This course will introduce modern French history since the French Revolution through the medium of a special sort of “text”: French feature-length films. Rather than use these films to construct a history of French cinema, we will use them (all in subtitled versions) as evidence of contemporary historical “memory” -- that is, to show how the French tell their own history to themselves. Like written texts, films can be “read” and interpreted to reveal not just the narrative of a subject but the point of view of an author, as well as the social or cultural concerns of the place and time in which they were produced. By addressing historical themes in a mostly fictional (not documentary) format, our films will demonstrate how history can be “written” for a popular audience and how mass media can both shape and reflect a nation’s collective identity.

Our films will be shown on a weekly basis, outside of class time, supplemented by a selection of reading assignments to provide background and context. Writing requirements will include short comments (3 to 4 pages) on the class assignments plus a longer analysis of an additional film of the student’s choice; the latter will form part of a take-home final exam. See details on page 5 of the syllabus.

Reading List:
The following two books are available for purchase in the bookstore:

Martin Evans and Emmanuel Godin, France Since 1815 (second edition)

(See also the 1st ed.’s website: www.port.ac.uk/france1815to2003/ for supplemental texts)

Laurence Wylie, Village in the Vaucluse (third edition)

Additional readings are available on Canvas or on Online Reserve through Woodruff Library. Note that these items may be listed under the name of the book editor, rather than that of the chapter author, where these are not the same.

Course Outline and Assignment Schedule:

Aug. 30 Introductory class

Sept. 4 Revolutions and French Politics

Evans and Godin, ch. 1

Excerpt from “The Declaration of the Rights of Man and the Citizen,” from France Since the Revolution, eds. Claire Gorrara and Rachael Langford

Sept. 6   (Discussion) -- France, History, and Film   (No film this week.)

“Analyzing the Historical Fiction Film,” from *Shadows on the Past: Studies in the Historical Fiction Film*, by Leger Grindon

“Introduction,” in *Landscapes of Loss: The National Past in Postwar French Cinema*, by Naomi Greene

Sept. 11  Society and Economy in the Age of Revolutions

Evans and Godin, ch. 2

*Paris Sewers and Sewermen: Realities and Representations*, by Donald Reid, pp. 1-52

Sept. 13  (Discussion) -- Film: *Horseman on the Roof*

Sept. 18  Feminism and Femininity in “Bourgeois” France

Evans and Godin, chs. 3-4

“French Society: The Bourgeois,” from *France: Inventing the Nation*, by Timothy Baycroft, pp. 97-103


Sept. 20  (Discussion) -- Film: *Madame Bovary*

Sept. 25  The Radical Left: The Commune and After

Evans and Godin, ch. 5

“French Society: The Worker,” from *France: Inventing the Nation*, by Baycroft, pp. 92-97


*Unruly Women of Paris: Images of the Commune*, by Gay Gullickson, selection

Sept. 27  (Discussion) -- Film: *Germinal*

Oct. 2    World War I: “The Grandeur and Misery of Victory”

Evans and Godin, ch. 6


“The Memory of the First World War, 1919-1931,” by Bill Kidd, website interview no. 6.2, at www.port.ac.uk/france1815to2003/

Oct. 4    (Discussion) -- Film: *Life and Nothing But*
Oct. 9  NO CLASS -- FALL BREAK

Oct. 11  “Returning to Normaley” in Interwar France
  
  Evans and Godin, ch. 7
  
  
  by Shanny Peer, from *Identity Papers: Contested Nationhood in 20th-Century France*, eds. Steven Ungar and Tom Conley
  
  “Politics and the People during the Popular Front,” by Jessica Irons, website interview no. 7.4, at www.port.ac.uk/france1815to2003/

Oct. 16  (Discussion) -- Film: Jean de Florette

Oct. 18  Gender and Politics in Vichy France
  
  Evans and Godin, ch. 8 (pp. 113-122)
  
  “Waiting for the Captive Sons of France: Prisoner of War Wives, 1940-1945,” by Sarah Fishman; and
  
  “Redefining Resistance: Women’s Activism in Wartime France,” by Paula Schwartz; both from *Behind the Lines: Gender and the Two World Wars*, eds. Margaret Higonnet et al.

Oct. 23  (Discussion) -- Film: Story of Women

Oct. 25  Collaboration and Resistance: Memories and Myths
  
  Evans and Godin, ch. 8 (pp. 123-128)
  
  “The Resistance in France,” by H. R. Kedward, website interview no. 8.5, at www.port.ac.uk/france1815to2003/

  “In the Looking Glass: Sorrow and Pity?” by Stanley Hoffmann, introduction to filmscript of *The Sorrow and the Pity*

  “The Future of an Obsession,” by Henry Rousso and Eric Conan, from their *Vichy: An Ever-Present Past*

Oct. 30  (Discussion) -- Film: A Self-Made Hero

Nov. 1  Tradition and Change in Postwar France
  
  Evans and Godin, ch. 9


Nov. 6  (Discussion) -- Wylie, Village in the Vaucluse, chs. 1-10, 17-19

No film this week.

Nov. 8  “Liberating France from its Colonies”

Evans and Godin, ch. 10 (pp. 149-158)

“The Algerian War in French Collective Memory,” by Antoine Prost, from War and Remembrance in the Twentieth Century, eds. Jay Winter and Emmanuel Sivan

“Les Pieds Noirs,” by Jane Kramer, from her Unsettling Europe

“Perceptions of France in Contemporary Algeria,” by Natalya Vince, website interview no. 12.3, at www.port.ac.uk/france1815to2003/

Nov. 13 (Discussion) -- Film: The Battle of Algiers

Nov. 15 Youth and Revolution in May 1968

Evans and Godin, ch. 10 (pp. 158-164)


“May 1968: Workers Against the Republic?” by Nick Parsons, from France Since the Revolution, eds. Gorrara and Langford, pp. 108-120

Nov. 20 NO CLASS – Project statement due (via email) for final film commentary; see p. 5 of syllabus

Nov. 22 NO CLASS – THANKSGIVING HOLIDAY

Nov. 27 (Discussion) -- Film: Tout Va Bien

Nov. 29 Race Conflict and the New Right

Evans and Godin, ch. 11; ch. 12 (pp. 187-192)

“The drama of la banlieue; troubled ethnic minorities; and the fascistic front,” by John Ardagh, from his France in the New Century: Portrait of a Changing Society, ch. 3


“The Other France: Are the suburbs of Paris incubators of terrorism?” by George Parker, from The New Yorker, August 31, 2015

Dec. 4 (Discussion) -- Film: Hate

Dec. 6 1789/1989: Remembering the Revolution in Socialist France

Evans and Godin, ch. 12 (pp. 179-187; 192-200)

“Revolution,” by Robert Gildea, from his The Past in French History, ch. 1; AND (readings continued on next page)

Dec. 11 France in the 21st Century; and Final Thoughts

Evans and Godin, ch. 13.  No film this week.

Dec. 18 Take-home final exam is due, by 3:00 p.m.

**Written Assignments:**

In addition to the reading assignments, you will be asked to write brief critical responses (approximately 3 to 4 pages for each set) to ANY FOUR SETS of weekly assigned readings other than the Evans and Godin textbook. These essays should comment on the main points of the readings, draw comparisons and contrasts where relevant, evaluate any points of controversy, and raise questions appropriate for class discussion. These essays will be due in class the day of the discussion of the assigned readings; they are intended to help you to prepare for the discussion, not to repeat on paper what has already been said in class. At least ONE of these essays should be submitted before Fall Break.

A second type of writing assignment is a brief film comment and critique (approximately 3 to 4 pages) on ANY TWO of the films shown in class. The student(s) who prepared the written commentary on the assigned film will help to lead the class discussion on that film. These essays should analyze the film in its historical context, drawing on materials from the reading assignments as well. Comparisons or contrasts to other films previously shown in class, or otherwise familiar to the student, are also welcome. These essays will also be due in class the day of the discussion of the film, not after the fact.

A third type of written assignment is a longer film commentary, as part of the take-home final exam, based on an additional film of the student’s choice. A list of suggested films will be provided by the instructor early in the term. This essay, of approximately 5 to 7 pages, will expand on the format of the shorter film commentary by adding sources such as film reviews, interviews with the screen writer or director, and brief historical or analytical texts to show the intentions behind the making of the film and the ways it was received by the public in or outside of France. A brief statement of the project, with a short bibliography of at least three outside references not included in our class readings, will be due on Nov. 20 (via email, as no class will be held that day). The take-home final exam, which will include a cumulative essay question on class films and readings, will be due on the date set by the Registrar for our final exam (Dec. 18).

**Attendance** is expected at all classes. In the event of any missed class BEYOND ONE, regardless of the reason, the student will prepare a short written report on the readings or film assigned for that day. This report will not count toward the writing assignments otherwise required for the class.

**Grading:** The grading will be weighted approximately as follows: discussion, 20%; reading responses, 20%; short film critiques, 20%; take-home final exam (2 parts), 40%. Proper grammar and writing style will figure in the grading of all written work. Visit the Writing Center ([www.writingcenter.emory.edu](http://www.writingcenter.emory.edu)) for further assistance with writing as needed. Rules of proper quotation and citation will also be reviewed in class and enforced. *The Honor Code will apply.* See [http://catalog.college.emory.edu/academic/policies-regulations/honor-code.html](http://catalog.college.emory.edu/academic/policies-regulations/honor-code.html).

**Office Hours:** Tuesdays and Thursdays 3:00 – 4:30 p.m., or by appointment

Office: Bowden Hall, room 324
Phone: 404-727-4457    Email: kamdur@emory.edu