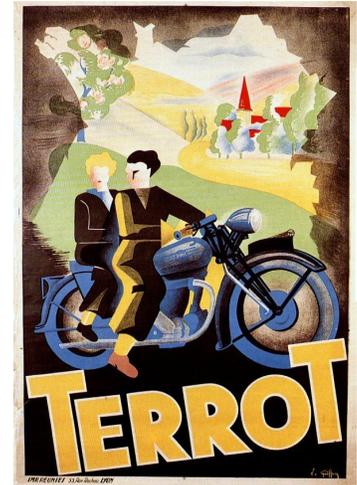


Ph. Whalen; Brittain 360; Office Hours: 10:00-11:00, M-Th; Tel. x2350; email: pwhalen@coastal.edu

## ***Spring 2011- Modern France / History 333***

Course description: A political, cultural, and social history of the French nation from the French Revolution to modern-day France. Lectures, readings, media presentations, and discussions will focus on sketching the contours of French political, social, economic, cultural and some colonial history.

**Instructional Objectives:** Students will learn to identify temporal relationships and integrate multiple chronologies within the same analytical frame of reference; critically analyze narrative structures; demonstrate the ability interpret multiple forms of evidence (visual, oral, statistical, artifacts from material culture); understand how the aforesaid are used to make historical claims about modern French history, and demonstrate the capacity to apply different interpretations in their research.



**Learning Expectations:** students will become knowledgeable in the following themes and topics: the ideological legacy of revolutionary politics, changes in political representation and participation, the growth of industrialization and urbanism, the nature of the colonial imagination, the existence of different social classes, the process in which the “People” became the “French,” social transformations at home and in the workplace, the introduction of technological marvels, the role of the arts, the legacy of revolutionary politics, religious challenges to state secularism, the politics of regional identities, the centrality of Paris over the provinces, and responses to Americanization.

**Learning Outcomes Measured:** Weekly 2-page response essays (50% of final grade) and 5-page mid-term and final essays (each worth 25% of final grade). Essay Topics will be handed out in advance. \*Honors students will write 4 essays. \*\*Students incorporating a CITY VISIT will substitute a site-specific project for of one of the 5-page essays. \*\*\*Students counting this course towards the Women and Gender Studies minor will address a gender question in each of the 3 essays along with completing the WGS Special Cross-List Course Contract.

**Reading Response Grading:** √+ outstanding work, equiv. to an A; √ acceptable work, equiv. to a B; feel free to come in if you want to improve your understanding of the material; √- equiv. to a C; suggests that work is not being done carefully, or you are having difficulty understanding concepts; you are encouraged to come in for extra help; √o for work that was not done or isn't worth the paper it is written on or raises academic honesty concerns.

**Overall Grading:** A= 92-100; B+= 87-91; B= 82-86; C+= 77-81; C= 70-76; D+= 68-69; D= 60- 67; F= 0-59; FX= failure as a result of academic dishonesty. The FX grade is treated as an F in the grade point average computation. With regard to Repetition of Course Work, courses that receive an FX grade are not eligible to be repeated under the university's “Repeat Forgiveness” option, and instead may only be repeated via the “Standard Repeat” option. When assigned, the FX grade will become a part of the student's internal academic record and will appear on unofficial transcripts and within the student information system. The FX grade will not appear on the student's official transcript. Also see

“Essay Grading” below.

**Attendance** and class participation are necessary for you to learn. Each student should arrive at class on time and remain for the entire class period. Polite and constructive participation is expected. I adhere to the University Policy outlined in the current University catalog. In the catalog it says that if you miss 25% of your classes (both excused and unexcused) you may receive an ‘F’.

**Student Consultations:** You are welcome to call (at x2350), skype philipwhalensc (during office hours), or stop by my office at any time. The best time to catch me is after class and during my scheduled office hours. If these times are inconvenient, I would be happy to meet with you at a more agreeable time. You may contact me by phone, by email, or by leaving a note for me in my faculty mailbox.

**Essay Format:** all essays are to be typewritten and be formatted accordingly: 1-inch margins all around; **1 1/2 spaced**, provide footnotes, use Palatino 11; Courier 10; or Times 12. **Writing:** you are responsible for the mechanical and organizational aspects of your essays. Assistance in all aspects of written assignments is available at the **Writing Center** in the Prince Building. **Late Essays- will loose one letter grade per class!** This will also apply to papers returned for not properly following the formatting instructions. Also, Don't forget to put your name, course number, and section number on your work!

**Reasonable accommodation policy:** Any student in this course who has a disability that may prevent him or her from fully demonstrating his or her abilities should contact me personally so that we might discuss accommodations and resources necessary to insure your full participation and facilitate your educational experience.

### **General Expectations:**

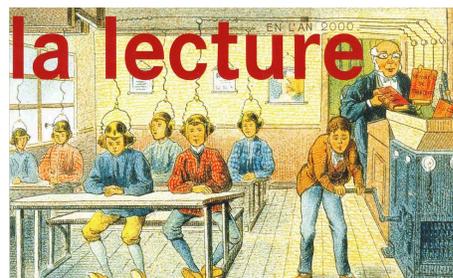
To excel in this course, you should expect to do the following:

- 1) Study, read, and prepare approximately 10-12 hours/week.
- 2) Read approximately 100 pages per week outside of class.
- 3) Make school your first priority.
- 4) Attend class each day and turn in all assigned work on time (see section on late work penalties).
- 5) Take all scheduled exams and any unscheduled quizzes on time.

**Classroom Demeanor:** behavior that contributes to a negative educational environment is not acceptable and will not be tolerated.

### **Required Texts:**

Emile Zola, *Pot Luck* (Oxford)  
D. Parry and P. Girard, *France since 1800*  
Alistair Horne, *The Age of Napoleon*  
Peter McPhee, *A Social History of France*  
Irène Némirovsky, *Suite Française*



**Useful Web Coordinates:** “H-France” <<http://www.h-france.net/>>; “Film and Fiction for French Historians” <<http://www.historianhouse.us/FlimFiction/>>; “Internment: France under the camps (1938-1946)” <<http://www.cheminsdememoire.gouv.fr/page/affichepage.php?idLang=en&idPage=2325>>; “The

**Image of France** <<http://www.lib.uchicago.edu/efts/ARTFL/projects/mckee/>>; **“Paris, Capital of the 19th Century** <<http://dl.lib.brown.edu/paris/>>; **“Paris Under Water**” <<http://parisunderwater.com/map.html>>; **“Paris Postcards, 1900**” <<http://paris1900.free.fr/index.html>>; **“Hypercities: Paris**” <<http://hypercities.ats.ucla.edu/>>; **“Under Paris” @** <<http://ngm.nationalgeographic.com/2011/02/paris-underground/shear-text>>



**Lecture Schedule:** The following is a schedule of the lecture topics in the approximate order we will cover them. **Bring weekly reading materials to class and be prepared to discuss them.**

**Week 1:** Tues.- **The Ancien Régime and Revolution**  
Thur.- **Consequences of the Fr. Revolution**

**Read:** McPhee, “The Social Consequences of Revolution” and Pillbean, “Upheaval and Continuity.” **Film Clip:** Abel Gance, “Napoleon” (Vol. 2: ball, 52-57)

**Week 2:** Tues.- **Post-Revolutionary Society**  
**Musical Interlude:** “La Marseillaise”  
Thur.- **Napoleonic Style and Manners**  
**Read:** Parry and Girard, “1800-1824” and Horne, “Style by Decree,” “The Master Builder,” and “The Pleasures of Empire.”



**Week 3:** Tues.- **The Urban Bourgeoisie**  
Thur.- **The Urban Working Classes**  
**Read:** McPhee, “The World of Notables and Bourgeois” and McPhee, “The World of Urban Working People.”



**Week 4:** Tues.- **A Social Topography of Paris**  
Thur.- **Marriage and Social Mobility**  
**Read:** Traugott, “A Proletarian in Times of Revolution” and Mainardi, “Unhappy Families: Courtroom Dramas.” Consider: Balzac, “At the Sign of the Cat and Racket.”

**Week 5:** Tues.- **Revolutions of 1830 and 1848**  
**\*\*First Essays Due\*\***  
Thur.- **From Republic to Empire**  
**Read:** Parry and Girard, “1824-1877” and begin Zola, *Pot Luck*.  
**Paris in 1834 map:** <<http://www.davidrumsey.com/view/google-earth-browser#paris-1834>>

**Week 6:**

Tues.- **Second Empire**

Film Clip: "Transforming Paris"

Thur.- **The Paris Commune**

**Handout:** Siege of Paris

**Read:** "A Ball at the Tuileries," finish Zola, *Pot Luck*, and Horne, "Hunger, 1871." Consider: Carmona, "The Frenetic Growth of a Capital," Tuckerman



**Week 7:**

Tues.- **The Third Republic**

Thur.- **Popular and Mass Cultures**

**Read:** Winock, "Charity Bazaar Fire," Parry and Girard, "1877-1914," and Rearick, "The Music Halls." **Musical Offering:** Jacques Offenbach's "La Vie parisienne."

**Week 8:**

Tues.- **French Identity Politics**

**Documentary:** "Paris 1900-1914"

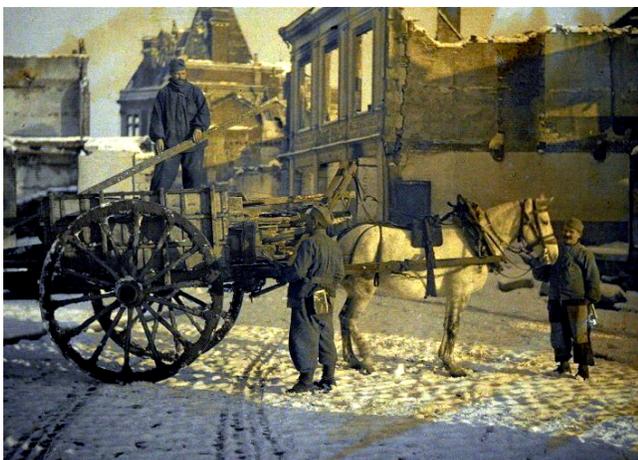
Thur.- **Scandals and Sensations**

**\*\*Second Essays Due\*\***

**Sound:** "The Great Flood of Paris"

<<http://www.bbc.co.uk/programmes/b00s0g1w>>.

**Read:** Hanley, "The Dreyfus Affair" and Berenson, "Henriette Caillaux."

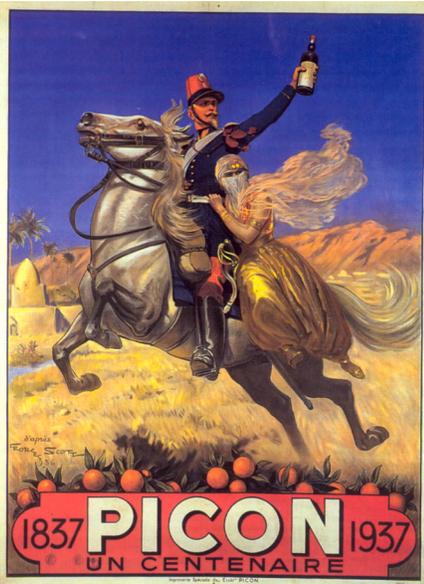


**Week 9:**

Tues.- **WWI and Sacred Union**

Thur.- **Consequences of WWI**

Rearick, "French Identities in the Crucible of War," and Koos, "The First World War."



**Week 10:** Tues.- **French Cosmopolitanism**  
**Documentaries:** “Fascism.”  
 Thur.- **French Colonialism**

**Documentary:** “First Vietnam War.” Consider: M. Vann on Indochina @ <http://7thavenueproject.com/post/31761023474/mike-vann-colonialism>

**Read:** Rearick, “Parisian *Moderne*,” Parry and Girard, “1914-1926” and Morton, “The Colonial Exposition (1931).”

**Week 11:** Tues.- **Divisions and Utopianism**

**Film Clips:** “Front Populaire: La vie est à nous” @

[Thur.- \*\*The Popular Front\*\*](http://video.search.yahoo.com/video/play_vlt=A2KLqICSBPVRmy8AwAH7w8QF_vlu=X3oDMTByZWc0dGjtBHNIYwNzcgRzbGsDmlkBHZ0aW0DBGdw3MDMQ=&?p=youtube+Le+Front+Populaire%3A+A+nous+la+vie&vid=8f486f9522f7c67eabc057c3a7050230&l=1%3A32%3A39&url=http%3A%2F%2Fts3.mm.bing.net%2Fth%3Fid%3DV.4998715936278586%26pid%3D15.1&rurl=http%3A%2F%2Fwww.youtube.com%2Fwatch%3Fv%3D9OK4aBW2-gE&tit=Le+front+populaire+-+A+nous+la+vie&c=0&sig=11a5g1m34&age=0&tt=b></a></p>
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**Read:** Rearick, “Heroes for Hard Times,” Foley, “Taking Sides,” and “The Popular Front Program.”

**Week 12:** Tues.- **The Fall of France**

Thur.- ***Suite Française I***

**Read:** Parsons, “France under the Nazis” and begin Némirovsky, *Suite Française*. Explore: “Internment: France under the camps (1938-1946)” @

<http://www.cheminsdememoire.gouv.fr/page/affichepage.php?idLang=en&idPage=2325>>.



**Week 13:** Tues.- ***Suite Française II***  
 Thur.- **Vichy and Collaboration**  
**Film Clip:** “The Eye of Vichy”

**Read:** Ousby, “Are You in Order” and finish Némirovsky, *Suite Française*. Consider: Rearick, “Cultural Strategies in a New War.”



**Week 14:** Tues.- **Modernization**

**Film Clip:** J. Tati’s “Traffic”

Thur.- **Cultural Adjustments**

**Film Clip:** “And God Made Woman”

**Read:** Foley, “From Liberation to Women’s Liberation,” Holmes, “Brigitte Bardot,” and Tinker “Johny Hallyday.”



**Week 15: Tues.- Race Riots and Gender Parity**  
Read: and Shatz, “The Torture of Algiers” @  
<[http://www.algeria-watch.org/farticle/analyse/shatz\\_torture.htm](http://www.algeria-watch.org/farticle/analyse/shatz_torture.htm)>, Gorrara, “The Campaign for Parity,” Jackson, “Forgetting the Past (2),” <<http://forgettingthepastinfrance.blogspot.com>>, Scott, “Symptomatic Politics;” and “Silverstein, “Urban Violence in France.”

**\*\*Third Essays due upon scheduled final examination date, time and location\*\***

\*\*\* This syllabus is a general guide to the course. It is not a contract or agreement. Professor Whalen retains the right to alter the syllabus, assignments, deadlines and course requirements as deemed necessary to support student learning.

**Ultimate Learning Outcome:** A student's ability to achieve desired learning outcomes depends upon how assiduously they work, pursue course objectives, and follow instructions. Students should read every assignment at least once carefully, attend class regularly, and pass in good work consistently. Doing otherwise may lead to failure.



**Citation Guide:** <<http://libguides.coastal.edu/content.php?hs=a&pid=48406>>

**Essay Grading: A=** This paper is *insightful*. It addresses the assignment in a way that indicates your comprehension of and control over the assignment itself as well as an understanding of the underlying issues. The thesis goes beyond what was said in class and the message is communicated *clearly, concisely, and directly*. There is confidence in this writing; your voice is lively and intelligent.

**B=**This paper meets and, at times, exceeds the basic requirements of the assignment. It indicates that you are *beginning*, at times, to think through the major ideas in the assignment. The message is communicated with generally effective clarity, directness, and conciseness. Some *unevenness* in writing may be apparent. While a degree of thought has gone into the paper, it is solid but not striking. Ideas may be original but remain poorly connected one to another.

**C=**While the paper offers *little insight* into the greater issues of the assignment, it meets the basic requirements. The paper's central argument (thesis) remains weak, fuzzy, unsound, or illogical. While the message is, for the most part, reasonably clear, concise, and direct, there may be *unevenness* in the writing. Portions of the work reveal minor but numerous mechanical, grammatical, and stylistic errors. Examples provided might prove familiarity with the materials but do not support an argument and/or reveal a certain amount of confusion concerning what the texts actually say. The text reads like a high school book report.

**D=** The basic requirements of the assignment are *partially met*; however, additional revision is necessary if you are to communicate the message clearly. There is considerable *unevenness* in the writing. The paper reveals *major flaws* such as mechanical errors; poor organization; serious misreading(s) of the text; long stretches of plot summary; a missing or weak thesis. The paper may be shorter than the assigned length.



**F=** The assignment's *basic requirements* are met only marginally or not at all. The writing is not clear, concise, nor direct. The paper may be partially or wholly *plagiarized*.

The University policy on **Plagiarism** is in effect. Plagiarism is the use of another's work and the presentation of it as one's own. Plagiarism is a serious violation of the ethics of scholarship and undermines the credibility of academic inquiry. Plagiarism takes many forms. The clearest abuse is the use of another's language or written work without quotation marks and citation (even if it is in

one's own words). Plagiarism includes, but is not limited to: any limited borrowing, without attribution, of another persons' research findings, hypotheses, data, theories, rhetorical strategies, interpretations; the submission of laboratory reports, research papers, computer programs, etc., not authored by the student; the submission of material copied from any published source without attribution (including the Internet); the resubmission of a student's previously submitted laboratory reports, research papers, computer programs, etc., without the instructor's approval. More subtle abuses include the appropriation of concepts, data, or notes all disguised in newly crafted sentences, or reference to a borrowed work in an early note and then extensive further use without attribution.

Plagiarism, dishonesty, cheating, and other violations of academic integrity will provide grounds for disciplinary action and may result in an F or FX for this course (see Section III.D. on "Prohibited Conduct" and Section III.F. on "Academic Sanctions" in the 2010-2011 *Code of Student Conduct*). Refer to the *Code of Student Conduct*, accessible at <http://www.coastal.edu/conduct/documents/codeofconduct.pdf>, for a full statement of the University's official policy and for examples of plagiarism. Please keep in mind that the *Code of Student Conduct* pertains to all aspects of this course from classroom behavior and activities like discussions, exams, papers, etc., to out-of-classroom behavior and activities like Blackboard work, email exchanges, homework assignments, etc. Violations of academic integrity will be treated very seriously by the instructor.



For a sample research paper with citations, consider: Penny Sonnenburg, "Sample Student Research Paper," in Richard Marius, *A Short Guide to Writing about History* (New York: Longman, 2007), 109-135. **CITATION GUIDE** (footnote format using the *Chicago Manual of Style*):



## *Suite Française – Part 1 Character List*

- Monsieur Corbin:** Head of his own bank, but “quite simply an uncouth individual” said to have begun his career in a lowly and almost vile manner. Doesn’t get along with his wife, and always has dancer mistresses. His current one is Arlette Corial. *Pages: 28-30, 169-175;*
- Arlette Corial:** Corbin’s beautiful and spirited mistress. Said to be a dancer although she doesn’t seem to depend on that for her income. Very sharp, intelligent, and able to survive. *Pages: 28-30, 94-103, 17, 187-189;*
- Gabriel Corte:** A prominent and wealthy Parisian author. Lives well, detests the distraction of war, enjoys a few women but only allows one to wake up with him (Florence). Very elitist. *Pages: 16-20, 44-48, 65-70, 83-87, 156-165, 201;*
- Florence:** Gabriel Corte’s “official mistress,” she has a beautiful singing voice and – as Gabriel confides to his friends – something cow-like in her expression. *Pages: 16-20, 44-48, 65-70, 83-87, 156-165, 201;*
- Charles Langelet:** A “frosty, scornful” man in his 60’s, addicted to defining and collecting beautiful things. A connoisseur of culture. *Pages: 36-39, 113-120, 180-189, 202;*
- Jeanne Michaud:** Used to teach singing, but lost all of her students the year before when their families evacuated. Instead Jeanne works as a secretary at the same bank as her husband. Is sick with longing for her enlisted and missing son. *Pages: 27-30, 40-43, 54-61, 166-169, 175-179;*
- Jean-Marie Michaud:** A soldier badly wounded. Is fascinated by Madeline Sabarie. *Pages: 62-64, 129-134, 190-200;*
- Maurice Michaud:** An accountant for Monsieur Corbin’s bank. Has always worked hard and loves his wife dearly. *Pages: 27-30, 40-43, 54-61, 166-169, 175-179;*
- Hubert Péricand:** Passionate and idealistic boy, 17 years old. Worships his brother, loves France, wants desperately to do the right thing. *Pages: 6-15, 31-35, 49-53, 74-82, 88-96, 103, 150-155, 201-202;*
- Father Philippe Péricand:** The height of divinely disciplined devotion, he typically resides in the mountains because the climate there cured his tuberculosis. His mother, however, thinks Philippe is destined for worldly glory. *Pages: 21-26, 61, 135-144;*
- Madame Charlotte Péricand:** Parisian mother of 5 (Philippe, Hubert, Bernard, Jacqueline, and Emmanuel), plus 3 miscarriages. Mme. Péricand is the wife of a comfortably middle class curator at the Beaux-Arts (Adrien Péricand). Charlotte is prideful, rules her household with an iron hand, but does her best to protect the children and doesn’t shy away from catering to and caring for her aging and wealthy father-in-law. *Pages: 6-15, 31-35, 49-53, 74-78, 104-112, 145-155, 201-202;*
- Monsieur Louis-Auguste Péricand (The elder):** Feeble father of Adrien Péricand, likes to threaten his relations with leaving all his money to the charity organization he started: the Penitent Children of the 16<sup>th</sup> Arrondissement. *Pages: 6-15, 31-35, 49-53, 74-78, 104-112, 121-128;*
- Benoît Sabarie:** French soldier captured by the Germans. Son of a farmer, a very practical and “good” man. *Pages: 197, 199-200, 202-203;*
- Cécile Sabarie:** Benoît’s sister. Shirks her chores, flirts with Jean-Marie Michaud, and resents her country life. *Pages 64, 129-134, 196, 98-199, 202-204;*
- Madeline Sabarie:** Adopted by the Sabarie family when she was a baby, she is kind and delicate. Plans on marrying Benoît until her life is complicated by Jean-Marie’s return. *Pages 64, 129-134, 190-200, 202-204.*