everyone has a French double.
- “**I am the King of France**”—Who am I? I am the King of France.

From 2007-2008 we made another trilogy of films:

- “**Fin**”—Story beginnings, middles and ends.
- “**Pain**”—Tasting French bread.
- “**Vin**”—Lessons in wine tasting.

And in 2009 we made:

- “**Beaux Gestes**”—French language and Shakespeare.

All the films are available for viewing at www.FilmAxis.org.

This year (2011) we propose to shoot “**What is Wrong with this Picture**. ”

The film will be a series of vignettes set in recognizable locations in France. In each case the scene is described by an off-screen narrator, including interesting historic details and elements and clues about what is wrong in the scene. Some of the scenes are discussed by students and faculty in cafés, or in interviews with experts. In each case the thing that is “wrong” is revealed at the end of the film.



This is a noncommercial personal project for the Lille participants, and is not officially part of the Lille program. The cast and crew will consist of interested Lille Summer Study Abroad students and faculty. It will be shot using HD video, and made available for download from the web (www.FilmAxis.org).

If you have questions about this project, are interested in writing, acting, or filming scenes please contact Douglas Harned (husband of Diane Beckman at daharned@earthlink.net) or Dr. Diane Beckman (DiBeckman@earthlink.net).

Appendix 1: recommended reading/viewing

From Madame Beckman's Paris Arts class

Historical Overview:

THE ESSENCE OF STYLE: HOW THE FRENCH INVENTED HIGH FASHION, FINE FOOD, CHIC CAFÉS, STYLE, SOPHISTICATION, AND GLAMOUR by Joan DeJean
THE COURSE OF FRENCH HISTORY by Pierre Goubert
SEVEN AGES OF PARIS by Alister Horne
THE CAMBRIDGE ILLUSTRATED HISTORY OF FRANCE by Colin Jones
PARIS: THE BIOGRAPHY OF A CITY by Colin Jones
FRANCE, An Illustrated Guide by Lisa Neal
PARIS NOIR: AFRICAN-AMERICANS IN THE CITY OF LIGHT by Tyler Stovall

Suggested Literature or Memoirs.

PARIS TALES by Helen Constantine
THE HUNCHBACK OF NOTRE DAME by Victor Hugo
THE PILLARS OF THE EARTH by Ken Follett
THE THREE MUSKETEERS by Alexandre Dumas
A TALE OF TWO CITIES by Charles Dickens
CITY OF DARKNESS, CITY OF LIGHT by Marge Piercy
THE MARRIAGE OF FIGARO or THE BARBER OF SEVILLE by Pierre Beaumarchais
SCENES FROM PARISIAN LIFE (choose one novel, such as *Father Goriot*, *Scenes from a Courtesan's Life*, *Lost Illusions*) by Honoré de Balzac (1830s)
NANA, THE MONEY, THE MASTERPIECE, THE BELLY OF PARIS, THE LADIES' PARADISE (etc. choose one) by Emile Zola (1850-1880s)
SPLEEN OF PARIS by Charles Baudelaire (1860s)
BEL-AMI by Guy de Maupassant (1885)
A MOVEABLE FEAST by Ernest Hemingway
DOWN AND OUT IN PARIS AND LONDON by George Orwell
IS PARIS BURNING? by Larry Collins and Dominique Lapierre
SUITE FRANÇAISE by Irene Némirovsky
PARIS TO THE MOON by Adam Gopnik

Suggested Intercultural Communications books

SAVOIR FLAIR by Polly Platt
WHEN IN FRANCE, DO AS THE FRENCH DO by Ross Steele
FIGURING FOREIGNERS OUT Craig Stori
AU CONTRAIRE: FIGURING OUT THE FRENCH by Gilles Asselin and Ruth Mastron
SIXTY MILLION FRENCHMEN CAN'T BE WRONG: WHY WE LOVE FRANCE BUT NOT THE FRENCH by Jean-Benoit Nadeau and Julie Barlow
TALK TO THE SNAIL by Stephen Clarke
CULTURE SHOCK! FRANCE by Sally Taylor

Suggested Films:

THE HUNCHBACK OF NOTRE DAME (Medieval)
THE RETURN OF MARTIN GUERRE (Medieval/Renaissance)*
THE TAKING OF POWER BY LOUIS XIV/LA PRISE DE POUVOIR PAR LOUIS XIV (Absolutism)*
MOLIERE (Absolutism)
VATEL (Absolutism)

BEAUMARCHAIS L'INSOLENT (Revolution)

THE LADY AND THE DUKE (Revolution)

DANTON (Revolution)

CHILDREN OF PARADISE (Paris theatre scene of the 1830s)

SUNDAY IN THE PARK WITH GEORGE (Painter Georges Seurat)

CAMILLE CLAUDEL (Scuptor and lover of Auguste Rodin)

INDOCHINE (Colonial)

THE BATTLE OF ALGIERS (Colonial)*

DAY OF THE JACKAL (Colonial)

AMÉLIE (Paris/Montmartre)*

LES 400 COUPS (Paris/cinema)

BREATHLESS/AU BOUT DU SOUFFLE (Paris/cinema)

LA VIE EN ROSE (Music: Edith Piaf)

PARIS, JE T'AIME (Modern culture)

PARIS 36 (Working class and music hall Paris in 1936)

LE BALLON ROUGE (a balloon and child in Paris)

BIENVENUE CHEZ LES CH'TIS (comedy featuring the Nord Pas de Calais department)

Additional novels, films, poems set in Paris

Films:

An American in Paris, film starring Gene Kelly and Leslie Caron

Casablanca, film starring Humphrey Bogart and Ingrid Bergman

Charade, film starring Cary Grant and Audrey Hepburn

The Da Vinci Code, book by Dan Brown, film starring Tom Hanks and Audrey Tautou

Marie Antoinette, film directed by Sofia Coppola

Moulin Rouge, film starring Nicole Kidman



Appendix 2: Key Tips for Survival in France

from Alyssa Campo/ French Club

&

Some tips about eating out in France

from Mme Beckman and Katie Sullivan:

Getting Around:

<p><i>Est-ce qu'il y a un/ une ...?</i> Is there a...?</p> <p><i>Où se trouve...?</i> Where is...?</p> <p><i>Pour aller à la gare/au musée, s'il vous plaît?</i> How do I get to the station (f)/ the museum (m), please?</p> <p><i>Le marché, c'est loin d'ici?</i> Is the market far from here?</p> <p><i>La direction pour...?</i> Which way to...?</p> <p><i>C'est</i> It's</p> <p><i>...tout près</i> ...very close</p> <p><i>...indiqué</i> ...indicated by a sign</p> <p><i>...juste à droite</i> ...just on the right</p>	<p><i>Vous allez</i> You go</p> <p><i>Continuez</i> Keep going</p> <p><i>Suivez</i> Follow</p> <p><i>Traversez</i> Go across</p> <p><i>Tournez</i> Turn</p> <p><i>à droite (on)</i> the right</p> <p><i>à gauche (on)</i> the left</p> <p><i>tout droit</i> straight ahead</p> <p><i>à côté de</i> next to</p>
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Eating:

<p><i>Vous avez une table?</i> Do you have a table?</p> <p><i>Pour combien de personnes?</i> For how many?</p> <p><i>Vous avez choisi?</i> Are you ready to order?</p> <p><i>Tout va bien?</i> Is everything ok?</p> <p><i>C'est quoi?</i> What is it?</p> <p><i>C'est servi avec...</i> It's served with...</p> <p><i>Vous désirez quelle cuisson?</i> How would you like it cooked?</p> <p><i>Qu'est-ce que vous pouvez me/nous recommander?</i> What can you recommend to me/us?</p> <p><i>une entrée</i> first course</p> <p><i>un plat principal</i> main dish</p> <p><i>un dessert</i> dessert</p> <p><i>le plat du jour</i> dish of the day</p> <p><i>une carafe d'eau</i> (free) pitcher of water</p> <p><i>à point</i> medium rare</p> <p><i>bien cuit/cuite</i> well done (m/f)</p>	<p><i>Vous désirez quelque chose?</i> Would you like (to order) something?</p> <p><i>Qu'est-ce que vous prenez?</i> What will you have?</p> <p><i>Comme boisson?</i> To drink?</p> <p><i>(Moi), je voudrais...</i> I'd like...</p> <p><i>Je prends...</i> I'll take/I'll have...</p> <p><i>Pour moi, un...</i> For me, a...</p> <p><i>Qu'est-ce que vous avez comme...?</i> What sort of... have you got?</p> <p><i>Ça fait combien?</i> How much is it?</p> <p><i>Un... s'il vous plaît</i> A... please</p>
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Shopping For Food:

Qu'est-ce que vous désirez? Can I help you? Je voudrais I'd like Ça, qu'est-ce que c'est? What's this/that? Et avec ceci? Anything else? Comme ça? Like that? Oui, ça va Yes, that's fine Combien en voulez-vous? How much do you want? C'est tout, merci That's all, thanks Ça fait combien? How much is it?	du pain complet some whole grain bread des artichauts some artichokes une barquette de fraises a carton of strawberries une demi-douzaine d'oeufs half a dozen eggs une part de pizza a slice of pizza un kilo de... a kilo of... un litre de... a litre of... un morceau de... a piece of...
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Shopping for Clothing:

Je peux vous aider? Can I help you? Quelle taille/couleur? What size/colour? Je peux l'essayer? Can I try it on? Vous l'avez en Have you got it in ...rouge? ...red? ...trente-huit? ...a size 38? C'est pour offrir? Is it for a present? C'est combien? How much is it? Ça fait trente euro. That's €30	les cabines d'essayage changing rooms celui-ci/celle-ci this one (m/f) un cadeau a present un paquet cadeau giftwrapped item bleu foncé dark blue bleu clair light blue
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Clothing Conversions:

For women: subtract 30 from the European size to get the American size

For Men: subtract 10 from the European size to get the American size

For an interactive French language tool:

<http://www.bbc.co.uk/languages/french/talk/>

For General Conversions (weather, weight, etc)

<http://www.metric-conversions.org/>

For current exchange rates:

<http://www.x-rates.com/>

Some tips about eating out in France :

- 1) First things first. Sunday morning, you will need to order your beverage for breakfast in the hôtel : choose between *café* (black coffee), *café au lait* (a pot of coffee and a pot of milk), *thé* (tea) and *chocolat chaud* (hot chocolaté). As always in a business setting, add *s'il vous plaît*.
- 2) By law, menus are posted outside the restaurant, so you know how much everything will cost.
- 3) You can order à la carte and choose each course separately, or for a fixed price, you can order *un menu* : a combination of courses with specific choices for each one, usually cheaper if you're hungry enough.
- 4) The French do not split checks
- 5) No ice in drinks, no free refills. But you can stay as long as you like for the price of a single cup of coffee.
- 6) To get free water, be sure to ask for *une carafe d'eau fraîche, s'il vous plaît*.

- 7) In a restaurant, you need to ask for the bill. It is considered rude for the waiter to bring it without being asked. In a café, you often pay when you are served.
- 8) Tax and the tip is normally included in the price of each dish : look for *service compris* on the menu. You can leave change left over from the bill, especially if you're just there for drinks.
- 9) Less expensive restaurants may not take credit cards. Look for a decal on the door.
- 10) Call popular restaurants to make reservations ahead of time.

From Katie Sullivan (Lille 2008): Dummies' Guide to Eating Out in France

Ordering

Waiters in France are not nearly as patient as waiters in America. They expect you to know what you want relatively quickly. They are usually very busy and do not have time to stand while you decide what you want to eat. French waiters know that they are guaranteed a tip- it is added into your bill. When ordering the waiter will ask you if you have chosen, which may sound like "vous avez choisi?" A polite way to order is to say "je voudrais" which means I would like...typically in a nice restaurant you will order an entrée (appetizer) a plat (main dish) and dessert, and a boisson (drink).

Before ordering make sure that you know the price of what you are ordering. Many times drinks are very expensive. While eating out in Paris a friend of mine ordered a coke thinking it would only be three or four euro. When he got the bill he discovered that his coke was actually seven euro twenty cents. Pay attention to what you are ordering and how much it will cost.

Manners

Not only is the food different in France, but table manners are different than in America. In the USA you put your napkin on your lap when you sit down, but in France you wait until the lady of the house has done so. Most French meals have bread on the table. In America you put the bread on the upper left edge of your plate, but in France the bread goes directly onto the tablecloth, unless you are given a bread plate. Eating bread is the same in both countries; it is considered polite to tear off bite size pieces of bread; do not take a bite from the whole piece. Bread is also used at the end of the course to "clean the plate." It is polite in France to wipe your plate with bread after a course. You should get a piece of bread on your fork and wipe the plate. In more formal settings this is not required.

Passing the salt and pepper is another difference in French table etiquette. In America when someone asks for the salt or pepper you pass both, but in France it is polite to only pass what is asked for. Frites (French fries) are commonly served with French meals, especially in regions where potatoes are grown. In America it is common to eat frites with your fingers, this is considered impolite in France. You should eat your frites with a fork. Having proper table manners by French standards will make the transition to dining in France much easier and will cause fewer disapproving looks while eating out.

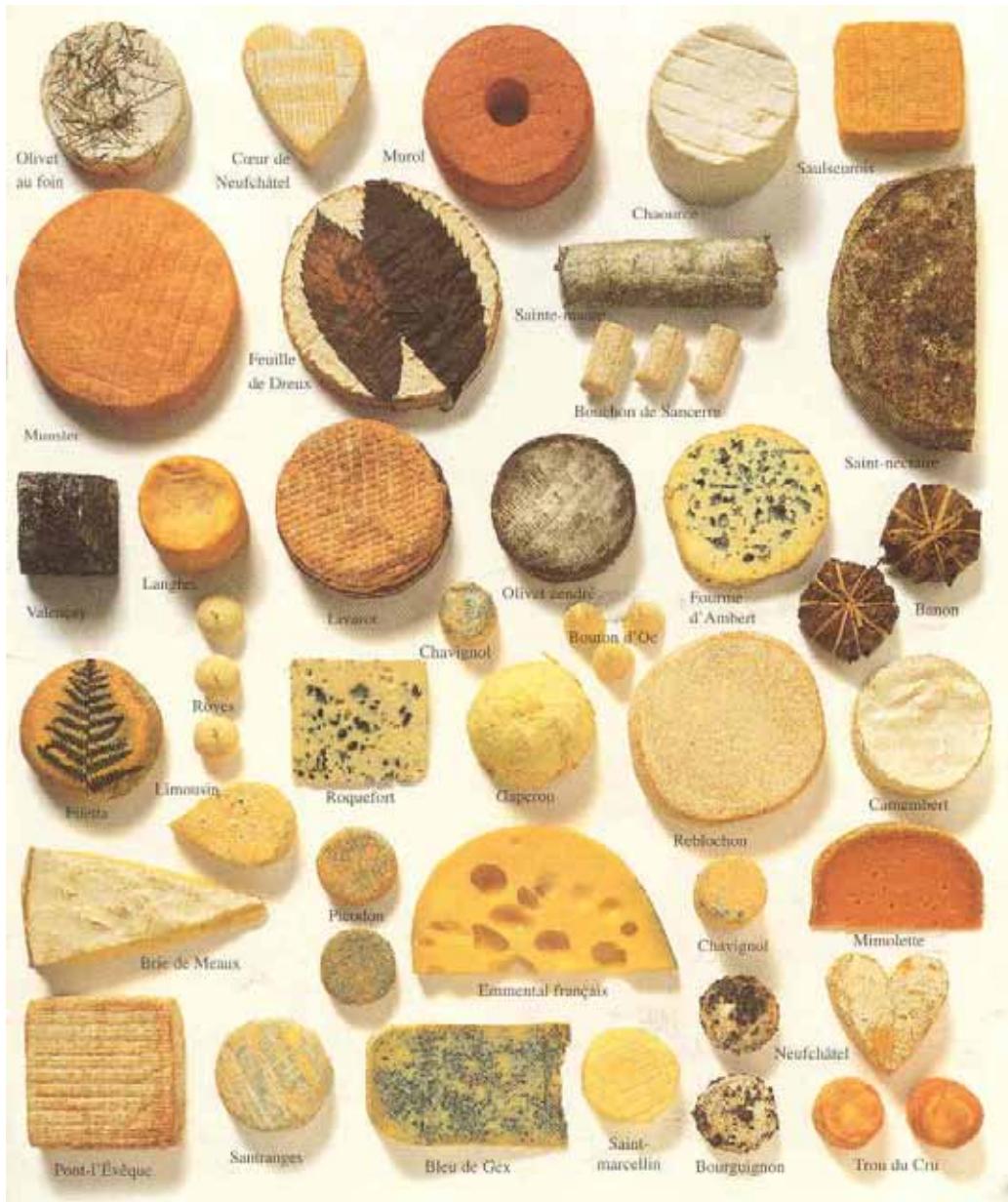
What to expect

Eating in a French restaurant is a lot different than eating in an American restaurant, but it is not too difficult if you know what you are doing. When you get into the restaurant you often seat yourself. A waiter will come over and give you a menu; sometimes it is already on the table. The waiter will come back soon and ask what you have chosen. If you need more time ask for it, do not try and decide while the waiter is at your table, this will aggravate him/her.

Waiters are usually pretty quick to get your drinks to the table. Don't drink them too fast though, because the French do not have free refills. Also, don't expect ice in your drink. Most French drink their coke, diet coke, orangina etc. room temperature. Your food will arrive shortly after your drinks.

When your food arrives take your time, there is no rush to finish quickly. Take your time; enjoy the atmosphere and the company you are with. While eating don't expect to see the waiter too much. Unlike in America, if you want something you have to get the waiter's attention to ask. While eating in America you are interrupted every five minutes, but in France waiters do not go around to the tables.

When you are finished with your meal you must ask for the check. "*l'addition, s'il vous plait*" is how you say the check please. The waiter will bring the check for your table. This is another difference from America. In France they will not split the check, so eating with a large party can be difficult. It is expected in France that one person will pick up the check for the rest of the table. Having gone to France with other students, we were all paying our own way and paying bills was difficult at times and usually ended with one person owing another person a euro or two.



Living Luxe



Why is it that people all over the world share the conviction that a special occasion becomes really special only when a champagne cork pops? And why is that occasion so much more special when the sparkling wine being poured is French? Why are diamonds the status symbol gemstone, instantly signifying wealth, power, and even emotional commitment? What makes fashionistas so sure that a particular designer accessory—a luxe handbag, for instance—will be the ultimate proof of their fashion sense that they are willing to search high and low for it and, if necessary, wait for months for the privilege of paying a small fortune to acquire it? Why is having a haircut from the one-and-only stylist, and that stylist alone, so essential to the psychic well-being of so many that it seems they would do almost anything to make sure that less magic scissors never come near their hair?

All these dilemmas, and many other mysteries of the fashionable life as well, first became what we now call issues at the

Appendix 3 *The Essence of Style* by Joan DeJean

same period—what may well be the most crucial period ever in the history of elegance, élan, and luxury goods. At that moment, Louis XIV, a handsome and charismatic young king with a great sense of style and an even greater sense of history, decided to make both himself and his country legendary. When his reign began, his nation in no way exercised dominion over the realm of fashion. By its end, his subjects had become accepted all over the Western world as the absolute arbiters in matters of style and taste, and his nation had found an economic mission: it ruled over the sectors of the luxury trade that have dominated that commerce ever since.

This book chronicles the origins of fashion and gastronomy and the process that brought luxury goods and luxurious experiences into the lives of people all over the Western world. It tells how the young King succeeded in giving his nation's culture a unique definition. It also describes how he accomplished something far more impressive: he set new standards for food, fashion, and interior decoration, standards that still provide the framework for our definitions of style.

Experiences that range from dining out in a fashionable spot to shopping in a chic boutique for a must-have fashion accessory or a diamond ring; luxury products such as champagne, as well as some of the dishes we most love to savor while we sip it (*crème brûlée*, for instance)—all of them came into being at the same moment. The extraordinary wave of creativity that swept over France under Louis XIV's patronage unleashed desires that now seem fundamental. Without the Sun King's program for redefining France as the land of luxury and glamour, there would never have been a Stork Club, a Bergdorf Goodman, a Chez Panisse, or a Cristophe of Beverly Hills (and President Clinton would never have dreamed of holding Air Force One on the runway of LAX for an hour while Cristophe worked his styling magic on his hair).

The story of Louis XIV and of France at the defining moment of its history, the half century between 1660 and Louis XIV's

death in 1715, is a saga that forces us to ask ourselves just how it is that countries and cities acquire a personality or a sense of definition. In most cases, no one person can be said to be responsible for these national images. The characteristics on which they are based—Dutch cleanliness, German precision—are the product of the shared sociopsychological makeup of a people.

But in the case of France, a national personality was the product of the type of elaborate and deliberate image making of which Hollywood or Madison Avenue would be proud. In the sixteenth century, the French were not thought of as the most elegant or the most sophisticated European nation. By the early eighteenth century, however, people all over Europe declared that "the French are stylish" or "the French know good food," just as they said, "the Dutch are clean." France had acquired a sort of monopoly on culture, style, and luxury living, a position that it has occupied ever since. At the same time, Paris had won out over all its obvious contemporary rivals—Venice, London, Amsterdam—and had become universally recognized as *the* place to find elegance, glamour, even romance. Beginning in the late seventeenth century, travelers were saying what novelists and filmmakers are still repeating: travel to Paris was guaranteed to add a touch of magic to every life.

Most remarkable of all is the fact that, from this moment on, that touch of magic became widely desired: elegance, luxury, and sophistication became factors to be reckoned with, to an extent never before conceivable. Within restricted, elite circles, sophisticated food and elegant dress had always been aspired to. Some of the trends described here had precedent, for example, in ancient Rome. At different moments, certain nations had been widely thought to be more knowledgeable about the luxurious life than others: during the Renaissance, for example, Italy set the standards for fine dining and dress.

All these earlier incarnations of the good life are, however, different in three essential ways from what was put into place in seventeenth-century France. First, their impact was always extremely

limited: very few people outside of Italy ever dressed or ate in the Italian manner; even within Italy, the new luxury rarely touched the lives of those outside court circles. Second, even though we would surely agree that what was then considered a fabulous feast or a sumptuous outfit was indeed extraordinary, none of those fashions are still being copied. Finally, never before had a city ruled over the empire of style and sophistication for more than a brief period. In the 1660s, Paris began a reign over luxury living that still endures, three and a half centuries later. This happened because the French understood the importance of marketing: thus, when fashion became French, the fashion industry began, along with concepts such as the fashion season that continue to be essential to that industry's functioning.

The institutions, the values, and the commodities that came into existence under Louis XIV's patronage marked a radically new departure for the realm of luxury. For the first time, new standards for elegant living transcended all the barriers, both geographic and social, that had previously limited their influence. A French shop-girl would certainly not have been able to afford an entire outfit in the latest fashion. Even if she got only one new accessory, however, she wanted to get it just right—the right cut, the right color, to be worn the right way—and she wanted it to be beautiful. Indeed, one late-seventeenth-century commentator prepared foreigners planning a trip to Paris for a new experience: "Every ordinary woman there will be more magnificently dressed than the finest ladies in their home nations."¹

People in cities all over Europe became slaves to French food, fashion, and design, and to food, fashion, and design that imitated as closely as possible what was being created in Paris. As the German lawyer and philosopher Christian Thomasius announced in 1687: "Today we want everything to be French. French clothes, French dishes, French furniture." And even before the United States was a nation—as soon as the new cities in North America had populations large enough to constitute a market—we became a society of consumers: in matters of taste and style, many of the

original American conspicuous consumers began to dream of dancing to the French drummer, too.

The refashioning of France did not take place because the French had somehow become inherently more elegant or had suddenly been genetically endowed with the most refined palates in the world. Today at least, the French do share characteristics that support their national image—they like to talk about food, particularly while putting away prodigious repasts, far more than, say, the English; an abnormally high percentage of French women have the fabulous bodies that make fashion into a statement without ever having sweated through a step class. It's not important that we'll never know whether any of this was already true in the seventeenth century, for one thing at least is clear: the transformation of the French into gourmets and fashion queens was a matter of much more than shared national propensities. It was truly an affair of state.

During the summer of 1676, Louis XIV came up with what some saw as one of the more eccentric of his many plans for the beautification of Paris. He imported hundreds of wildly expensive white swans to add a touch of elegance to the Seine. He ordered a colony established on a small island directly opposite the capital's favorite promenade, the Cours-la-Reine; Parisians and visitors could thus take a stroll, display their latest finery, and observe the exotic birds, all at the same time. The birds were also perfectly positioned so that anyone traveling from Paris to Versailles would have a view of them along the way. Critics pointed out that the noble birds were not cut out for the polluted and congested waters of a river that then bustled with the transport of merchandise to and from the French capital. The King would have none of it. It was style he was after, and style he was determined to get. It is hardly surprising that—despite the numerous laws that were passed to protect their nests—many of the King's exotic birds died. What is amazing is that so many of them survived that, more than half a century later, the head of the Parisian police was still personally looking out for their well-being.

From the beginning, it was always thus. Louis XIV seems to have known exactly the image he wanted conveyed when anyone thought of Paris or of France, an image of graceful elegance and tasteful opulence. In order to achieve this goal, every detail received his personal attention—from swans to streetlights for his capital city to the heels for men’s shoes. “Louis XIV thought of everything,” remarked one of his greatest admirers, Voltaire; “not only did great things happen during his reign, but he made them happen.” In almost all cases, he not only succeeded in achieving his goals; those goals, once achieved, have since become synonymous with what we now think of both as a quintessentially French look and as the essence of style.

Even his methods are still our methods. Ours is an age in which everything from supermarketers to drugstores to cafés can increasingly be found open, as we now say, 24/7. The frontier between day and night is constantly being eroded because we refuse to wait for what we want. As long as the asparagus are tasty and the blooms beautiful, we don’t care where they were grown. Critics may rail against our desire to dominate nature, but it has become a fact of life. And it means that Louis XIV is someone our instant-gratification society can understand. Like us, he wanted what he wanted when he wanted it: baby peas, bright lights, more diamonds than anyone had ever seen. When nature was against him, he had the technology invented that would make it bow to his desires. His life and his person were an advertisement for the passion for aesthetic perfection. The first customers for the fabulous new French fashions and cuisine and design also wanted a piece of the Sun King’s very own style.

In 1660, Paris was poised to leave its mark on the Western world. In the course of the seventeenth century, and particularly during the century’s final decades, Paris more than doubled in size. By 1700, Paris and London were about the same size (roughly 550,000 inhabitants), the largest cities in Europe, and virtually tied for the position of fourth-largest city in the world—after Constantinople, Edo (today’s Tokyo), and Beijing. They had left far behind the many European cities—Venice, Prague, Naples,

Rome—that had been only slightly smaller at the beginning of the century. Amsterdam had also known a growth spurt during the same period, but it never rivaled the two leaders. During the eighteenth century, London would continue its remarkable growth, whereas Paris remained stationary. But when Louis XIV began his reign, France’s capital was on the move, undergoing one of the most spectacular periods of expansion in its history.

Louis XIV is remembered as the most powerful monarch in French history, the king who transformed France into a modern nation. In the early 1660s, at the beginning of his personal reign, he consciously set out to make France different from all its European rivals. In particular, he wanted to overshadow the country he contemptuously referred to as “that nation of shopkeepers,” the Dutch, then Europe’s greatest mercantile and shipping power. (He put England, Holland’s foremost rival in these domains, in the same category.) The King resolved that France would become a mercantile superpower and that it would achieve this status fully on its own terms. With the help of his *contrôleur général des finances*, or minister of finance, Jean-Baptiste Colbert—the man who wrote the modern book on economic protectionism and trade wars—he was determined to corner for his country a hugely lucrative market: the luxury trade.

The partnership between the style-obsessed monarch and the hard-nosed businessman was a marriage made in heaven that was the guiding force during the key decades (1661–1683) for the invention of France’s new national image. Together, they invented in particular the perfect partnership between art and merchandising: the King always required absolute stylistic perfection; Colbert kept his eye resolutely on the bottom line. Together, they created the first economy driven by fashion and taste. Because of their partnership, luxury commerce was, well, made commercial to a previously unheard-of degree. Colbert worked closely with the country’s business elite; he made sure that every aspect of high-end merchandising—from trade regulations to import duties—was tailored to favor his nation’s business community.

The foundation of the economic policy that Colbert imposed on France was simple: a nation's prosperity and strength were directly tied to the quantity of gold and silver it held in reserve. In order to increase this supply, imports had to be kept as low as possible, exports as high as possible. Those decades during which Colbert was in office were also the moment at which France knew its most acute monetary crisis of the seventeenth and eighteenth centuries. For centuries after the conquest of the New World, precious metal had entered into circulation in France via Spain; just after the mid-seventeenth century, this source suddenly dried up.

In such an economic climate, Colbert's bottom line was plain: first, to make sure that all the goods Louis XIV considered essential to the promotion of his image as the wealthiest, the most sophisticated, and the most powerful monarch in Europe would be produced in France and by French workers; and second, to make certain that as many people as possible would be slavishly following the Sun King's dictates and buying only the same French-made luxury goods that the King featured at Versailles. Colbert accomplished his mission so successfully that one of his eighteenth-century successors, the Genevan banker Jacques Necker, who was among the last finance ministers to serve the French state before the Revolution of 1789, paid him the ultimate compliment, businessman to businessman: "For the French, taste is the most fruitful of businesses." The King created new standards for luxury that were accepted as inherently French, and Colbert saw to it that every product that could be linked to that look had been marketed as widely as possible. And we think that Hollywood and Madison Avenue are only now inventing tie-ins.

Thus, virtually under royal decree, France embarked upon the most extraordinary age of creativity in its history. By the end of the seventeenth century, the two concepts that have ever since been most essential to both the country's fame and its trade balance had been invented and had immediately become inextricable from France's national image: haute cuisine and haute couture. At the same time, a number of professions were created that even

today remain essential to the self-image of the nation that reinvented elegance and style: the world was introduced to the first celebrity chefs, celebrity couturiers—and even the first celebrity hairdressers. Institutions that have remained central to the experience of Paris had come into existence: among them, the first elegant cafés anywhere; the prototype for today's most famous flea market, Paris's *marché aux puces*; the original restaurant scene; and an amazing variety of upscale boutiques—for instance, the concentration of fancy gem stores and jewelry merchants near the Place Vendôme that tourists still ogle today.

France's national image was the product of a collaboration between a king with a vision and some of the most brilliant artists, artisans, and craftspeople of all time—men and women who were the founding geniuses in domains as disparate as wine making, fashion accessorizing, jewelry design, cabinetry, codification of culinary technique, and hairstyling. There was a second collaboration: between Louis XIV and a series of brilliant inventors, the creators of everything from a revolutionary technology for glassmaking to a visionary pair of boots. Each of these areas seems modest enough in and of itself. All together, however, they added up to an amazingly powerful new entity. Thanks to Louis XIV, France had acquired a reputation as the country that had written the book on elegant living.

No one could argue that royal patronage alone made possible the extraordinary burst of creativity that characterized Louis XIV's reign. It is, however, certain that the Sun King's wild cravings sharpened the entrepreneurial instincts of those who, at virtually the same moment, revolutionized fields ranging from jewelry design to menu design to interior design. Such a range of talent could never have flourished without the omnipresent devotion to stylistic and aesthetic perfection that reigned over the French court. Once again according to Voltaire: "Almost everything was either reinvented or created in [Louis XIV's] time."

In matters of style and fashion, just as Louis XIV had wanted, the French did it first; they did it best—and they did it most lux-

uriously. They produced the Vuitton bags, the Hermès scarves, the Chanel suits, the Lalique glass, the Dom Pérignon champagne of the day (and in the case of the champagne, the real Dom Pérignon was actually making it), always the most deliriously dear consumer goods and never, never the less expensive knockoffs (*that* was always England's preserve). France had become a mercantile power to be reckoned with, and no one would ever have called it a nation of shopkeepers.

Louis XIV also fostered the first culture to recognize the full potential of décor. By the end of the seventeenth century, France had become known as the world center for interior decoration—indeed, the modern concept of interior decoration may be said to have been created during the Versailles era. Décor functioned as an essential part of the new art of living then being established, as the necessary backdrop to a life of quality. During the seventeenth century's closing decades, French architects and designers put together the first coffee table books on interior decoration: they collected lavish engravings of, say, the new ways in which mirrors were being used to add dazzle to a room. These books circulated all over Europe, introducing the look designers quickly named "the royal style" or "the French look."

The story of how Paris became what we now think of when someone says "Paris" is the story of men and women who were able to reinvent the wheel in many different domains because they understood the fundamental importance of these two concepts: *Stick to the high-end and forget the low. Never underestimate the importance of décor and ambiance.* Take, for example, the café. The coffeehouse became an institution in England, the Netherlands, and Germany in the 1650s and 1660s. The original coffeehouses were fairly modest affairs; men frequented them to drink coffee and beer and to smoke. This concept had no appeal in France. And then, in 1675, the humble English coffeehouse was reinvented and quickly became an essential part of the new capital Paris was then becoming.

Francesco Procopio transformed the coffeehouse; he made it exquisite. His peers referred to him as an "artist": he had, after all,

created the formula that made the café a way of life in Paris. Elsewhere, cafés featured nothing worthy of the name décor, whereas, at the Café Procope, the tables were made of marble, crystal chandeliers hung from the ceiling, the walls were decorated with elegant mirrors, and coffee was served from silver pots. Beer was banished from these elegant surroundings; patrons sipped exotic cocktails instead. And they could snack on delicate pastries and sorbets in flavors such as amber and musk. The Procope was, in short, the original chic café.

Its example was quickly emulated: by the turn of the eighteenth century, the world's first café scene had been created in the newly fashionable Saint-Germain-des-Prés neighborhood. Parisian cafés attracted a very different clientele than their counterparts elsewhere in Europe—elegant women, who would never have set foot in a coffeehouse, frequented cafés to see and show off all the latest fashions.

The same ground rules—make it chic and make it *cher*—launched what was soon considered a quintessentially French profession, hairdresser to the rich and famous. One man created the new profession—the word *coiffeur* was invented to describe his work. The first coiffeur was known to all simply as "le sieur [Monsieur] Champagne." Champagne instilled new beliefs in his clients: the right hairdresser could work miracles; hair could be styled in more ways than anyone had ever thought possible; a fashionable woman simply had to change her style to follow current trends. Because of Champagne, hairdos began to change with the fashion seasons, and women began to panic whenever they had a bad hair day—in fact, hairstyles became so complicated that, for the first time ever, they had good reason to panic.

Champagne, like many mythic coiffeurs since then, tyrannized his clientele: otherwise all-powerful princesses trembled, terrified that he might drop them from his A-list; they begged him to accompany him on their travels. Champagne's success launched the hair salon. By the century's end, the best-known coiffeurs and coiffeuses still made house calls for their favorite clients, but they

also had shops, conveniently clustered near the Louvre, where well-heeled tourists could have their hair styled in the latest Paris fashion in order to dazzle those back home.

The original hair salons were only one example of how the new emphasis on style changed the way the city looked and functioned. The wave of creativity that swept over France reinvented shopping. Prior to the age of Louis XIV, fashion was most often negotiated in private: merchants visited clients in their homes, bringing with them samples of their wares. And when people did shop in public, they did so under conditions that were hardly designed to encourage them to linger over their purchases. Before Louis XIV's reign, shops were mere storehouses for merchandise, so no attention was paid to their décor. The bottom half of a shop's shutters folded down to make a table on which goods were displayed; the top half folded up, forming a protective awning. Customers remained in the street and never went inside. Those who made fashion into an industry also thought up a revolutionary way of showing off their ever-expanding range of offerings. They invented both the modern shop and the modern experience of shopping.

During the last two decades of the seventeenth century, for the first time ever, customers began to go inside to make their purchases (Figure I). The earliest modern shops were the precursors of our chic boutiques; they displayed the glorious fabrics and designer accessories that quickly made Paris the fashion capital of the Western world. And they displayed the new luxury goods in surroundings that were worthy of them, the first interiors designed to make people want to make purchases. In his account of his 1698 visit to Paris, the English physician Martin Lister called attention to the new kind of shop he had discovered there, shops so "finely adorned" that they had "an air of greatness." He also remarked on another innovation—the original shopwindows, which had niches designed to show off samples of the wares available inside. These were still another milestone in the history of shopping, the earliest eye-catching facades.

The experience of boutique shopping began when the first

fashionistas were enticed into these original high-end shops, which, by the century's end, had begun to cluster near a street that continues even now to feature cutting-edge boutiques, the rue Saint-Honoré.

In those boutiques, the fashion queens of Versailles learned such new pleasures as the joy of displaying their most perfect outfits to an insider audience and the thrill of observing a particularly perfect new accessory that someone else had found before them and that they now just had to have.

At the same moment, a second category of merchants was also transforming shopping into an activity so glam that an elite clientele would want to indulge in it in public. We would now call them antique dealers, but in the seventeenth century theirs was a

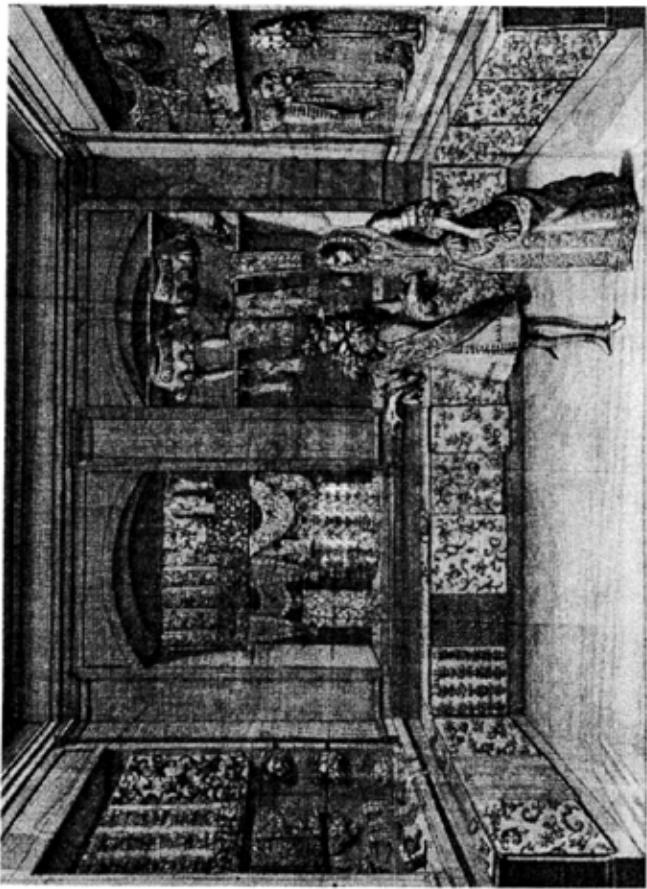


FIGURE I. This engraving, from January 1678, is the earliest depiction of customers inside a shop. It shows two fashion trendsetters viewing the wide array of luxury goods—fabulous fabrics, shoes and boots, gloves—displayed in the posh interior of the original upscale boutique.

profession so new that it did not yet have a name. Their shops featured what could be called couture for the home, a range of objects—from high-end furniture to old master paintings and exotic wares from the Orient—that until then had been of interest only to a small audience of collectors, who had displayed them in their private museums. Suddenly they were being acquired by the beautiful people as decoration for their elegant interiors. To attract this new type of buyer, merchants created an equally well turned out shopping experience. Customers shopped in elegantly decorated interiors in which a dazzling selection of goods was artfully arranged. And they were waited on by attractive shopgirls dressed in the latest fashions. This was an idea so unique to the Parisian scene that well over a century later, an American journalist visiting Paris was still startled by this aspect of shopping in Paris: "In France there are no *shop-men*. No matter what is the article of trade . . . you are waited upon by girls, always handsome, and always dressed in the height of the mode."

And Louis XIV presided over all these transformations like a master choreographer. As the Italian diplomat Giovanni Battista Primi Visconti concluded after a lengthy sojourn at the court of Versailles: "He [Louis XIV] knew how to play the king perfectly on all occasions." During the final decades of his reign, he became a sort of one-man stylistic police, obsessively checking to make sure everything around him constantly lived up to his aesthetic standards. When all was just right, he took great pleasure in the conspicuous display of gorgeousness. For example, on December 7, 1697, the King—he was then fifty-nine—hosted some of the grandest festivities of the age to celebrate the marriage of his eldest grandson, the Duc de Bourgogne. For one evening reception, Versailles' Hall of Mirrors was lit with four thousand candles, transforming it into a vast arcade of flickering light.

In his memoirs, Versailles insider the Duc de Saint-Simon gave the celebration coverage worthy of Tom Wolfe. He portrayed the King "tak[ing] great pleasure in examining everyone's outfit[s]. The air of contentment with which he savored the profusion of materi-

als and the brilliant inventiveness was evident, as well as the satisfaction with which he praised . . . the most superb and ingeniously designed outfit[s]." Saint-Simon went on to deride the wave of moderation-is-so-very-overrated consumerism unleashed by the monarch's personal pleasure in a job well done: "People were trying to outdo each other to find the most sumptuous clothing. All Paris's shops were stripped bare in a few days. The entire town was in the grips of frenetic opulence." Two duchesses were even rumored to have kidnapped their favorite couturiere, in order to guarantee that they would get just the outfit[s] they wanted for the festivities—and that no one else would be able to avail themselves of her services. (Can you imagine two starlets bundling Donatella Versace off to a hideaway so that no one could outshine them on the red carpet on Oscar night?) As Saint-Simon concluded, "There was no way to restrain oneself in the midst of so much madness. It was essential to have several complete new outfit[s]; between Madame de Saint-Simon and myself, it cost us 20,000 livres"—roughly \$1 million in today's terms.* Luxe indeed.

On some level, the King knew that he had created a monster: in this case, he wondered how it was "that there were so many husbands crazy enough to let themselves be ruined so that their wives could own fancy dresses." And the royal wedding was, of course, only a drop in the bucket of the wildly conspicuous con-

*The basic currency of seventeenth-century France was the livre, or pound (not to be confused with the pound already used in England at that time). A livre contained twenty sous. The French currency system has gone through so many radical realignments since Louis XIV's day that it is theoretically impossible to do what I have just done, convert a sum given in livres into U.S. dollars. The conversion—20,000 livres = roughly \$1 million—is based on the only possible point of comparison: the value of labor. The average daily wage for an unskilled worker in Paris from 1690 to 1695 was 15 sous. The price of Saint-Simon's clothing (20,000 livres) was thus the equivalent of 25,000 workdays for a late-seventeenth-century worker on minimum wage. In the United States today, an eight-hour day at the federal minimum wage would yield \$41.20, and 25,000 workdays would be worth \$1,030,000. The equation—20,000 livres = \$1 million—will be the basis for any conversions I make in the following pages.

sumption characteristic of the Versailles era. Louis XIV's critics decried his free spending and said that he would bankrupt his country. At some moments, it certainly seemed that they would be proven right. The following pages will be full of the fabulous things that the King's passion for style inspired his subjects to create and rarely discuss the husbands who were ruined when their wives got in over their heads in the whirl of luxury. Was it all worth it? The King might have said that without his extravagant spending, the luxurious experiences for which his country is still celebrated would not have come into existence. The businessman might have added that without it, tourism would not be France's number-one industry today.

In fact, the modern tourist industry began the minute the new French style was in place: it was as if Louis XIV had given it a raison d'être. One of the earliest appearances of "tourism" listed by the *Oxford English Dictionary*, from 1872, sums it up perfectly: "Tourism was born in the seventeenth century, and Englishmen were the first to practice it." The young English nobles who were the original modern tourists attracted a great deal of attention because they were such high livers. Gregorio Leti, an Italian historian writing in the 1690s, noted that they traveled "with beautiful style" and that they "spent magnificently." He added that far and away the favored destination for all their magnificent spending was Paris. The English visitors to Paris were soon joined by the first hordes of German, Dutch, and Scandinavian tourists; Italians and Spanish in smaller numbers met up with them in Paris—thus, the kind of free-spending café society now known as Eurotrash first came to be. To accommodate it, a tourist infrastructure quickly sprang up.

To introduce foreign visitors to the wonders of the French capital and to its new infrastructure, between 1690 and 1720 the first modern guidebooks were published. There had been earlier guides to major cities; they discussed only their principal monuments. Never before had such volumes included, in addition to the information about must-see sites, the kind of advice we now expect to

find: where to stay, what to eat, and what to do. Most of the first guidebooks to Paris suggested walks along planned itineraries through the city's neighborhoods; some were published in sizes small enough to be slipped in one's pocket to take along on those walks. In 1694, an enterprising publisher began selling the first small-format map of Paris, designed specifically to help foreign tourists and businessmen navigate the city's often complicated streets.

These new guidebooks also featured a type of information that no one had given travelers before: where to shop and what to shop for during a stay in the French capital. Earlier guidebooks had never included information on shopping for the simple reason that there had not been enough information to give: Louis XIV's Paris had become the first true shopping city. More than anything else, tourist guides stressed that the sheer quantity of all there was to buy surpassed anything ever seen: the display was so dazzling that shoppers easily lost their heads in what an English visitor in 1698 termed the "whirlpool" of luxury goods, and hardly knew where to turn. "Everywhere you look, you see boutiques," one guide for German tourists remarked. A guide for Italians called Paris "the country of desire."

In addition, guidebooks noted what they saw as a new development, a phenomenon familiar to today's jaded consumers, well aware that we need almost none of the things that we continue to accumulate: French merchants were managing to convince shopkeepers that they absolutely had to have all sorts of completely unnecessary things. They were doing so by making those things exquisite. As a guidebook for German tourists put it, "There are shops that display essential things, but the vast majority are full of pretty baubles, things that really aren't essential in everyday life." And as a guide for English tourists warned, "When you're in Paris, you tend to buy things you had never heard of before." The seduction of the shopper with the promise of beauty and luxury that we now know so well had begun.

Parisian merchants were so successful at convincing people to

buy for the sake of buying because they had made shopping glamorous, fun, and even sexy. Shopping had become the kind of experience that nations of mere shopkeepers could never understand; it had become shopping theater in which consumers were spending money because they felt that their lives were somehow being transformed by the event.

Everything that Paris still represents in terms of style is founded on a concept of value already evident in all the luxury commerce that flourished under Louis XIV's patronage. Value was not primarily about price and performance but was determined by intangible factors: it was a matter of aesthetics and elegance. Those who were successful during this emblematic age of French culture were selling much more than food and clothing: they added value by "selling" in addition the look and feel of people and places. They were making formerly everyday experiences into performance art.

Most people today would probably say that they have nothing in common with the men and women of seventeenth-century France. And yet that age's philosophy of aesthetic value has never been more alive and well. At a time when, in many sectors of the economy, increasingly brutal competition has both dramatically raised quality and driven prices down, it has become difficult for businesses to make their mark in the time-honored fashion of commerce in the United States: selling a good product for less. More and more, people have begun to chant the economic mantras of Louis XIV's France. A successful restaurant has to do more than serve good food at a good price: it has to create an environment. It's not enough to offer customers a good product: you have to make them feel special by providing a hefty dose of emotion and drama along with the merchandise.

There's no more perfect illustration of how widespread the influence of Versailles' way of doing business has become in American commerce than this recent ad campaign: "You are a work of art, so dress to be on display. . . . These aren't just shoes; they're performance art." When Payless, hardly the quintessential luxury

brand, no longer markets its shoes on the grounds that they are a good value but argues that buying them will transform the quality of our lives, its media strategists are taking a page from those who wrote the book on aesthetic value. The fashionable life is clearly no longer the preserve of a moneyed elite. More of us may now be following the pied piper of Versailles than ever before.

Louis XIV gave the Western world something more durable and far more rare than the luxe goods his subjects so brilliantly crafted and marketed. He succeeded in having some of the basic activities in our daily lives redefined: rather than mundane occurrences, things we simply have to do, they have been promoted to the status of moments of sheer pleasure in which we choose to indulge ourselves. Because of the Versailles era, many of the so-called finer things in life became just that, no longer mere things but finer, aesthetically pleasurable experiences.

And every time we appreciate not only the quality of luscious chocolates but also the glorious pattern of their arrangement in the box; every time we exclaim not only over the extraordinary taste sensations particularly creative cooking gives us but also over the perfect surroundings in which it is served; every time we lust after a designer handbag when a more ordinary brand would do just as good a job of holding our possessions—well, each time we are in essence expressing desires that the Versailles era created for us. We're defining the quality of life as Louis XIV's culture taught us to do. We're hoping that a little of the sheen that those who ruled over Versailles understood so well will add a glow to the surfaces of our lives, too.

So here are the stories of the shoemaker, the hairdresser, the cosmetologist, the cookbook writers, the chef, the diamond merchant, the couriers and the fashion queens, the inventors of the folding umbrella . . . and of champagne. Together they created a style that still shapes our ideas of elegance, sophistication, and luxury.

Personal Goals for Study Abroad

Use the space below to list the personal goals you may have for your study abroad experience.

Discovering Your Styles: Strategies to Language and Culture Learning

Now is your chance to take three surveys, all intended to give you a better sense of how you learn and how you use specific strategies for culture and language learning. The first survey, the Learning Style Survey, gives you a general overview of your preferences for learning. Understanding your preferences can help you determine your strengths and weaknesses for new learning environments. The second and third surveys give you the chance to consider if you know how to use certain strategies for language and culture learning. If you want more information on specific strategies, you can go directly to the pages indicated in the survey.

The Learning Style Survey

We all have preferences for how we like to learn. Your classmates may have enjoyed how a certain professor lectured, while you craved more visuals. You may feel very uncomfortable with role-playing activities but really enjoy independent research projects. While you may have a general sense of your preferences already, this survey can help you deepen your understanding by comparing and contrasting 11 different learning styles. You will then be better prepared to make the most of your upcoming change—from being in a familiar U.S. classroom where you have spent more than a decade to studying abroad.

Learning-style preferences allow us to understand and organize our learning. Since some aspects of learning are usually out of your control (you may have to take a class where the professor lectures nearly 100 percent of the time), you can improve your learning by understanding your strengths and weaknesses. For example, knowing that you prefer a visual style does not give you free license to demand that professors teach to your style. In fact, it may be absolutely culturally inappropriate to make such a request and might reflect your own hesitancy and reluctance to adapt to the host culture. Instead, knowing that you are a visual learner helps you to understand that you may need to create your own visuals, team with auditory learners, and tap into your own auditory skills that exist but are not fully developed. In short, our goal is to help you “style-stretch” by incorporating approaches that you may have resisted in the past.

Appendix 4. Study Abroad Quizzes

Learning Style Survey: Assessing Your Own Learning Styles

Andrew D. Cohen, Rebecca L. Oxford, and Julie C. Chi

The Learning Style Survey¹ is designed to assess your general approach to learning. It does not predict your behavior in every instance, but it is a clear indication of your overall style preferences. For each item, circle the response that represents your approach. Complete all items. There are eleven major activities representing twelve different aspects of your learning style. When you read the statements, try to think about what you generally do when learning. It generally takes about 30 minutes to complete the survey. Do not spend too much time on any item—indicate your immediate feeling and move on to the next item.

For each item, circle your response:



- 0 = Never**
- 1 = Rarely**
- 2 = Sometimes**
- 3 = Often**
- 4 = Always**

le mouton

Part 1: HOW I USE MY PHYSICAL SENSES

- | | 0 | 1 | 2 | 3 | 4 | C - Total |
|---|---|---|---|---|---|-----------|
| 1. I remember something better if I write it down. | 0 | 1 | 2 | 3 | 4 | 0 1 2 3 4 |
| 2. I take detailed notes during lectures. | 0 | 1 | 2 | 3 | 4 | 0 1 2 3 4 |
| 3. When I listen, I visualize pictures, numbers, or words in my head. | 0 | 1 | 2 | 3 | 4 | 0 1 2 3 4 |
| 4. I prefer to learn with TV or video rather than other media. | 0 | 1 | 2 | 3 | 4 | 0 1 2 3 4 |
| 5. I use color-coding to help me as I learn or work. | 0 | 1 | 2 | 3 | 4 | 0 1 2 3 4 |
| 6. I need written directions for tasks. | 0 | 1 | 2 | 3 | 4 | 0 1 2 3 4 |
| 7. I have to look at people to understand what they say. | 0 | 1 | 2 | 3 | 4 | 0 1 2 3 4 |
| 8. I understand lectures better when professors write on the board. | 0 | 1 | 2 | 3 | 4 | 0 1 2 3 4 |
| 9. Charts, diagrams, and maps help me understand what someone says. | 0 | 1 | 2 | 3 | 4 | 0 1 2 3 4 |
| 10. I remember peoples' faces but not their names. | 0 | 1 | 2 | 3 | 4 | 0 1 2 3 4 |

A - Total

- | | 0 | 1 | 2 | 3 | 4 | B - Total |
|---|---|---|---|---|---|-----------|
| 7. I am energized by the inner world (what I'm thinking inside). | 0 | 1 | 2 | 3 | 4 | 0 1 2 3 4 |
| 8. I prefer individual or one-on-one games and activities. | 0 | 1 | 2 | 3 | 4 | 0 1 2 3 4 |
| 9. I have a few interests, and I concentrate deeply on them. | 0 | 1 | 2 | 3 | 4 | 0 1 2 3 4 |
| 10. After working in a large group, I am exhausted. | 0 | 1 | 2 | 3 | 4 | 0 1 2 3 4 |
| 11. When I am in a large group, I tend to keep silent and listen. | 0 | 1 | 2 | 3 | 4 | 0 1 2 3 4 |
| 12. I want to understand something well before I try it. | 0 | 1 | 2 | 3 | 4 | 0 1 2 3 4 |

¹ Authors' note: The format of the Learning Style Survey and a number of the dimensions and items are drawn from Oxford, 1995. Other key dimensions and some of the wording of items comes from Ehrman and Leaver (see Ehrman & Leaver, 2003).

Part 3: HOW I HANDLE POSSIBILITIES

1. I have a creative imagination. 0 1 2 3 4
2. I try to find many options and possibilities for why something happens. 0 1 2 3 4
3. I plan carefully for future events. 0 1 2 3 4
4. I like to discover things myself rather than have everything explained to me. 0 1 2 3 4
5. I add many original ideas during class discussions. 0 1 2 3 4
6. I am open-minded to new suggestions from my peers. 0 1 2 3 4

A - Total

7. I focus in on a situation as it is rather than thinking about how it could be. 0 1 2 3 4
8. I read instruction manuals (e.g., for computers or VCRs) before using the device. 0 1 2 3 4
9. I trust concrete facts instead of new, untested ideas. 0 1 2 3 4
10. I prefer things presented in a step-by-step way. 0 1 2 3 4
11. I dislike it if my classmate changes the plan for our project. 0 1 2 3 4
12. I follow directions carefully. 0 1 2 3 4

1. I like to plan language study sessions carefully and do lessons on time or early. 0 1 2 3 4
2. My notes, handouts, and other school materials are carefully organized. 0 1 2 3 4
3. I like to be certain about what things mean in a target language. 0 1 2 3 4
4. I like to know how rules are applied and why. 0 1 2 3 4

A - Total**Part 5: HOW I RECEIVE INFORMATION**

1. I prefer short and simple answers rather than long explanations. 0 1 2 3 4
2. I ignore details that do not seem relevant. 0 1 2 3 4
3. It is easy for me to see the overall plan or big picture. 0 1 2 3 4
4. I get the main idea, and that's enough for me. 0 1 2 3 4
5. When I tell an old story, I tend to forget lots of specific details. 0 1 2 3 4

A - Total

6. I need very specific examples in order to understand fully. 0 1 2 3 4
7. I pay attention to specific facts or information. 0 1 2 3 4
8. I'm good at catching new phrases or words when I hear them. 0 1 2 3 4
9. I enjoy activities where I fill in the blank with missing words I hear. 0 1 2 3 4
10. When I try to tell a joke, I remember details but forget the punch line. 0 1 2 3 4

B - Total**Part 6: HOW I FURTHER PROCESS INFORMATION**

1. I can summarize information easily. 0 1 2 3 4
2. I can quickly paraphrase what other people say. 0 1 2 3 4
3. When I create an outline, I consider the key points first. 0 1 2 3 4
4. I enjoy activities where I have to pull ideas together. 0 1 2 3 4
5. By looking at the whole situation, I can easily understand someone. 0 1 2 3 4

Part 4: HOW I DEAL WITH AMBIGUITY AND WITH DEADLINES

1. I like to plan language study sessions carefully and do lessons on time or early. 0 1 2 3 4
2. My notes, handouts, and other school materials are carefully organized. 0 1 2 3 4
3. I like to be certain about what things mean in a target language. 0 1 2 3 4
4. I like to know how rules are applied and why. 0 1 2 3 4

A - Total

5. I let deadlines slide if I'm involved in other things. 0 1 2 3 4
6. I let things pile up on my desk to be organized eventually. 0 1 2 3 4
7. I don't worry about comprehending everything. 0 1 2 3 4
8. I don't feel the need to come to rapid conclusions about a topic. 0 1 2 3 4

B - Total**Part 7: HOW I COMMIT MATERIAL TO MEMORY**

1. I try to pay attention to all the features of new material as I learn. 0 1 2 3 4
2. When I memorize different bits of language material, I can retrieve these bits easily – as if I had stored them in separate slots in my brain. 0 1 2 3 4
3. As I learn new material in the target language, I make fine distinctions among speech sounds, grammatical forms, and words and phrases. 0 1 2 3 4

A - Total

- When learning new information, I may clump together data by eliminating or reducing differences and focusing on similarities. 0 1 2 3 4
- Ignore distinctions that would make what I say more accurate in the given context. 0 1 2 3 4
- Similar memories become blurred in my mind; I merge new learning experiences with previous ones. 0 1 2 3 4

Part 8: HOW I DEAL WITH LANGUAGE RULES

- I like to go from general patterns to the specific examples in learning a target language. 0 1 2 3 4
- I like to start with rules and theories rather than specific examples. 0 1 2 3 4
- I like to begin with generalizations and then find experiences that relate to those generalizations. 0 1 2 3 4

A - Total

- I like to learn rules of language indirectly by being exposed to examples of grammatical structures and other language features. 0 1 2 3 4
- I don't really care if I hear a rule stated since I don't remember rules very well anyway. 0 1 2 3 4
- I figure out rules based on the way I see language forms behaving over time. 0 1 2 3 4

B - Total

Part 9: HOW I DEAL WITH MULTIPLE INPUTS

- I can separate out the relevant and important information in a given context even when distracting information is present. 0 1 2 3 4
- When I produce an oral or written message in the target language, I make sure that all the grammatical structures are in agreement with each other. 0 1 2 3 4
- I not only attend to grammar but check for appropriate level of formality and politeness. 0 1 2 3 4

A - Total

- When speaking or writing, a focus on grammar would be at the expense of attention to the content of the message. 0 1 2 3 4
- It is a challenge for me to both focus on communication in speech or writing while at the same time paying attention to grammatical agreement (e.g., person, number, tense, or gender). 0 1 2 3 4
- When I am using lengthy sentences in a target language, I get distracted and neglect aspects of grammar and style. 0 1 2 3 4

B - Total

Part 10: HOW I DEAL WITH RESPONSE TIME

- I react quickly in language situations. 0 1 2 3 4
- I go with my instincts in the target language. 0 1 2 3 4
- I jump in, see what happens, and make corrections if needed. 0 1 2 3 4

A - Total

- I need to think things through before speaking or writing. 0 1 2 3 4
- I like to look before I leap when determining what to say or write in a target language. 0 1 2 3 4
- I attempt to find supporting material in my mind before I set about producing language. 0 1 2 3 4

B - Total

Part 11: HOW LITERALLY I TAKE REALITY

- I find that building metaphors in my mind helps me deal with language (e.g., viewing the language like a machine with component parts that can be disassembled). 0 1 2 3 4
- I learn things through metaphors and associations with other things. I find stories and examples help me learn. 0 1 2 3 4

A - Total

- I take learning language literally and don't deal in metaphors. 0 1 2 3 4
- I take things at face value, so I like language material that says what it means directly. 0 1 2 3 4

B - Total



OOOOOH!

Understanding your totals

Once you have totaled your points, write the results in the blanks below. Circle the higher number in each part (if they are close, circle both). Read about your learning styles on the next page.

Part 1:

- A _____ Visual
B _____ Auditory
C _____ Tactile / Kinesthetic

Part 5:

- A _____ Global
B _____ Particular

Part 9:

- A _____ Field-Independent
B _____ Field-Dependent

Part 1: HOW I USE MY PHYSICAL SENSES

If you came out as more visual than auditory, you rely more on the sense of sight, and you learn best through visual means (books, video, charts, pictures). If you are more auditory in preference, you prefer listening and speaking activities (discussions, lectures, audio tapes, role-plays). If you have a tactile/kinesthetic style preference, you benefit from doing projects, working with objects, and moving around (playing games, building models, conducting experiments).

Part 2:

- A _____ Extraverted
B _____ Introverted

Part 2: HOW I EXPOSE MYSELF TO LEARNING SITUATIONS

If you came out more extraverted on this survey, you probably enjoy a wide range of social, interactive learning tasks (games, conversations, discussions, debates, role-plays, simulations). If you came out more introverted, you probably like to do more independent work (studying or reading by yourself or learning with a computer) or enjoy working with one other person you know well.

Part 3:

- A _____ Random-Intuitive
B _____ Concrete-Sequential

Part 3: HOW I HANDLE POSSIBILITIES

If you scored more random-intuitive, you are most likely more future-oriented, prefer what can be over what is, like to speculate about possibilities, enjoy abstract thinking, and tend to disfavor step-by-step instruction. If your style preference was more concrete-sequential, you are likely to be more present-oriented, prefer one-step-at-a-time activities, and want to know where you are going in your learning at every moment.

Part 4:

- A _____ Closure-Oriented
B _____ Open

Part 4: HOW I APPROACH TASKS

If you are more closure-oriented, you probably focus carefully on most or all learning tasks, strive to meet deadlines, plan ahead for assignments, and want explicit directions. If you are more open in your orientation, you enjoy discovery learning (in which you pick up information naturally) and prefer to relax and enjoy your learning without concern for deadlines or rules.

Part 5:

- A _____ Synthesizing
B _____ Analytic

Part 5: HOW I RECEIVE INFORMATION

If you have a more global style preference, you enjoy getting the gist or main idea and are comfortable communicating even if you don't know all the words or concepts. If you are more particular in preference, you focus more on details and remember specific information about a topic well.

Part 6:

- A _____ Deductive
B _____ Inductive

Part 6: HOW I FURTHER PROCESS INFORMATION

If you are a synthesizing person, you can summarize material well, enjoy guessing meanings and predicting outcomes, and notice similarities quickly. If you are analytic, you can pull ideas apart and do well on logical analysis and contrast tasks, and you tend to focus on grammar rules.

Before reading the next section, understand that this is only a general description of your learning style preferences. It does not describe you *all of the time*, but gives you an idea of your tendencies when you learn. Note that in some learning situations, you may have one set of style preferences and in a different situation, another set of preferences. Also, there are both advantages and disadvantages to every style preference.

If on the sensory style preferences (visual, auditory, tactile/kinesthetic) you prefer two or all three of these senses (i.e., your totals for the categories are within 5 points or so), you are likely to be flexible enough to enjoy a wide variety of activities in the language classroom. On the other dimensions, although they appear to be in opposition, it is possible for you to have high scores on both, meaning that you do not have a preference one way or the other. Here are three examples: on the extroversion-introversion distinction, you are able to work effectively with others as well as by yourself; on the closure-open distinction, you enjoy the freedom of limited structure yet can still get the task done before the deadline without stress; on the global-particular distinction, you can handle both the gist and the details easily.

Furthermore, learning style preferences change throughout your life, and you can also stretch them, so don't feel that you are constrained to one style.

Part 7: HOW I COMMIT MATERIAL TO MEMORY

If you are a sharpener, you tend to notice differences and seek disjunctions among items as you commit material to memory. You like to distinguish small differences and to separate memory of prior experiences from memory of current ones. You can easily retrieve the different items because you store them separately. You like to make fine distinctions among speech sounds, grammatical forms, and meaningful elements of language (words and phrases). If you are a leveler, you are likely to clump material together in order to remember it, by eliminating or reducing differences, and by focusing almost exclusively on similarities. You are likely to blur similar memories and to merge new experiences readily with previous ones. If you are concerned about accuracy and getting it all right, then the sharpener approach is perhaps preferable. If you are concerned about expediency, then being a leveler may be the key to communication.

Part 8: HOW I DEAL WITH LANGUAGE RULES

If you are a more deductive learner, you like to go from the general to the specific, to apply generalizations to experience, and to start with rules and theories rather than with specific examples. If you are a more inductive learner, you like to go from specific to general and prefer to begin with examples rather than rules or theories.

Part 9: HOW I DEAL WITH MULTIPLE INPUTS

If you are more field-independent in style preference, you like to separate or abstract material from within a given context, even in the presence of distractions. You may, however, have less facility dealing with information holistically. If you are more field-dependent in preference, you tend to deal with information in a more holistic or "gestalt" way. Consequently you may have greater difficulty in separating or abstracting material from its context. You work best without distractions.

Part 10: HOW I DEAL WITH RESPONSE TIME

If you are a more impulsive learner, you react quickly in acting or speaking without thinking the situation through. For you, thought often follows action. If you are a more reflective learner, you think things through before taking action and often do not trust your gut reactions. In your case, action usually follows thought.

Part 11: HOW LITERALLY I TAKE REALITY

If you are a metaphoric learner, you learn material more effectively if you conceptualize aspects of it, such as the grammar system, in metaphorical terms. You make the material more comprehensible by developing and applying an extended metaphor to it (e.g., visualizing the grammar system of a given language as an engine that can be assembled and disassembled). If you are a literal learner, you prefer a relatively literal representation of concepts and like to work with language material more or less as it is on the surface.

Tips for the learner

Each style preference offers significant strengths in learning and working. Recognize your strengths to take advantage of ways you learn best. Also, enhance your learning and working power by being aware of and developing the style areas that you do *not* normally use. Tasks that do not seem quite as suited to your style preferences will help you stretch beyond your ordinary comfort zone, expanding your learning and working potential.

For example, if you are a highly global person, you might need to learn to pay more attention to detail in order to learn more effectively. If you are an extremely detail-oriented person, you might be missing out on some useful global characteristics, like getting the main idea quickly. You can develop such qualities in yourself through practice. You won't lose your basic strengths by trying something new; you will simply develop another side of yourself that is likely to be very helpful to your language learning.

If you aren't sure how to attempt new behaviors that go beyond your favored style, then ask your colleagues, friends, or teachers to give you a hand. Talk with someone who has a different style from yours and see how that person does it. Improve your learning or working situation by stretching your style!



Language Strategy Use Inventory

Andrew D. Cohen and Julie C. Chu

The purpose of this inventory is to find out more about yourself as a language learner and to help you discover strategies that can help you master a new language. Check the box that describes your use of each listed strategy. The categories are: **I use this strategy and like it; I have tried this strategy and would use it again; I've never used this strategy but am interested in it; and This strategy doesn't fit for me.** By referring to the page numbers at the end of each section, you can use this inventory as an index to find out more about the strategies that interest you. Please note that "target" language refers to the new language you are learning.

Listening Strategy Use

Strategies to increase my exposure to the target language:

1. Attend out-of-class events where the new language is spoken.
2. Listen to talk shows on the radio, watch TV shows, or see movies in the target language.
3. Listen to the language in a restaurant or store where the staff speak the target language.
4. Listen in on people who are having conversations in the target language to try to catch the gist of what they are saying.

Strategies to become more familiar with the sounds in the target language:

5. Practice sounds in the target language that are very different from sounds in my own language to become comfortable with them.
6. Look for associations between the sound of a word or phrase in the new language with the sound of a familiar word.
7. Imitate the way native speakers talk.
8. Ask a native speaker about unfamiliar sounds that I hear.

Strategies to prepare to listen to conversation in the target language:

9. Pay special attention to specific aspects of the language, for example, the way the speaker pronounces certain sounds.
10. Try to predict what the other person is going to say based on what has been said so far.
11. Prepare for talks and performances I will hear in the target language by reading some background materials beforehand.

Strategies to listen to conversation in the target language:

12. Listen for key words that seem to carry the bulk of the meaning.
13. Listen for word and sentence stress to see what native speakers emphasize when they speak.
14. Pay attention to when and how long people tend to pause.
15. Pay attention to the rise and fall of speech by native speakers—the "music" of it.
16. Practice "skim listening" by paying attention to some parts and ignoring others.
17. Try to understand what I hear without translating it word-for-word.
18. Focus on the context of what people are saying.
19. Listen for specific details to see whether I can understand them.

Strategies for when I do not understand some or most of what someone says in the target language:

20. Ask speakers to repeat what they said if it wasn't clear to me.
21. Ask speakers to slow down if they are speaking too fast.
22. Ask for clarification if I don't understand it the first time around.
23. Use the speakers' tone of voice as a clue to the meaning of what they are saying.
24. Make educated guesses about the topic based on what has already been said.
25. Draw on my general background knowledge to get the main idea.
26. Watch speakers' gestures and general body language to help me figure out the meaning of what they are saying.

For more information on listening strategies, see pages 165-179.



Reading Strategy Use

Strategies to improve my reading ability:

63. Read as much as possible in the target language.
64. Try to find things to read for pleasure in the target language.
65. Find reading material that is at or near my level.
66. Plan out in advance how I'm going to read the text.
monitor to see how I'm doing, and then check to see how
much I understand.
67. Skim an academic text first to get the main idea and then
go back and read it more carefully.
68. Read a story or dialogue several times, until I understand it.
69. Pay attention to the organization of the text, especially
headings and subheadings.
70. Make ongoing summaries of the reading either in my mind
or in the margins of the text.
71. Make predictions as to what will happen next.
- Strategies for when words and grammatical structures are not understood:**
72. Guess the approximate meaning by using clues from the
context of the reading material.
73. Use a dictionary to get a detailed sense of what individual
words mean.

For more information on reading strategies, see pages 215-221.

Writing Strategy Use

Strategies for basic writing:

75. Practice writing the alphabet and/or new words in the
target language.
76. Plan out in advance how to write academic papers,
monitor how my writing is going, and check to see how
well my writing reflects what I want to say.
77. Try writing different kinds of texts in the target language
(e.g., personal notes, messages, letters, and course papers).
78. Take class notes in the target language as much as I'm able.
- Strategies for writing an essay or academic paper:**
79. Find a different way to express the idea when I don't know the
correct expression (e.g., use a synonym or describe the idea).
80. Review what I have already written before continuing to
write more.
81. Use reference materials such as a glossary, a dictionary, or a
thesaurus to help find or verify words in the target language.
82. Wait to edit my writing until all my ideas are down on paper.

Strategies to use after writing a draft of an essay or paper:

83. Revise my writing once or twice to improve the language
and content.
84. Try to get feedback from others, especially native speakers
of the language.

For more information on writing strategies, see pages 223-230.



Translation Strategy Use

Strategies for translation:

85. Plan out what to say or write in my own language and then translate it into the target language.
86. Translate in my head while I am reading to help me understand the text.
87. Translate parts of a conversation into my own language to help me remember the conversation.
- Strategies for working directly in the target language as much as possible:**
88. Put my own language out of mind and think only in the target language as much as possible.
89. Try to understand what has been heard or read without translating it word-for-word into my own language.
90. Use caution when directly transferring words and ideas from my own language into the target language.

For more information on translation strategies, see pages 231-234.

Culture-Learning Strategies Inventory

R. M. Page, J. Rong, W. Zheng, and B. Kappler

The purpose of this inventory is to find out more about yourself as a culture learner and to help you discover strategies that can help you adapt to cultures that are different from your own. Check the box that describes your use of each listed strategy. The categories are: *I use this strategy and like it; I have tried this strategy and would use it again; I've never used this strategy but am interested in it; and This strategy doesn't fit for me.* By referring to the page numbers at the end of each section, you can use this inventory as an index to find out more about the strategies that interest you.

- I use this strategy and like it
I have tried this strategy and would use it again
I've never used this strategy but am interested in it
This strategy doesn't fit for me

Pre-Departure Strategies

Strategies for when I am in surroundings that are culturally different from what I am used to:

1. Consider ways in which different cultures might view things in different ways (e.g., how different cultures value "alone time" or independence)
2. Figure out what cultural values might be involved when I encounter a conflict or something goes wrong.
3. Think about different cross-cultural perspectives to examine situations in which I seem to offend someone or do something wrong.
4. Use generalizations instead of stereotypes when I make statements about people who are different from me.
5. Counter stereotypes others use about people from my country by using generalizations and cultural values instead.
6. Make distinctions between behavior that is personal (unique to the person), cultural (representative of the person's culture), and universal (a shared human concern).
7. Look at similarities as well as differences between people of different backgrounds.

For more information on pre-departure strategies, see pages 39-73.



This portion of the Culture-Learning Strategies Inventory looks at the culture-learning strategies you think you will use once you are in the country of your study abroad experience, referred to in this inventory as your "host country." If you have studied abroad before, you may want to complete this inventory before you depart for your next study abroad experience. Or you can fill it out by indicating which strategies you think you will likely use in a variety of situations.

In-Country Strategies

Strategies I (will likely) use to adjust to a new culture and cope with culture shock:

8. Explain my cross-cultural experiences (the good and the difficult) to my family and friends at home.
9. Consider what my friends living in the host country say about people from my own culture, using what I know about cultural bias.
10. Strive to keep myself physically healthy.
11. Assume that some moments of "culture shock" are normal culture learning experiences and not worry about them too much.
12. Use a variety of coping strategies when I feel I have "culture shock overload."
13. Keep reasonable expectations of my ability to adjust to the new culture given the amount of time of my stay and my particular study abroad program.

For more information on strategies for cross-cultural adjustment and culture shock, see pages 83-99.

Strategies for dealing with difficult times in the new culture:

14. Keep in touch with friends and family back home by writing letters and e-mails.
 15. Keep a journal or a diary about my experiences.
 16. Participate in sports and other activities while abroad.
 17. Find someone from my own culture to talk to about my cultural experiences.
 18. Relax when I'm stressed out in my host country by doing what I normally do back home to make myself comfortable.
- For more information on strategies for dealing with difficult times in the new culture, see pages 83-99.*

Strategies for making judgments about another culture:

19. Observe the behavior of people from my host country very carefully.
 20. Analyze things that happen in my host country that seem strange to me from as many perspectives as I can.
 21. Consider my own cultural biases when trying to understand another culture.
 22. Refrain from making quick judgments about another culture.
- For more information on strategies for making cultural judgments, see pages 59-68, 69-73, and 101-113.*

Strategies for communicating with people from another culture:

23. Don't assume that everyone from the same culture is the same.
24. Investigate common areas of miscommunication between people from my host culture and my own culture through books and by talking to other people who know the two cultures well.
25. Read local newspapers to better understand the current political and social issues in my host country.
26. Build relations with local people by finding opportunities to spend time with them.
27. Help people in my host country understand me by explaining my behaviors and attitudes in terms of my personality and culture.

For more information on strategies for communicating with people from other cultures, see pages 121-127.



- Strategies to interact with people in the host culture:
28. Consider using different types of communication styles when talking with someone from a different culture.
 29. Try a different approach when my communication style doesn't seem to be working well.
 30. Listen to whether my conversation partners are indirect or direct in their communication styles.
 31. Mirror the communication style of my conversation partners (i.e., if they are always indirect, I try to be indirect too).
 32. Respect the way people from other cultures express their emotions.
 33. Refrain from disagreeing right away so that I have a chance to listen to what others are trying to communicate.

For more information on strategies to deal with different communication styles, see pages 121-127.

Strategies to understand nonverbal communication in another culture:

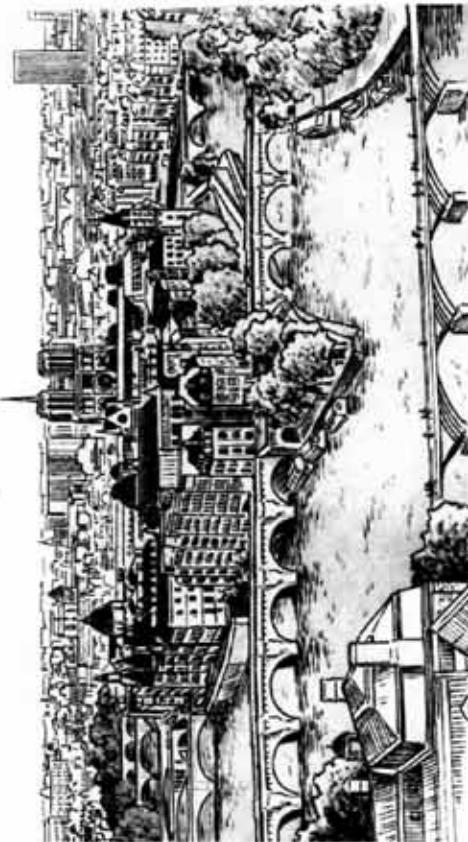
34. Learn about the ways in which people in my host country use nonverbal communication.
35. Examine how my own nonverbal communication is influenced by my culture.
36. Observe which nonverbal communication differences are most difficult for me to adjust to in my host country.
37. Practice using a variety of different nonverbal communication patterns.
38. Figure out how far people stand from each other in my host country and try to keep the "right" distance from others.
39. Observe the gestures that people use in my host country.
40. Ask friends in my host country to explain the meaning of different gestures to me.
41. Try to use eye contact in a way that is appropriate in my host country.

For more information on strategies for nonverbal communication, see pages 129-138.

Strategies to interact with people in the host culture:

42. Join clubs or organizations of people who have interests like mine.
43. Ask people in my host country about their perceptions of my country and culture.
44. Go to the market in my host country and interact with people in the shops.
45. Hold back on making judgments of other people based on my first impressions.

For more information on strategies for interacting with hosts, see pages 75-82.



- Strategies to deal with different communication styles:
28. Consider using different types of communication styles when talking with someone from a different culture.
 29. Try a different approach when my communication style doesn't seem to be working well.
 30. Listen to whether my conversation partners are indirect or direct in their communication styles.
 31. Mirror the communication style of my conversation partners (i.e., if they are always indirect, I try to be indirect too).
 32. Respect the way people from other cultures express their emotions.
 33. Refrain from disagreeing right away so that I have a chance to listen to what others are trying to communicate.

For more information on strategies to deal with different communication styles, see pages 121-127.

Strategies to understand nonverbal communication in another culture:

34. Learn about the ways in which people in my host country use nonverbal communication.
35. Examine how my own nonverbal communication is influenced by my culture.
36. Observe which nonverbal communication differences are most difficult for me to adjust to in my host country.
37. Practice using a variety of different nonverbal communication patterns.
38. Figure out how far people stand from each other in my host country and try to keep the "right" distance from others.
39. Observe the gestures that people use in my host country.
40. Ask friends in my host country to explain the meaning of different gestures to me.
41. Try to use eye contact in a way that is appropriate in my host country.

For more information on strategies for nonverbal communication, see pages 129-138.

Post-Study-Abroad

Strategies to use when I return home:

54. Find a group of people who have had similar study abroad experiences to talk to and share experiences.
55. Participate in activities sponsored by study abroad and international groups back home.
56. Take a language class that will help me keep up with the language of the country I studied in (if appropriate) and/or take classes on subjects I became interested in during my study abroad adventure.
57. Volunteer for an international organization or work with international students.
58. Share my feelings and experiences with friends and family, without expecting that they will relate to all that I say, abroad.
59. Try to keep connected with friends I made while studying abroad.
60. Give myself time to readjust to my own country.

For more information on strategies for returning home, see pages 143-159.

General Departure Tips

Six easy things to do before you go

1. Buy a dictionary and train yourself on how to use it effectively. Consider your skill level and determine if you should have a monolingual dictionary (e.g., Spanish-Spanish) or a bilingual dictionary (Spanish-English).
 2. Start a journal.
 3. Set goals. Identify your current level of language proficiency. Write down your goals for where you want your language skills to be by the end of your time abroad. Put these goals on the front page of your journal or on the flap of your dictionary. If you are new to the language, you probably have dreams of carrying on a conversation at a basic level and making friends. If you are an experienced language learner, you undoubtedly want to increase your comprehension and speak more "like a native."
- I knew I had achieved successful competence in German when natives in both Germany and Austria started telling me: 'Mensch Leo, du kannst reden!' ('Great Leo, you can converse!'). This distinction between 'speaking' a language and 'conversing' in that language is very important.*
- Leo Papadmetre, Germany
4. Make a list of things you would like to learn while abroad. Write these in your journal or notebook.
 5. Collect photos and/or postcards of your school, friends, family, home, favorite vacation spot, etc., to share with new friends and hosts while studying abroad.
 6. Define for yourself what "survival" skills you personally will need:
 - Do you have special dietary needs (kosher, halal, vegetarian, dairy-free or wheat-free)? Do you know how to ask for these things in ways that are culturally appropriate?
 - Do you have any critical health issues or medication needs? Do you know how to explain them?
 - Will you be engaging in any hobbies that you will need to get equipment or supplies for while you are abroad (e.g., photography equipment, paints, batteries, etc.)?



What does it take to be successful in study abroad?

Here is what hundreds of students and teachers who have gone before you say it takes to be successful in a new culture. Check which of these general skills you already possess and turn to the corresponding sections in the guide for areas you would like to explore further.

Awareness of how you learn a language

It's not enough to want to learn a language. Understand the strategies you use and should use to maximize language learning.

Clear goals

You've considered it at least 20 times: Why do you want to study abroad? Take time to consider your top three goals—not for the purpose of a scholarship or study abroad application, just in terms of what you really want to get out of your time overseas.

Awareness of the importance of language and culture

Don't view language and cultural differences as obstacles or as insignificant. Be willing to understand the ways that people differ, including differences within a cultural group.

Eagerness to learn

This includes a willingness to learn more about yourself and possibly see dramatic changes in how you view yourself. In addition, it means being open to learning about the differences and similarities you are about to experience while you are abroad.

Readiness to give and receive

How willing are you to initiate conversations between you and the people in your host country? Consider what you have to share and what you would like to receive from the people with whom you interact.

Willingness to reduce expectations

Are you able to lower your expectations? You may need to adapt your ideas about what you can accomplish on a daily basis. This goes for language acquisition as well as the extent to which you'll feel comfortable in the host culture. Enjoy the alternatives and take advantage of the opportunities the new surroundings offer.

Tolerance for ambiguity

Are you willing to accept the unexpected? You may encounter some things in the language and the culture you find strange or even uncomfortable. "Going with the flow" is crucial in study abroad.

Capacity for empathy

Empathy is truly a cross-cultural skill in which you make efforts toward understanding how other people in the situation feel and how they see the situation. Actively seek to understand the situation from another point of view.

Understanding of your own cultural background

Who are you? In what ways are you similar to and different from people from your own country? Consider socioeconomic differences, as well (e.g., traveling to another country is, by world standards, a luxury).

(Adapted by Kappler and Nokken from Hess, 1997.)

Re-Entry Tips – Before You Go!

1. Invite your family and friends to save your e-mails, letters, and postcards so that you can have these all when you return home.
2. Try to come back a few days before returning to school and work. It's overwhelming to move, get things from storage, register for classes, go back to work, see friends and family, and catch up on jet lag in a few hours.
3. Look for courses related to your study abroad. For example, one author found that by using her study abroad credits toward electives in communication, she was able to double major in economics and communications—a combination that was much more rewarding to her than economics alone.
4. Watch out for deadlines while you are gone. Your university will have special procedures on how you can legally give rights to someone on campus to have them register you for courses, sign up for housing, etc.

The world is a great book, of which they who never stir from home read only a page.

~ St. Augustine



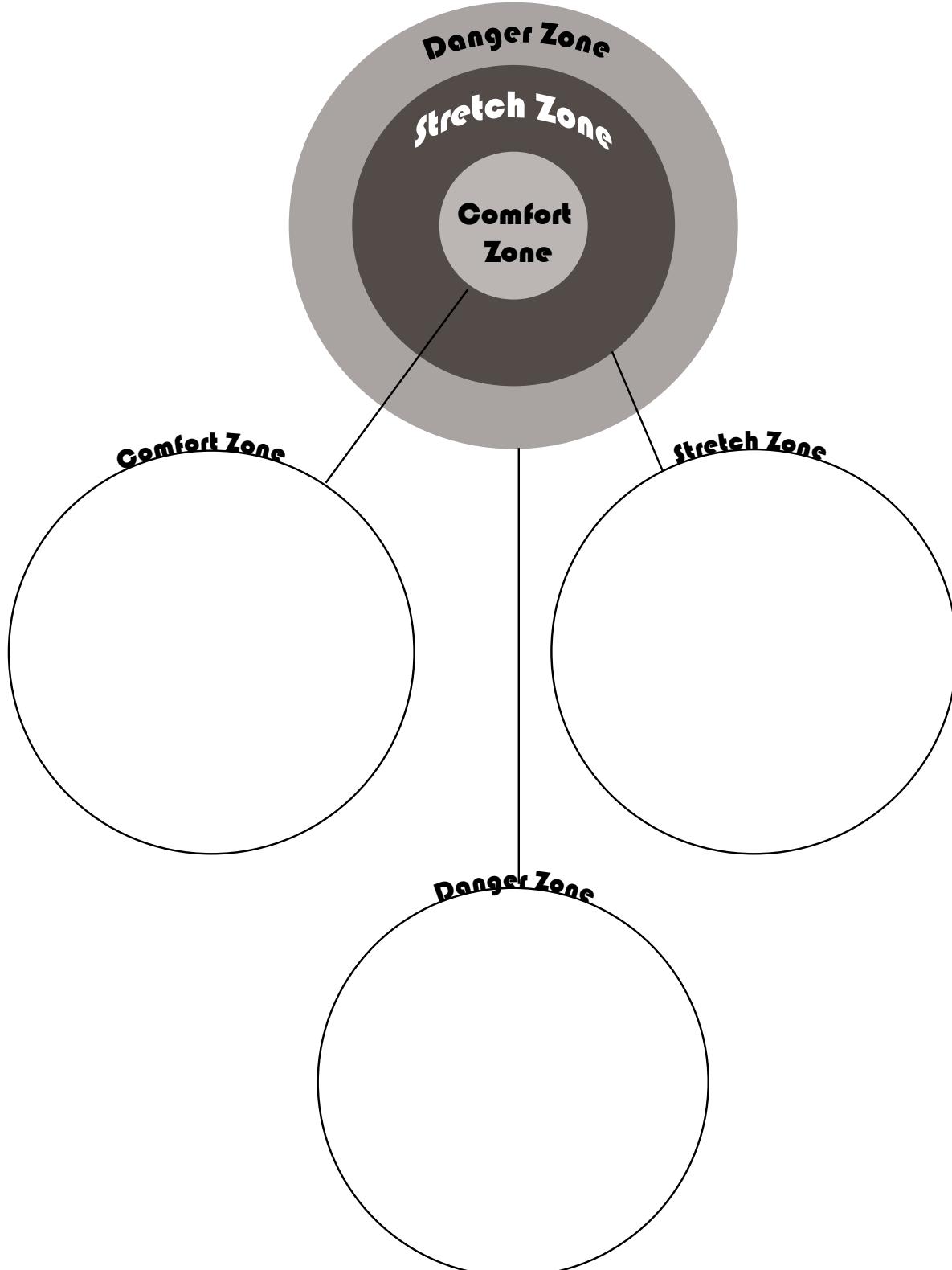
Appendix 5 Comfort Zones and Stereotypes

Pre-Departure

How would you describe your comfort level when it comes to our trip to France?

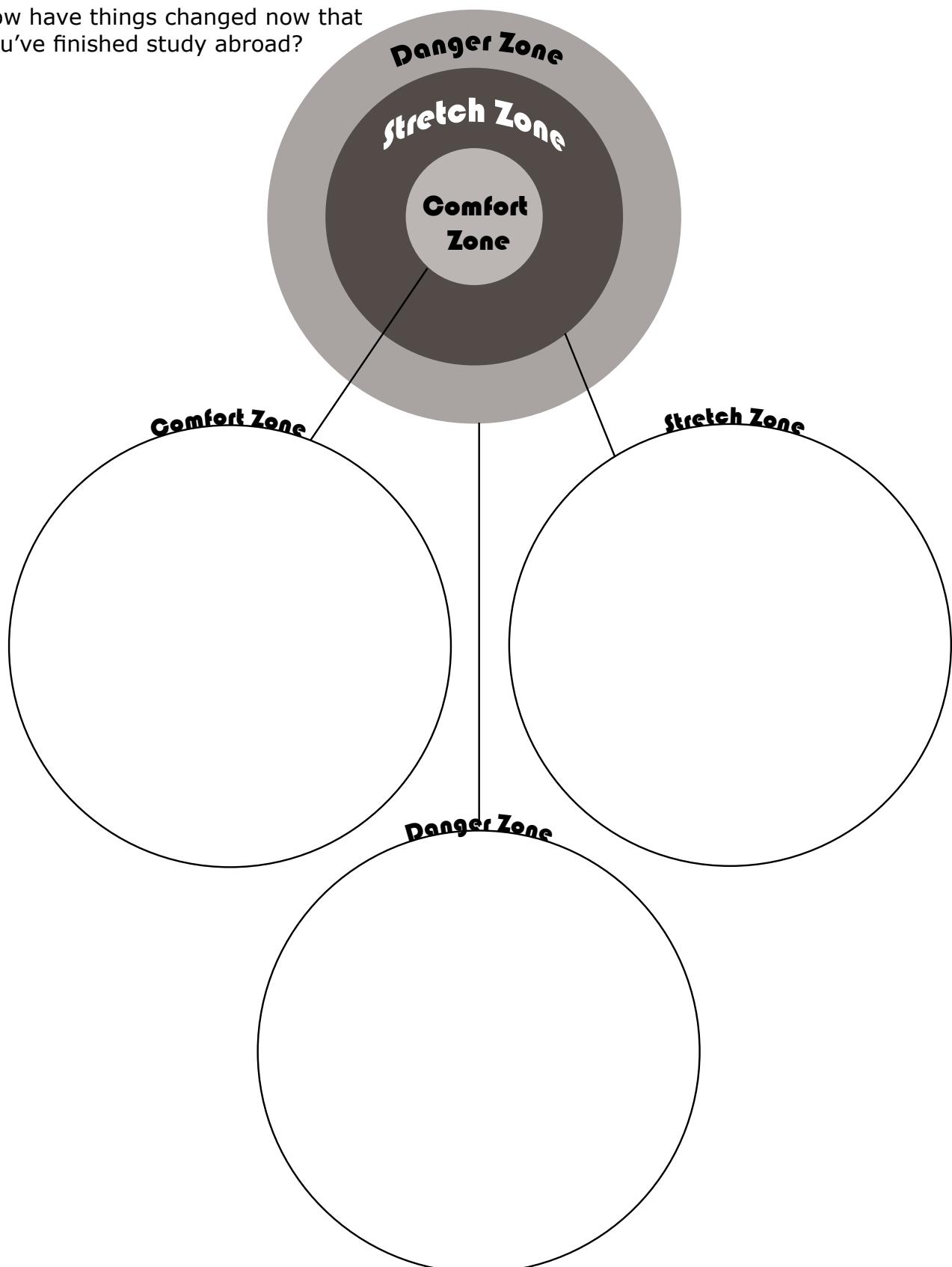
What challenges you (stretch zone)?

What frightens you (danger zone)?



Post-Lille

How have things changed now that
you've finished study abroad?



Stereotypes

Pre-Departure Stereotypes about the French:

What do you think are the French stereotypes about Americans?

Did you find these stereotypes (about the French or about Americans) were confirmed or refuted during the trip?

Appendix 6 Packing checklist

Carry-on bag

- o Book to read
 - o Music
 - o Travel journal
 - o Passport
 - o Credit card, ATM card, Student ID
 - o Sleep mask, ear plugs
 - o Photocopy of your important documents and cards (both sides)
 - o Travel itinerary
 - o Camera, batteries, extra memory card
 - o Fascicule
 - o Games/playing cards
 - o Prescription meds, Lip balm
 - o Sweater, Snacks, Socks
 - o Glasses; If you wear contacts, contact case with fluid inside.
 - o Toothbrush, extra underwear
 - o Watch
- Do NOT pack liquids >3 oz.

Suitcase

- o Clothes for a week, both cool and warm weather
- o One dress-up outfit
- o Pajamas and bathrobe
- o Jacket and rain poncho
- o Swimsuit (you never know!)
- o Umbrella
- o Comfortable shoes
- o Guidebooks & maps; travel dictionary, phrase books
- o Slippers or flipflops for the dorm
- o Battery alarm clock
- o Adapters for electronics
- o Address book
- o Flashlight
- o Mini-sewing kit, safety pins
- o Plastic fork, knife, and spoon, Swiss Army knife/corkscrew in a zip lock bag
- o Empty Ziplock bags
- o Empty duffel bag to bring back as second piece of luggage



Medication:

- o Aspirin/pain reliever; Cold medicine
- o Upset stomach or motion sickness meds
- o Sunscreen; Band-aids
- o Hydrocortisone/antibiotic cream

Toiletries:

- o Comb/Brush; Toothbrush/Paste/Floss
- o Deodorant; Travel-sized shampoo/conditioner
- o Nail clippers; Contact lens solution or extra glasses