

**100.300 History of 20th Century France... since 1945**  
**Spring 2009**

**Professor Todd Shepard**

**Course Description**

This course is a historical exploration of events and developments in the French past since 1945. Over the course of the semester, we will study and discuss important moments, stories, groups and individuals from this period; we will also think about different approaches to interpreting the past and what it means to “do history” or think historically. We will pay significant attention how the French defined who they were over this period, as well as think about how outsiders thought about and responded to the French. French claims to embody “universal” ideals will also be a recurring theme.

**Readings:**

The following required books can be purchased at the Barnes & Noble Johns Hopkins Bookstore; however, I recommend that you look for used copies on-line. For all of these books, any edition is acceptable:

Robert Gildea, *France Since 1945* (2002)

Laurence Wylie, *Village in the Vaucluse: An Account of Life in a French Village* (2005)

Georges Perec, *Things/ A Man Asleep* (2003)

Henri Alleg, *The Question* (2006)

F. Perlman and R. Grégoire, *Worker student action committees* (2002)

Michel Houellebecq, *Elementary Particles* (2001)

Françoise Gaspard, *A Small City in France* (1995)

All asterisked (\*) readings are on electronic reserves through the library

**Course Schedule:**

Week 1: January 27: **Introduction**

Week 2: February 3: **The Vichy Syndrome**

Readings:

\*Program of the Conseil National de la Resistance, reprinted in Peter Novick, *The Resistance versus Vichy: The Purge of Collaborators in Liberated France*, 198-201

\*Jean-Paul Sartre, "The Republic of Silence" in *The Republic of Silence*, edited by JA Liebling (1947): 498-500.

\*Henry Rousso, *The Vichy Syndrome: History and Memory in France since 1944* (1991), pp. 15-59.  
Gildea, 1-14; 65-92 [56-78 ch. 3

Week 3: February 10: **The Parisian Intellectual Scene**

\* Herbert R. Lottman, *The Left Bank: Writers, Artists, and Politics from the Popular Front to the Cold War*, 231-260

\*Philippe Roger, *The American Enemy: The History of French Anti-Americanism* (2006), 430-443

\*Michael S. Christofferson, *French Intellectuals Against the Left* (2004), 27-37

\*Simone de Beauvoir, from the *The Second Sex* (1949) in *Feminism in Our Time*, Miriam Schneier, ed. (1994), pp. 3-20.

Gildea, 178-204 ch. 6

Week 4: February 17: **From Rural to Urban**

Wylie (all)

\*Michael Bess, *The Light-Green Society: Ecology and Technological Modernity in France, 1960-2000* (2003), 11-28

Gildea, 93-131 (begin)

Week 5: February 24: **Modernization**

\*Michael Bess, *The Light-Green Society*, 38-56

\*Gabrielle Hecht, "Peasants, Engineers, and Atomic Cathedrals: Narrating Modernization in Postwar France," *French Historical Studies* 20, 3 (1997): 381-418.

\*Roland Barthes, *Mythologies* (1972), 36-38; 58-61; 88-90

Week 6: March 3: **Consumerism**

\*Kristin Ross, *Fast cars, clean bodies : decolonization and the reordering of French culture* (1995), 1-14; 71-122

Georges Perec, *Things/A Man Asleep* trans. David Bellos (2003).

\*Pierre Bourdieu, *Distinction A Social Critique of the Judgment of Taste* (1984), 11-18

Gildea, 93-131 (finish)

Week 7: March 10: **The Algerian War**

\*Mouloud Feraoun, *Journal 1955-1962: Reflections on the French-Algerian War* (2000), ix-xiii, xl-xlv, 84-87, 152-53, 248-52, 294-98, 309-15.

\*Michel Winock, "De Gaulle and the Algerian Crisis, 1958-1962," in *De Gaulle and Twentieth-Century France*, ed. Hugh Gough and John Horne (1994), pp. 71-82.

Henri Alleg, *The Question*

\*Joshua Cole, "Intimate Acts and Unspeakable Relations: Remembering Torture and the War for Algerian Independence," in Alec G. Hargreaves, ed., *Memory, Empire and Postcolonialism: Legacies of French Colonialism*, (2005)

Gildea, 14-64

March 16-22 SPRING BREAK

Week 8: March 24: **May '68**

\*Daniel Cohn-Bendit and Gabriel Cohn-Bendit, *Obsolete Communism : the left-wing alternative* (1968), 23-64

Michael Seidman, *The imaginary revolution : Parisian students and workers in 1968* (2004), 17-52

Week 9: March 31: **After '68 (Left)**

*Worker student action committees* (1969)

"Faggots and the Revolution" (1971)

April 7 NO CLASS

Week 10: April 14: **After '68 (Right)**

Houellebeq

\*Luc Ferry and Alain Renault *French Philosophy of the Sixties: An Essay on Antihumanism* (1990), xi-xxix

### Week 11: April 21: **The Immigration Question**

Gaspard

\*Abdelmalek Sayad, "The Three Ages of Emigration," in Sayad, *The Suffering of the Immigrant*, trans. David Macey (Cambridge: Polity Press, 2004), pp. 28-62.  
Gildea, 132-178

### Week 12: April 28: **France in the World**

Joan Gross, "Arab Noise and Ramadan Nights: Rai, Rap, and Franco-Maghrebi Identity," in *The Anthropology of Globalization: A Reader*, Jonathan Xavier Inda and Renato Rosaldo, eds. (2001)

\*Joan Scott, "Symptomatic Politics: The Banning of Islamic Head Scarves in French Public Schools," *French Politics, Culture & Society* 23: 3 (Winter2005), 106-127,

\*Tony Judt, "The Past is Another Country: Myth and Memory in Postwar Europe," in *The Politics of Retribution in Europe: World War II and Its Aftermath*, István Deák, Jan Tomasz Gross, Tony Judt, eds., 293-323

### **Further Information**

Class Meets T 1:30pm - 3:50pm in Maryland 309

**Contact information for Dr. Shepard:** Office hours are T, 11am-12:00 pm, or by appointment, in Suite 1401 Office B, Dell House, 2850 N. George St.; can be reached at (410)516-8512, or [tshep75@jhu.edu](mailto:tshep75@jhu.edu) (FYI: I do not guarantee that emails will receive quick responses and I rarely check my phone messages between Wednesday and Monday mornings.)

### **Course Policies**

You are expected to attend class regularly, to do all required reading, and to be prepared to participate very actively in class discussion. It is expected that you will ask questions when you do not understand or agree with what is being said in class or is in the reading. It is required that you show respect for the questions, viewpoints, and opinions that your fellow students offer in class, although it is in no way expected that you will necessarily agree with them, or with the instructor.

### **Academic and Personal Integrity and Honesty**

The strength of the university depends on academic and personal integrity. In this course, you must be honest and truthful. Ethical violations include plagiarism, reuse of assignments, improper use of the Internet and electronic devices, unauthorized collaboration, alteration of graded assignments, forgery and falsification, lying, facilitating academic dishonesty, and unfair competition.

Report any violations you witness to the instructor. You may consult the associate dean of students and/or the chairman of the Ethics Board beforehand. See the guide on "Academic Ethics for Undergraduates" and the Ethics Board web site (<http://ethics.jhu.edu>) for more information.

*Plagiarism:* Violations of the following principles in students' completed work constitutes plagiarism, which is normally considered a major offense.

1. All written work submitted for credit is accepted as your own work. It may not have been composed, wholly or partially, by another person.
2. I encourage you to incorporate ideas from books and essays in your work as starting points, governing issues, illustrations, and the like, but in each case the source must be cited.
3. The wording of written work is taken as your own. Scholarly work, almost by definition, will include other writers' phrases, sentences, or paragraphs. All of these—even if its only a key word or several words—must be presented as quotations and with the source acknowledged. Thus you may not submit work that has been copied, wholly or partially, from a book, article, essay, newspaper, another student's paper or notebook, internet site, or any other written or printed media source **unless** you use *proper citation*.
4. The ideas, arguments, and conclusions of written work are accepted as originating with you, the writer. Written work that paraphrases any written or printed media material without explicit acknowledgement (N.B.: even if the source is cited in a footnote) may not be submitted for credit.
5. Remember that any on-line materials you use to gather information for a paper are also governed by rules about plagiarism, so you need to learn to cite electronic sources as well as printed and other sources.
5. You may correct and revise your writing with the aid of reference books and other sources. You may also discuss your writing with peer writing groups, peer tutors, other professors, or other people more generally. However, you may not submit writing that has been revised substantially by another.

**Controversial Subject Matter:** Be aware that several of the **required** readings deal with religious and sexual themes in ways that some may find controversial or even offensive. If you are unwilling to risk this, do not take the class.

**Course Grade** consists of the following components, weighted roughly\* as follows:

*I/Presentation:* See Explanatory Hand-Out: **20%** (includes Written Presentation)

*II/Writing Assignments:*

A. Five Short Essays

**1/Written Class Presentation**

**2/Two (2) Reaction Papers 15%**

**3/Two (2) Expository Analysis Papers 25%**

B. Term Paper (We will go over this assignment in class during Week 2):

**1/Bibliographic Essay 10%**

**2/Term Paper 30%**

You are **encouraged** to submit revised versions of the short essays (with potential grade revision), no later than one week after the original is handed back. There will be no quizzes or exams.

If you miss more than two classes, you will need to withdraw.

*N.B.: I will determine your final grade. While I will rely heavily on the numerical grades you have received, the final grade will not be solely a question of mathematics: my assessment of your overall performance will affect it.*