I’m delighted to share this syllabus with H-France. The catalogue course, “History 400: History in Media,” allows instructors to teach to their expertise, analyzing how artistic representations of history (e.g., films, novels, video games, paintings, poems, songs, etc.) differ from historians’ arguments about the past. In using French Colonial History as the core theme, the emphasis on encounters between French and indigenous peoples necessarily foregrounds the historical production of race and resistance, and accompanying lectures address these topics explicitly. Last taught in 2016, the reading assignments (pp. 8-10) and extensive supplemental bibliography (pp. 11-22) are not fully up to date, but the structure will allow for substitution and modification.

This H-France syllabus includes two alternate versions of the core assignments. Originally, the class was reading intensive, with six core texts (p. 3) and a midterm essay on how and why particular genres of historical representation differ in rhetoric/form (the prompt is included in a box on pp. 3). That was fairly successful, although the reading load was a bit heavy. In 2016, I decided to experiment, in collaboration with campus virtual pedagogy experts, to have students build a “Virtual Museum” (essentially a wiki-website) of French Colonial History in teams. Each team of four students researched and build a “room” (a Wordpress webpage with links) dedicated to a particular colonial time and place, and populated it with “artifacts” (primary sources: objects, images, sounds, film clips, etc., culled from the internet, including museum collections, film repositories, etc.) that told the history of the encounter between French and indigenous peoples in particular sites and periods. Sounds great, right?! However, this iteration was less successful for several reasons. First, there is the perennial problem of compulsory teamwork. Second, the time needed to teach Wordpress skills cut into the “content” knowledge and discussions (although a more digitally savvy instructor might find this less onerous!). Third, the resulting webpages were just kind of “flat.” The most sophisticated students located some intriguing multivalent “artifacts” that addressed perspectives of both French and indigenous peoples, but the interpretive “labels” they designed were not nearly as thoughtful, deep, or nuanced as the original term paper assignment, and all the group work drew their energy away from their final papers. So … instructor beware!

Still, I believe the Virtual Museum iteration has tremendous potential for deep cultural learning if it could be taught simultaneously by faculty at two or more universities in different countries to bilingual students in French and English. Students from both institutions would be assigned to work in virtual international teams, selecting and interpreting their “artifacts,” with intentional discussions about different cultural and political perspectives on these histories. If you undertake such a collaboration, please inform me of how it works!
History in Media:
French Colonial History in Fiction, Film and Digital Media

Meets: W 15:45-20:25
Classroom:
Instructor: Prof. Sue Peabody
Office: MMC 202D (360) 546-9647
e-mail: speabody@wsu.edu
Office Hours: Mondays and Fridays 2:30-3:30 pm, and by appt.

Course overview
The general public often encounters the “facts” of history in popular culture, such as films, historical novels, the History Channel, museums and (increasingly) computer games and websites. This course takes a particular topic in history (French colonial history, especially the encounter between the French and non-European peoples) and explores how this history has been represented in different media and at different historical moments for different audiences. We will be exploring, in particular, the idea of the “Virtual Museum.” Students will develop expertise in one aspect of French colonial history through collaborative curation of a themed “room” in a virtual museum on French Colonial History.

Texts These books are available through The Bookie. You might be able to find them on-line through www.powells.com, www.amazon.com or, used: www.alibris.com, but try to find the exact editions, so that page numbers are the same.

<table>
<thead>
<tr>
<th>Original Textbook List</th>
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<tr>
<td>[The original version of the course was reading intensive and focused on French colonialism in North America and France’s slave colonies. For Allende and Chamoiseau, I excerpted selections, rather than assigning the whole book.]</td>
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<tr>
<td>Franz Fanon, Black Skin, White Masks (Grove, 2008), 978-0-8021-4300-6.</td>
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</tbody>
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In addition, there are many articles posted in the appropriate “Room Bookshelf” folders on Blackboard.

Grades
30% Weekly Discussion Boards (not required the week that you are leading discussion)
15% Participation (including attendance)
15% Two labeled Artifacts and one labeled Representation + Five Bookshelf Annotations (Draft: 3/30; Final version: April 13)
10% Discussion Leader Session (date varies)
10% Group Work: Final completion of the room in your Virtual Museum (Final: April 13)
20% Interpretive Paper (May 2)

Learning Outcomes and Purposes
- Through shared readings, independent writing and shared discussion, students will learn how genre and the historical culture of a particular time and place shape popular representations of the past.
• Through independent research, students will develop expertise in a particular period and site of French colonial history and produce, in collaboration with other students, a “room” in a virtual museum.

• Through independent research, students will produce a research paper on a particular popular representation of French colonial history (e.g. film, novel, game, comic book, ballad) and analyze its cultural conditions of production, the conventions of genre and how these shape the representation of the past.

Blackboard: This course utilizes the Blackboard website: https://learn.wsu.edu/ (be sure to type the “s” in “https”). To access your account, use your MyWSU User ID and password. Blackboard forwards email ONLY to WSU’s student email system, Outlook Live. To receive class announcements (including changes to assignments), you must go to My WSU to set yours up. Many of the readings are posted on Blackboard. This saves the cost of using a photocopied “Coursepack.” However, it can be difficult to read these .pdf files on your computer screen. I strongly recommend that you print them out so that you can underline and write in the margins before class.

I do not post lecture notes on Blackboard. Please take careful notes in class.

Assignments
Discussion Boards
The posted Discussion Questions are designed to help get the most out of your reading. By noon on the day of class, students will post a thoughtful critical response (about 400 words) to the question posted in Blackboard.

Evaluation Criteria: These will be graded on a four-step level (10=excellent, 9=very good, 8=satisfactory, 7=unsatisfactory), based on comprehensive coverage (did you engage with all the assigned readings?); accuracy; comprehension (did you identify the main point or important themes of the reading assignment?); basic citation of both paraphrasing and quotation (Did you cite the appropriate passages from your readings in support of your points? [author, page number]); sophistication (Did you explore how historical knowledge is shaped by both genre and one’s cultural position – in time, place and social standing?).

Participation
As this class meets only once a week, Attendance is crucial. Because the class depends on your active participation in discussion and group projects, attendance is required at all class meetings, even when no reading or writing assignments are listed on the syllabus. If you cannot attend a class due to illness or other personal emergency, you may obtain an “Excused Absence” by notifying the instructor prior to the class session. Sending a message by email is sufficient to obtain an Excused Absence. Only one excused absence will be permitted during the semester; beyond that, all absences are unexcused and will negatively affect the participation grade. Please note that whether or not an absence is excused, you are responsible for learning what happened in class and mastering that material (e.g. obtaining notes from a reliable classmate).

Tardiness disturbs the teacher and your classmates. Important announcements are usually made at the beginning of class (e.g. changing an assignment). On occasion, tardiness is unavoidable. If you find yourself arriving late to class, please take your seat with a minimum of commotion and see me AFTER class to find out what you might have missed. Three late arrivals constitute an unexcused absence. (Note: if your work schedule necessitates regular late arrivals, please clear this with me in advance).

In addition to attendance, Participation is evaluated by the degree to which you are prepared for class (having completed readings and brought informational or other questions to class), and contribute thoughtfully and regularly in discussions.

Original Midterm Writing Assignment
Genre Analysis Paper: (1250-2000 words). Double-space. Using class reading assignments and any additional secondary sources that you find in university research databases of articles (e.g. JSTOR) and/or the university library catalogue (Griffin, Worldcat) for books, write a 5-8 page essay to compare and contrast how at least two specific genres (e.g. fiction, drama, film, games, simulations, websites, ballads, etc.), shape the representation of history for popular or entertainment purposes. How do the specific elements of each genre (e.g., characters, plot, narrative, sequence, costume, CGI, point of view, etc.) impose particular formulations of historical “facts” for audiences (readers, viewers, gamers, etc.)?
Virtual Museum Curation
As a class, we will be collaboratively creating a “Virtual Museum” (wiki-website) on French Colonial History using Wordpress (training will be provided). The Museum will include eight rooms, plus an orientation space:

Orientation Space
1. French and First Peoples of North America (1524-1763): 1/27
2. Slavery and Freedom in the Caribbean and the Indian Ocean (1635-1848): 2/3
3. The French and Haitian Revolutions (1785-1815): 2/10
5. French West Africa and the Caribbean (1900-1960): 3/2

By the end of the second week of classes, each student will be assigned to a team that will build one of the topical rooms on the basis of student preferences and skills. Virtual Museum Curation includes the following assignments:

Discussion Leaders
On the week devoted to the “room” that you have been assigned, your team (2-3 people) is in charge of leading a 45-minute discussion about the topic. Each individual is expected to prepare before class all three sections of a preparation sheet, based on the questions below. Please circulate your preparation sheet with the other members of your team by email and, if possible, meet up 30-60 minutes before class to coordinate how you want to present your information to the group. Your individual preparation sheet should include ALL of the following:

Orientation
1) Using Wikipedia or other reliable reference source, each team member should prepare a brief (2-minute) overview of the time and place covered in your room, including:
   a. How did the French establish colonies in this region?
   b. Who did they encounter there?
   c. What were the economic, social, religious or other dynamics central to this historical encounter?
   d. How and under what circumstances did French colonization end there?

2) Each team member should introduce one unique Artifact (discussed below) to the class. (I.e., if there are three team members, there will be three artifacts.)
   a. Prepare an image and a label for your artifact. This will be easiest to do if you have already uploaded this information into your Wordpress page before class, but this is not a requirement. If you feel more comfortable loading the information into a Power Point slide, that’s fine; just bring it to class.
   b. Come prepared with 1-2 minutes’ of introduction for the artifact, including with all the information requested for the label (see below).
   c. Discuss what you think is interesting about the Artifact and why you selected it.

3) Each team member should read ALL the assigned readings for your topic carefully, and come prepared with the following for each reading assignment:
   a. A short (3-4 sentence) clear summary of the author’s thesis and what the article or book covered (e.g. 3 main points, plot summary).
   b. At least two specific discussion questions for the rest of the class, based on the reading assignment.

Your group will then lead the 60-minute discussion in the order suggested above (that is: 1, 2, 3).

Evaluation Criteria: Your discussion leadership grade is based on how completely you filled out the discussion sheet prior to class and your degree of participation in leading the discussion.
A= Very well prepared: All reading assignments completed in advance. All sections of the preparation sheet were completely filled out before class and submitted by noon on Blackboard, with more than the minimum required information and questions. Cooperatively participated in leading all three portions of the class discussion with well organized, accurate, relevant information and quality discussion questions. Group members coordinate in advance as to who would share what portion of their information.

B= Prepared. All reading assignments completed in advance. All sections of the preparation sheet were filled out with the required information before class begins. Basic (limited) coordination with classmates. Information is accurate and relevant to the topic of the virtual room. Two discussion questions per person. Participates in leading each of the three sections of the discussion.

C=Additional preparation needed. While all portions of the discussion sheet were completed before class began, the responses or questions are incomplete, too general, or do not reflect full completion of the reading assignments. Fully participates in two of the three sections of leading the discussion.

D=Present, but unprepared. Completed only one or two of the sections of the discussion sheet. Shows limited engagement with the readings. Contributes fewer than three times in leading the discussion.

F=Absent or completely unprepared. Does not submit a discussion sheet. Does not attend class on the day assigned to lead discussion.

Artifacts: “Artifacts” are images, texts or recordings that date from the historical time period.
- In consultation with the other students working on the same room, each student will select at least two unique artifacts, preferably representing a variety of media (object, image, text: published or unpublished, song, video) appropriate to the era. (For example, while there will not be original video recordings from the 18th century, there may be some in the 20th century.) Try to find historical artifacts that are produced by the French, but also other objects produced by the people encountered by the French in colonial settings.
- At least one artifact in the room must be a historical map, dating from about the period when the events took place.
- Each student will create a label for each item that they select for the room (see instructions below).
- Each student will upload at least one labeled artifact to discuss in class on the day assigned to your topic.

Representations: “Representations” are popular culture (e.g., novels, films, comic books, ballads, computer games, or other art forms) representations of history dating from at least a generation (more than 20 years) after the historical events that they represent.
- Each student will select one such Representation for the room.
- Each student will prepare a label for their Representation, according to the instructions below.

Labels
- Each Artifact and Representation will include a label, consisting of the following:
  1. Author/Creator: if known; approximation (e.g., “Silversmith, Togo, early nineteenth century”) if unknown.
  2. Medium (e.g., “Engraving,” “Wax and hair,” “Daguerreotype”).
  3. Date and Place of creation.
  4. Collection: Where the item is currently held (e.g. museum, archives, private collection).
  5. Historical background and relevance (with parenthetical citations to sources of information, including page numbers).

Bookshelf: Each room of the virtual museum will contain a bookshelf. Students are responsible for adding citations to useful works (books and articles) to the Bookshelf as they go. In addition:
- Each student will write annotations for at least five works (including at least two books and at least two articles or book chapters).
- Each Annotation should be a short essay of about 400-500 words, and should answer all of the following questions
in an essay format:
1. Coverage: What times, places, and topics are covered?
2. Thesis: What is the author’s thesis?
3. Summary: What are the main points of each chapter or section?
4. Audience: Is the book aimed primarily at historians or the general public?
5. Relevance: How is it useful for researching aspects of your Virtual Museum’s room?

Room Orientation Essay (due April 13)
Together with your teammates, compose a 1,000-word (more or less) Orientation to the room.

Interpretive Essay
Each student will write one interpretive essay of about 2,500-3,000 words, the following prompt:

French Colonial History in Popular Culture: Selecting one of the Representations that you chose for your room (each student must choose a different one), write an original interpretation that explains aspects of the Representation in terms of the historical concerns of its author(s) and/or the technical constraints of the genre. You will need to do secondary historical research on both 1) the historical era that is being represented and 2) the era/culture in which the Representation was created. This is a rather broad assignment and you should feel free to focus your paper along one or more of the following lines:

1) How accurate is the Representation's vision of the past?
   * compared with historians’ accounts
   * based upon primary evidence

2) How do the inherent qualities of the medium itself shape what we can or cannot learn about the past through the Representation?
   * visual vs. textual
   * entertainment value
   * programming limitations

3) How does the time period that the Representation was created affect the portrayal of the past?
   * societal issues
   * intended audience

Rubric for the Interpretive Essay:
- Research: Uses and correctly cites at least five university-level articles and books beyond those already discussed in class. In other words, you may include reading assignments from the syllabus, but you must also add at least five additional scholarly secondary sources from the room’s Bookshelf (or add your own there).
- Focus: Selects a clear theme and argues a thesis regarding either the Historical Orientation of the room or the Representation’s portrayal of France’s colonial past.
- Accuracy: Evidence and argument presented in the paper are accurate and correctly cited.
- Originality: The paper offers original insights into the relationship between history and its representation in artifacts or in a popular medium.

Extra Credit
Extra Credit will be offered for certain activities as they become available during the semester. Extra Credit activities generally require a written response of 100-200 words to a prompt question, due at the following class meeting. I will post announcements and prompts in the Blackboard course space and announce them in class.

Class Policies
Due Dates: All Discussion Board posts and Discussion Leader Preparation Sheets are due by noon on the day of class; late posts will be evaluated for quality and then marked down one grade on the day of class, and two grades thereafter. The Preview and Bibliography and Research paper are due as listed below in the syllabus. A late Preview/Biblio will be marked down one letter grade for each day late. The Research paper will not be accepted late, unless under dire circumstances as negotiated with the professor. But see “Revisions,” next.
**Revisions:** You may revise and resubmit the Preview/Bibliography. If the revised piece is an improvement on the original, the higher grade will replace the lower one. All such revisions are due NO LATER THAN the last day of classes.

**Academic Integrity:** Academic integrity is the cornerstone of the university and will be strongly enforced in this course. Plagiarism and cheating are serious offenses that may be penalized severely, up to and including failing the course. For example, you are plagiarizing or cheating if you:

* present someone else’s words or ideas as your own, in writing or in speaking
* present ideas without citing the source
* paraphrase without crediting the source
* use direct quotes with no quotation marks
* use direct quotes without footnotes or other textual citation of the source
* present work in a group project that is not your own or the work of the group
* submit the same paper for credit in more than one course without discussing this option with the instructors involved
* submit material written by someone else as your own (this includes purchasing a term or research paper)
* submit a paper or assignment for which you have received so much help that it is no longer your own work
* do not do an equal part of the work on a group project
* copy someone else’s exam or graded homework
* purposefully allow another student to copy your work or submit work you have written as his/her own

Any student found in violation of the academic integrity policy will be referred to the Office of Student Conduct. For additional information about WSU’s Academic Integrity policy/procedures please contact (360) 546-9573.

**University Boilerplate** (accommodations, inclement weather policy, etc.,) has been removed
Schedule

All reading assignments must be complete on the dates specified below. Discussion Boards and Discussion Leader Preparation Sheets are due by noon on the day of class.

Note that some readings assignments are for ALL students, while some will be ASSIGNED to particular individuals in class. Be sure to make a note of the articles that have been specifically assigned to you.

On 1/26, I will assign Discussion Leaders for the remainder of the semester. Be sure to circle the reading assignments that you will lead.

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<tr>
<th>Week</th>
<th>Date</th>
<th>Reading and Writing Assignments</th>
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<tbody>
<tr>
<td>1</td>
<td>1/13</td>
<td>Orientation</td>
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<td>2</td>
<td>1/20</td>
<td><strong>Museums: Brick and Virtual</strong></td>
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<td>Discussion Board: What are some of the concerns that museum curation raises, especially for topics in the history of colonialism? Is there such a thing as an “objective” representation of the past?</td>
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<td>3</td>
<td>1/27</td>
<td>ROOM 1: France and the First Peoples of North America (1524-1763)</td>
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<td>Discussion Board: What are the core issues at stake in the representation of Indian history in the film Black Robe? Which of these issues are specific to the content of this film and which are common to most historical drama films more generally?</td>
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<td>4</td>
<td>2/3</td>
<td>ROOM 2: Slavery and Freedom in the Caribbean and the Indian Ocean (1635-1848)</td>
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<td>Discussion Board: How and why did French ideas about race change in France’s Caribbean slave colonies during seventeenth and eighteenth centuries?</td>
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<td>5</td>
<td>2/10</td>
<td>ROOM 3: The French and Haitian Revolutions (1785-1815)</td>
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<td>Claire de Duras, Ourika (Highly Recommended: Read the novel before you read the introduction. But be sure to read the introduction!)</td>
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<td>Number</td>
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<td>6</td>
<td>2/17</td>
<td>Digital Environments: Websites and Computer Games</td>
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<td><strong>Discussion Board:</strong> How has the representation of history in digital formats evolved over the last twenty years? What are some of the structural problems of using games as a representation of the past?</td>
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<td>7</td>
<td>2/24</td>
<td>ROOM 4: North Africa -- Algeria, Morocco, Tunisia (1830-1962)</td>
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<td><strong>Discussion Board:</strong> How were the populations of French colonies in North Africa (Algeria and Tunisia) similar to, or different from, those of earlier colonial ventures into North America and the Caribbean? What implications might this have for evolving ideas about French identity?</td>
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<td>8</td>
<td>3/2</td>
<td>ROOM 5: French West Africa and the Caribbean (1900-1960)</td>
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<td><strong>Discussion Board:</strong> How did France’s use of colonial (black) soldiers during the World Wars complicate its relationship to their citizenship? How do songs and objects represent history?</td>
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<td><strong>Discussion Board:</strong> What mechanisms did the French state and colonial officers use to establish and maintain hierarchies in French West Africa and Indochina in the first half of the twentieth century? How did gender, class, race and place of origin complicate these colonial hierarchies?</td>
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<tr>
<td>Spring Break</td>
<td>3/16</td>
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**Discussion Board:** The Algerian War was a brutal war of independence and repression. How did this violence shape both the identities of the Frenchmen and women who returned to France (the “pieds noirs”) and the Algerians who struggled for independence?

**In-Class Workshop: Meet in VMMC 115**
Each individual student must post complete drafts of the following in the Wordpress Museum (not Blackboard) by noon today (see detailed instructions above):

- Labeled Artifact #1
- Labeled Artifact #2
- Labeled Representation
- Five Bookshelf Annotations

Collectively, the group must draft and revise in class today (complete draft is due in the Wordpress Museum at 8:30 pm):

- Orientation Essay (collective: a group assignment)

Bring to class all books and other resources to work on your project in class.

**In-Class Workshop: Wiki Connections: Meet in VMMC 115**

**Extra Credit Thu. 4/14**
For extra credit, participate in a 1-hour shift to show and answer questions about our Virtual Museum at the WSUV Research Showcase, 10am-2pm.

**Discussion Board:** How did France’s historical policies toward colonial subjects contribute to the condition of immigrants and French citizens of color in the post-colonial era?

**Interpretive Essay Due at noon** on Blackboard. No Final Exam
Below is a working bibliography of historiography ("Bookshelf") and Popular Culture Historical Representations (literature, film, virtual museum exhibits/websites, computer games) that depict French colonial history. I distinguish between historical “Artifacts” (e.g. period fiction, films, etc., created near or at the time of the events they describe) and “Representations” (popular culture created at least a generation after the historical events they depict). After the general resources, it is organized into chronological/thematic subsections that correspond with the syllabus’ weeks and the virtual museum’s “rooms.” Because my students typically do not read French, I include mainly titles in translation or available with subtitles. Please send your suggestions of additional titles to: speabody@wsu.edu.

**General Resources**

**Internet Movie Database:** http://www.imdb.com/
**Cascade Festival of African Films Filmography:** http://www.africanfilmfestival.org/resources/filmography/


**Bookshelf**

Cooper, Frederick. *Colonialism in Question: Theory, Knowledge History.* University of California, 2005.


**Museums: Brick and Virtual**

**BOOKSHELF**


**WEBLINKS**

Canadian Museum of History: [http://www.historymuseum.ca/](http://www.historymuseum.ca/). Covers all periods of Canadian History. Check out the section called “Learn.”


Musée Quai Branly [Quai Branly Museum] Paris, France: [http://www.quaibranly.fr/](http://www.quaibranly.fr/). This contemporary museum holds many artifacts of “primitive” cultures collected by French anthropologists and explorers from all over the world. Parts of the website are translated into English, but you’ll miss other parts unless you explore the French version with the translation function of your browser.


Roy Rosenzweig Center for History and New Media, Collecting and Exhibiting: [http://chnm.gmu.edu/collecting-and-exhibiting/](http://chnm.gmu.edu/collecting-and-exhibiting/).

**Digital Environments: Wikipedia and Computer Games**

**BOOKSHELF**


Kee, Kevin. “Computerized History Games: Narrative Options,” *Simulation & Gaming* (2008): [http://online.sagepub.com](http://online.sagepub.com)


Prensky, Marc. “Simulations: Are They Games?” in *Digital Game-Based Learning* (McGraw Hill, 2001), 1-10.


**Computer Games**

*Assassin’s Creed: Unity* (2014). Set in Paris during the French Revolution, the game includes a few characters, real and fictitious, with Caribbean connections.

*Empire: Total War* (2009). Set in 18th-century Europe, North America, India and North Africa, the game’s primary campaign follows the rise of the United States; however, one can choose to play as the French or another European power; one can also play as Native Americans, Maratha or North Africans.

*Napoleon: Total War* (2010). A tightly scripted re-enactment of three Napoleonic campaigns: Italy/Egypt, Europe or Waterloo.

*Rise of Nations* (2003). A real time strategy game that allows players to take the role of many different political entities and "change the course of history."

**History in Fiction and Film**

**BOOKSHELF**


Metzger, Scott A. “Pedagogy and the Historical Feature Film: Toward Historical Literacy,” *Journal of Film and History* 37:2 (2007).


Sorlin, Pierre. “How to Look at an ‘Historical’ Film.” in *The Historical Film: History and Memory in Media*, Marcia Landy, ed. (Rutgers, 2001).


**Documents**

Jill Godmilow and Anne-Louise Shapiro, “How Real is the Reality in Documentary Film,” *History and Theory* (1997). JSTOR.

**Websites**


Includes essays on specific titles and films on French history, including colonial history; searchable by time period, title and subject.

*Play the Past.* [http://www.playthepast.org/](http://www.playthepast.org/). A blog with guest authors on Historical Computer Games

**ROOM 1: France and the First Peoples of North America (1524-1763)**

**BOOKSHELF**


**ARTIFACTS**

**REPRESENTATIONS**

**Novels**
Books

Cooper, James Fenimore (1826). *The Last of the Mohicans.*

Films

Websites

Louisiana and others: [http://www.archivesnationales.culture.gouv.fr/anom/fr/index_expo.html](http://www.archivesnationales.culture.gouv.fr/anom/fr/index_expo.html) (in French)

**ROOM 2: Slavery and Freedom in the Caribbean and the Indian Ocean (1635-1848)**

**BOOKSHELF**


*Slavery and Abolition.* Journal covering all forms of slavery throughout the world and time.


**ARTIFACTS**

Bernardin de Saint-Pierre (1787). *Paul et Virginie.* Two fatherless children are raised by their mothers and two domestic slaves on the island colony of Île de France (Mauritius). They fall in love but are separated. There are many subsequent versions (19th and 20th centuries) – plays, illustrations, illustrated editions, playing cards, etc. – that could be analyzed as Representations.

Prévost, Abbé (1731). *Manon Lescaut.* A morality tale in which a young nobleman falls in love with a common woman; heedless of his father’s and friend’s advice to forget the woman, the protagonist falls into debauchery and ruin, culminating in deportation to the colony of Louisiana.

Voltaire, *Candide* (1759). Enlightenment satire in which the title character, Candide, travels through Latin America.

**REPRESENTATIONS**

**Novels and Plays**

Condé, Maryse. *I Tituba.* Reimagines the story of the Salem witchcraft trial from the point of view of Tituba, a woman of color from the French Caribbean.

Glissant, Edouard. *The Overseer’s Cabin.* Through Mycea, a 20th-century woman from Martinique, the novel moves back and forth in time to show the erasure of history and descent into madness.

Films
Case Départ (2011) [in French only]: Comedy: two French men, one the descendent of Africans, the other from the former colony of Martinique, travel back in time to the era of slavery.
Middle Passage. (2000). The transatlantic slave trade.
http://www.tropiquesamers.com/

Websites
Centre International de Recherches: Esclavages: acteurs, systems et représentations (CIRESC) [International Center of Research : Slavery : Actors, Systems and Representations], http://www.esclavages.cnrs.fr/ French collection of research sponsored by the Centre national de la recherche scientifique (CNRS), the French research foundation for all academic (“scientific”) areas of inquiry.
Louisiana and others: http://www.archivesnationales.culture.gouv.fr/anom/fr/expo/index_expo.html (in French)
Haiti: http://dloc.com/exhibits/ile (In English)
Theatre in Saint-Domingue, 1764-1791: https://www.theatreinsaintdomingue.org/ (in French, English, and Kreyòl)

Monuments

ROOM 3: The French and Haitian Revolutions (1785-1815)

BOOKSHELF

ARTIFACTS
Duras, Claire de (1823). Ouirka. A girl from Senegal is adopted into a French noble household. Upon coming of age, she discovers that her blackness prohibits her from marrying within her adopted class. Gets to a nunerry.

REPRESENTATIONS
Novels
Allende, Isabel (2010). Island Beneath the Sea. Epic historical narrative tracing the multi-racial family drama from Saint Domingue, through the Haitian Revolution, into Louisiana.
Carpentier, Alejo (1949). In the Kingdom of this World. Magical realist chronicle of the Haitian Revolution.

Endore, Guy. *Bambouk*. The Haitian Revolution through the eyes of a slave.

Roberts, Kenneth (1947). *Lydia Bailey*. A young Boston lawyer goes to Haiti in 1802 to find Lydia Bailey, whose estate he must settle. They fall in love while helping the Haitians against the French.

**Films**


*Burn!* (1969). Set in the fictional Portuguese colony of Queimada in the 1840s; it is primarily modeled on the Haitian Revolution.

*Égalité for all: Toussaint Louverture and the Haitian Revolution*. American documentary about the Haitian Revolution.

*Lydia Bailey* (1952) A young Boston lawyer goes to Haiti in 1802 to find Lydia Bailey, whose estate he must settle. They fall in love while helping the Haitians against the French.

*Sucre amer* (1998). Sucre Amer tells the story of a unique court case in which an event from the past is judged by a court of history. Major figures from history are brought together in the present to re-examine the "Ignace case", about a legendary figure in the history of Guadeloupe who fought against the armies of Napoleon Bonaparte to preserve his freedom. A hero despite himself, Ignace’s life and struggle were subsequently consigned to oblivion by his enemies.


**ROOM 4: North Africa: Algeria, Morocco, Tunisia (1830-1962)**

**BOOKSHELF**


**ARTIFACTS**

Camus, Albert. *The Stranger* After the death of his mother, a French Algerian man (Meursault) murders an unnamed Algerian Arab on the beach without reason or explanation. He is brought to trial and sentenced to death, but the
trial and sentencing appear to be more closely connected to his lack of emotion over his mother’s death than to the murder of the Algerian.

**Casablanca** (1942). French and American expats inhabit Vichy occupied Morocco during WWII.

Eberhardt, Isabelle. *The Oblivion Seekers* A collection of short stories about Algeria, written by a French citizen married to an Algerian. The illegitimate daughter of a Russian aristocrat, Eberhardt was known for joining a Sufi order, dressing as an Arab man, and collaborating with General Lyautey to facilitate the expansion of the French Empire in the Maghreb.

**Itto** (1934) This film traces the Berber opposition to French control in Morocco and the French conquest of Berber territory through the relationship between two opposing Berber tribes and a French doctor who cares for the Berbers.

**Pépè le Moko** (1936) Pépé is a wanted thief in France, who is hiding from the police in the Algiers casbah. The film (shot entirely in a film studio outside Paris) highlights the chaotic and mysterious nature of Algiers and its inhabitants. The French use different methods to try and lure Pépé out of the casbah in order to arrest him.

**To Have and Have Not** (1944). World-weary Harry Morgan is not about to help the Free French. But he and his sidekick, Eddie, are based on the island of Martinique and crew a boat available for hire. Since WWII is raging all around them, business is not what it could be and after a customer who owes them a large sum fails to pay they are forced to violate their preferred neutrality and to take a job for the French resistance transporting a fugitive on the run from the Nazis to Martinique. Through all this runs the stormy relationship between Harry and Marie "Slim" Browning, a resistance sympathizer and the sassy singer in the club where Morgan spends most of his days.

**REPRESENTATIONS**

**Novels**


**Films**


*Morocco* (1930). A cabaret singer and a Legionnaire fall in love, but their relationship is complicated by the results of his womanizing and due to the appearance of a rich man who wants her for himself.

Saint el qusur = *Les silences du palais* = *The silences of the palace* (1994). A palace servant in Tunisia considers her unwanted pregnancy on the eve of Tunisian independence.

**Museum Exhibits**

"Made in Algeria: Généalogie d’un Territoire," Musée des civilisations de l’Europe et de la Méditerranée (MUCEM), Marseille, France. [http://www.mucem.org/fr/node/4043](http://www.mucem.org/fr/node/4043)

**ROOM 5: Modern French West Africa and the Caribbean (1900-1960)**

**BOOKSHELF**


Orwin, Ethan M. "Of Couscous and Control: The Bureau of Muslim Soldier Affairs and the Crisis of French Colonialism." Historian 70, no. 2 (Summer 2008): 263-284.


ARTIFACTS

Novels

Oyono, Ferdinand. Houseboy (1960). Clash of cultures in post WW II Cameroon seen through the eyes of a servant working for white missionaries and administrators.

Oyono, Ferdinand. The Old Man and the Medal (1956). Bastille Day celebrations in Senegal go horribly wrong as an African honored with a medal for sacrificing his sons to France is arrested and mistreated by white policemen who mistake him for a burglar when he fails to show his papers.

REPRESENTATIONS

Novels


Glissant, Edouard. The Overseer’s Cabin. Through Mycea, a 20th-century woman from Martinique, the novel moves back and forth in time to show the erasure of history and descent into madness.

Sembene, Ousmane. God’s Bits of Wood (1962). Fictional account of a 1947-1948 railway strike in Senegal that also examines the clash of francophone vs indigenous cultures and French perceptions of Africans.


Mongo Beti. The Poor Christ of Bomba (1971). Clash of cultures as French missionaries in Cameroon attack local religious practices and speak out about colonial labor policies. The missionaries are revealed as hypocrites since their
catechism boarding school (Sixa) for girls exploits the labor of students, many of whom are forced to resort to prostitution.

Films

*Afrique, je te plumerai = Africa, I'm going to fleece you [French] (2002)*. Documentary of Cameroon’s colonial history, beginning with the first German missionary in 1901, the establishment of schools, French occupation following World War I, the paucity of books written by and published by Cameroonians, and the repression of the CPU, a leftist organization of the 1950s and 1960s.


*Camp de Tiaroye* (1988). Ousmane Sembene’s account of the treatment of a group of West African Soldiers fighting for France in WWII. The soldiers protest the different treatment of colonial and white soldiers, leading to mutiny and the Tiaroye Massacre of 1944, in which French troops attack and kill their own colonial soldiers. The film was banned in France when it was first released.


*Papillon* (1973). Based on the true story of Henri Charriere, also known as Papillon, which is French for ‘butterfly’ (the character even sports a large tattoo of a butterfly). A petty criminal, Papillon is wrongly convicted of murder and sentenced to life in a French penal colony in ‘Guiane’ (French Guiana, South America). Papillon is determined to escape but attempt after attempt meets with difficulty, resulting in eventual recapture. He continues his attempts to escape despite incarcerations in solitary confinement as punishment.

*Parcours de Dissidents* (2006). Euzhan Palcy’s documentary about young people from the Antilles during the Vichy period.

*Passage to Marseille* (1944). The war is just beginning and France has not yet surrendered to the Germans. A French vessel picks up five semi-conscious men in a canoe. All ex-convicts, they have escaped from Devil's Island [French Guyana] to do their bit for France. The tensions aboard the Marseille-bound ship slowly build to a shattering clash of wills between the men and the ship’s Nazi sympathizer.


**ROOM 6: French Pacific: Polynesia and Indochina (1884-1954)**

**BOOKSHELF**


**ARTIFACTS**

**REPRESENTATIONS**

**Films**

*Indochine* (1992). A wealthy French colonial woman, born and raised in Indochina, and her adopted Vietnamese daughter witness the brewing political changes from 1930 until 1955, the year of a Communist takeover.

*Prestige* (1932). A young French woman travels to Indochina to be with her fiancé, working on a penal colony.

*The Quiet American* (2002). Set in 1952, this historical drama traces the fall of French Indochina.

**Graphic History**

**ROOM 7: Decolonization (1804-1965)**

**BOOKSHELF**


McEnnerney, Dennis, "Frantz Fanon, the resistance, and the emergence of identity politics," in *The Color of Liberty: Histories of Race in France*, 259-279.


**ARTIFACTS**

Djebar, Assia. *Children of the New World: A Novel of the Algerian War* (1962) A fictionalized account of women’s involvement in the Algerian War based upon the author’s experiences.

*L'etat sauvage = Savage state* [French] (1978). Drama set in an unspecified independent African state showing the cynical and repressive African leadership.

*Hors la loi / Outside the Law* (2010). Rachid Bouchareb’s drama about the Algerian struggle for independence from France after WWII.

*Le Petit Soldat* (1963) Jean Luc Godard’s film was made in 1960, but banned until the end of the Algerian War. The film traces the development of a relationship between a Frenchman who works for a nationalist group opposing Algerian independence and a Frenchwoman active in the fight for independence. The film highlights the use of torture by both sides during the war.

**REPRESENTATIONS**

**Novels**
Sebbar, Leila. *The Seine was Red* (1999) Sebbar’s novel shifts between immigrant communities in contemporary France and the events of the Algerian War in Paris, with a focus on the events and silences surrounding the events of
October, 1961. In addition to the French-Algerian tensions during the war, Sebbar examines disputes between opposing Algerian nationalist groups.

Films

*Drowning by Bullets* (1992). This documentary uses historical footage to recreate the events of October, 1961 in Paris. During the Algerian War, the French government established a curfew to be applied only to Algerians in Paris. Algerians organized a peaceful protest on the night of October 17, 1961 and an unknown number of protesters were beaten, arrested, and an estimated 200 were killed by Paris police forces. The film also addresses the role of Maurice Papon (head of the Paris Police and a former Vichy official responsible for the deportation of Jews to concentration camps) in these events, and the cover-up by French officials.


*Mon Colonel* (*The Colonel*) (English or French, 2006). A murder investigation that hinges on the colonel’s actions during Algerian independence struggle of 1956.

*Outside the Law (Hors la loi).* [English/French] (2010). A drama about the Algerian struggle for independence from France after WWII.

*The Quiet American* (2002). Set in 1952, this historical drama traces the fall of French Indochina.

*Xala* [French/Wolof] (1975). Directed by Ousmane Sembene, this comedy set in the immediate aftermath of Senegal’s independence. The protagonist, El Hadji, suffers from “xala,” the curse of impotence, on his wedding night, a metaphor for the plight of the new African nation.

Monuments


### ROOM 8: Post-Colonial Immigration (1945-Present)

**BOOKSHELF**


**ARTIFACTS**

**Novels**

L’afrance (2001). A young Senegalese man comes to Paris after colonial independence to get a good education so that he can serve his fatherland on his return. Immigration problems create a dilemma: he can stay illegally in France or return to his homeland.

Arab Jazz (2012). A murder has been committed in the multi-cultural world of Belleville, the Parisian suburb, one of the several locales in Karim Miské’s award-winning film. Suspects include the victim’s neighbor (a starving secular Muslim hiding in the world of books), radicalized Muslim youths, Jewish fundamentalists (in Paris and Brooklyn), and deranged Jehovah’s Witnesses. While the real culprit is greed rather than religion, Miské makes clear his dislike of religious extremism in this complex and lively tale.

Bamako. (2006). Melé is a bar singer, her husband Chaka is out of work and the couple is on the verge of breaking up... In the courtyard of the house they share with other families, a trial court has been set up. African civil society spokesmen have taken proceedings against the World Bank and the IMF whom they blame for Africa’s woes... Amidst the pleas and the testimonies, life goes on in the courtyard. Chaka does not seem to be concerned by this novel Africa’s desire to fight for its rights.

Charef, Mehdi. Tea in the Harem (Considered to be the first « beur » (second generation North Africans in France) novel, Tea in the Harem examines life in the banlieues. Charef experiences a generational gap with his parents, who speak Arabic and maintain many Algerian beliefs and customs, and is not accepted as fully French as he is the son of immigrants.


Madame Brouette [L’extraordinaire destin de Madame Brouette] (2002). A murder investigation frames the background for narrating the story of Madame Brouette (Rokhaya Niang) - a strong woman, who is dedicated to make a living for herself and her daughter in some poor neighborhood in Dakar, Senegal.


Music
Rap artists commenting on French suburban culture: Lionel D. ; Suprême NTM (or NTM) ; MC Solaar.

REPRESENTATIONS
Lumières noires [Black Luminaries] (2006). This documentary by the American filmmaker Bob Swaim tells the story of the 1956 Black Writers’ Congress held at the Sorbonne in 1956, hosting African, Antillean, and European writers during the rapid transformations of decolonization.