

University of Wisconsin-Madison  
Department of History  
Semester II, 2013-14

Laird Boswell  
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Office hours: Tuesday, 11-1  
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History 349  
Tu-Th 9:30-10:45

Teaching Assistant:  
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**Contemporary France, 1914 to the Present**

This course analyzes key issues in contemporary French history from the outbreak of World War I to the twenty first century. Particular attention will be placed on the interplay between political, social and cultural developments. Topics to be studied include the Great War, the Depression and Popular Front, the German occupation and the Vichy Régime, the Liberation and the Fourth Republic, Decolonization and the end of Empire, De Gaulle and the Fifth Republic, and France and the European Union. We will pay close attention to broader themes such as the changing nature of French society, the disappearance of the peasantry, immigration and citizenship, transformations in gender roles, the challenges facing the Muslim community, and France's place in a globalized world.

**Objectives:** This is an upper division course that will provide you with an in-depth overview of French history in the 20th and 21st centuries. In this class you will:

- Gain an understanding of France's social, political and cultural history.
- Situate France's changing place in the world (collapse of the Empire; the construction of Europe).
- Understand how French history is the subject of deeply contested interpretations.
- Understand how the past informs France's present, and understand how contemporary developments shape our understanding of that nation's past.
- Learn how to use different kinds of sources (novels, films, secondary sources) to make persuasive arguments about the past.
- Learn how to make concise arguments (1 sentence, 1 page).
- Learn how to revise a first draft in order to turn it into a first rate paper. All writing involves revision, and this class will give you an opportunity to do so.

**Requirements:** There will be one two-hour final examination, one in-class map quiz, and three 1-sentence summaries of arguments due in class. In addition, all students are required to write and revise a one-page paper and two six-page papers. Our class

Teaching Assistant, Irina Tamarkina, will read your first drafts and will make suggestions for revisions. All students are required to meet with Irina to discuss their first drafts. I will not read your final drafts (and thus will not grade your essays) if I do not have confirmation from Irina that you have met at least once to discuss your completed draft. Essay topics will be distributed in advance; papers require no outside research and will be based on class readings.

Students should have completed the week's reading by our Thursday meeting (unless otherwise noted).

**Movies:** We will watch (and discuss) two movies: Jean Renoir's Grand Illusion (*La grande illusion*) and Gillo Pontecorvo's Battle of Algiers. To view the movies go to the Learning Support Services digital language webpage:

<http://lss.wisc.edu/node/971>

You will be prompted for a login: **xxx** password: **xxx**

Please note that these streamed materials are for your use only. Access to RESERVES is restricted to students in this course. Students may not copy, share, distribute or otherwise allow or facilitate any unauthorized access to the content or the passwords issued. Individuals who violate this provision will be subject to disciplinary action under the UW-Madison Academic and/or Non-Academic Misconduct Codes.

Streaming works at the following campus facilities: Van Hise Info Lab (rm. 464), Van Hise Learning Lab (rm. 259), Memorial Library InfoLab, College Library Infolab, and Steenbock Library. In the campus infolabs, use Firefox on the Mac side. If you choose to use your own newer Mac laptop please note that streaming will not work with Quicktime Pro X. You can either download and install an older version of Quicktime or use the campus Infolab computers. Streaming will only work from a campus wired connection. It will not function off-campus or with wireless.

**Credits:** This is a 4-credit course. If you signed up for 3 credits, please add an additional credit.

**Grading:** Papers (30% each), final (20%), Discussion (20% -- this includes the Learn@UW posts and the one-page paper)

**Discussion:** We will discuss the movies and the shorter readings during class time. In addition we will find a common time to hold six one-hour meetings to discuss the longer class readings. I expect to send out a schedule for discussions by the second week of class. By 8 pm on the evening before each discussion section students should post on the class Learn@UW site: 1) A one paragraph response to the reading. Among the question you may wish to consider: Was the reading compelling and why? What questions are left unanswered? Does it shed light on the issues we are studying in class? 2) One

question for discussion. Your posts will not be graded, but I will take them into account when I calculate your discussion grade.

**Plagiarism**: I expect you to hand in your own work, and not to borrow sentences or sentence fragments from books, articles, or the web. In other words, all your sentences should be of your own making (if you use more than three successive words from a book, you should put them in quotation marks). You should take the time to familiarize yourself with the University's policy on plagiarism which is available at: <http://students.wisc.edu/saja/misconduct/UWS14.html> and check out the Writing Center's excellent tips on quoting and paraphrasing sources: ([http://writing.wisc.edu/Handbook/QPA\\_plagiarism.html](http://writing.wisc.edu/Handbook/QPA_plagiarism.html)). Students who plagiarize put themselves at risk of failing the class.

**Books** are available for purchase at the bookstore of your choice (online or brick and mortar) and are also on 3-hour reserve in Helen C. White library. Some of the books have been translated from the French, and those of you with a good knowledge of *la langue française* may want to read them in their original version (copies available at Memorial Library). I have listed weekly readings from the Roderick Kedward textbook (France and the French) to enable you to keep up with lectures; by and large, the Kedward readings will not be the object of discussion. A **short reader** is available for purchase at the Humanities Copy Center for \$3.95 (hours: M-F, 7:30-11:45 and 12:30 to 4).

I will hold **office hours** on Tuesday between 11 and 1. You can also speak with me after class or send me an email to set up an alternative meeting time.

### Required Books

Henri Barbusse, Under Fire (Penguin Books, 2004) [*Le Feu*] (9780143039044)  
 Emilie Carles, A Life of her Own. A Countrywoman in Twentieth-Century France (Penguin, 1992) [*Une soupe aux herbes sauvages*] (9780140169652)  
 Andrew Feenberg and Jim Freedman (eds.) When Poetry Ruled the Streets: The French May Events of 1968 (SUNY, 2001) (9780791449660)  
 Robert Gildea, Marianne in Chains: Daily Life in the Heart of France during the German Occupation (Picador, 2004). (9780312423599)  
 Irène Némirovsky, Suite Française (Vintage Books, 2007) [*Suite française*] (9781400096275)  
 Henri Alleg, The Question (Bison Books, 2006) [*La question*] (9780803259607)  
 Azouz Begag, Shantytown Kid (Bison Books, 2007) [*Le gone du Chaâba*] (9780803262584)  
 Roderick Kedward, France and the French: A Modern History (Overlook Press, 2007) (9781585678815)

**Week 1** (January 21, 23). Introduction: France and the Origins of the Great War

Begin Henri Barbusse, Under Fire

**Week 2** (January 28, 30) The Great War

Reading: Henri Barbusse, Under Fire, chapters 1-12; Kedward, France and the French, 62-87

**Week 3** (February 4, 6) The 1920s and the Question of French Fascism

Reading: Henri Barbusse, Under Fire, finish book; Kedward, France and the French, 88-111.

**Due in class, Feb 6: write a one-page paper explaining what the *poilus* in Under Fire are fighting for.**

**Week 4** (February 11, 13) The Popular Front and the Road to War

**Movie:** Jean Renoir, Grand Illusion. **View before the Feb 13** lecture/discussion.

**Due in class, Feb 13: In one sentence, of no more than 50 words, explain why Renoir's movie is entitled Grand Illusion.**

Reading: "Programme of the Popular Front," (reader); Irène Némirovsky, Suite Française, 1-144; Kedward, France and the French, 167-218.

**Week 5.** (February 18, 20) The Strange Defeat

**Revised one-page paper due in class Feb 18.**

Reading: Irène Némirovsky, Suite Française, 145-300 [I encourage you to read beyond p. 300 and finish the book]; Kedward, France and the French, 219-44

**Week 6** (February 25, 27) The Vichy Régime, Collaboration, and Resistance

**Draft of first 6 page paper due in class on February 27**

Reading: Robert Gildea, Marianne in Chains, 1-115; Kedward, France and the French, 245-71.

**Week 7** (March 4, 6) The Liberation and the New Regime

Reading: Robert Gildea, Marianne in Chains, 209-90; 317-47 ; Kedward, France and the French, 272-309

**Due in class, March 6: In one sentence, of no more than 50 words, explain why Gildea argues the French were “in between” during the German Occupation.**

**Week 8** (March 11, 13) Intellectuals and Empire

Reading: Tony Judt, Past Imperfect: French Intellectuals, 1944-56 (Reader)

**Week 9: Spring Break**

**Week 10** (March 25, 27). The Collapse of the Empire and the Algerian War

**Revised version of 6-page paper due March 25**

Reading: Henri Alleg, The Question, 33-96; Kedward, France and the French, 310-48

**Week 11** (April 1, 3) The Fifth Republic and Charles De Gaulle

Andrew Feenberg and Jim Freedman, When Poetry Ruled the Streets, 3-30, 73-121; Kedward, France and the French, 384-431.

**Movie:** Gillo Pontecorvo, The Battle of Algiers, view by April 1.

**In class map quiz, April 3**

**Week 12** (April 8, 10) The May 1968 movement and the Consumer Society

Reading: Reading: Andrew Feenberg and Jim Freedman, When Poetry Ruled the Streets, 33-66, 123-184; Begin Emilie Carles, A Life of Her Own

**Draft of Second 6-page paper due on April 10.**

**Week 13** (April 15, 17) European Unity and Rural Society

Reading: Emilie Carles, A Life of her Own. A Countrywoman in Twentieth-Century France (finish book)

**Due in class, April 17: In one sentence, of no more than 50 words, explain why Emilie Carles became a pacifist.**

**Week 14** (April 22, 24) Immigration and Gender

Reading: Simone de Beauvoir, The Second Sex (reader)

**Week 15** (April 29, May 1) Religion and the Troublesome Memory of the Past

Begin reading: Azouz Begag, Shantytown Kid; Kedward, France and the French, 551-69.

**Final version of second 6-page paper due April 29**

**Week 16** (May 6, 8) From Mitterrand's "socialist experiment" to the Rise of the Extreme Right

Reading: Azouz Begag, Shantytown Kid; Jim Wolfreys, "Neither Right Nor Left? Towards an Integrated Analysis of the Front National," (Reader); Kedward, France and the French, 476-508.

**FINAL EXAMINATION: Wednesday May 14, 2:45-4:45 PM**

## Goals of the History Major

The goal of the history major is to offer students the knowledge and skills they need to gain a critical perspective on the past. Students will learn to define important historical questions, analyze relevant evidence with rigor and creativity, and present convincing arguments and conclusions based on original research in a manner that contributes to academic and public discussions. In History, as in other humanistic disciplines, students will practice resourceful inquiry and careful reading. They will advance their writing and public speaking skills to engage historical and contemporary issues.

To insure that students gain exposure to some of the great diversity of topics, methodologies, and philosophical concerns that inform the study of history, the department requires a combination of courses that offers breadth, depth, and variety of exposition. Through those courses, students should develop:

1. Broad acquaintance with several geographic areas of the world and with both the pre-modern and modern eras.
2. Familiarity with the range of sources and modes through which historical information can be found and expressed. Sources may include textual, oral, physical, and visual materials. The data within them may be qualitative or quantitative, and they may be available in printed, digital, or other formats. Modes of expression may include textbooks, monographs, scholarly articles, essays, literary works, or digital presentations.
3. In-depth understanding of a topic of their choice through original or creative research.
4. The ability to identify the skills developed in the history major and to articulate the applicability of those skills to a variety of endeavors and career paths beyond the professional practice of history.

### Skills Developed in the Major

#### *Define Important Historical Questions*

1. Pose a historical question and explain its academic and public implications.
2. Using appropriate research procedures and aids, find the secondary resources in history and other disciplines available to answer a historical question.
3. Evaluate the evidentiary and theoretical bases of pertinent historical conversations in order to highlight opportunities for further investigation.

#### *Collect and Analyze Evidence*

1. Identify the range and limitations of primary sources available to engage the historical problem under investigation.
2. Examine the context in which sources were created, search for chronological and other relationships among them, and assess the sources in light of that knowledge.

3. Employ and, if necessary, modify appropriate theoretical frameworks to examine sources and develop arguments.

*Present Original Conclusions*

1. Present original and coherent findings through clearly written, persuasive arguments and narratives.
2. Orally convey persuasive arguments, whether in formal presentations or informal discussions.
3. Use appropriate presentation formats and platforms to share information with academic and public audiences.

*Contribute to Ongoing Discussions*

1. Extend insights from research to analysis of other historical problems.
2. Demonstrate the relevance of a historical perspective to contemporary issues.
3. Recognize, challenge, and avoid false analogies, overgeneralizations, anachronisms, and other logical fallacies.