

University of Auckland
History, School of Humanities
2018

History 224 / Old Regime and Revolution in France

Course Syllabus



The Republican oath, signed in blood (c. 1792-94, J.-B. Lesueur)
Source: Musée Carnavelet, Paris

Contact Information

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Lecture and Tutorial Times

Each week, Hist 224 students are expected to attend one 2-hour lecture and one 50-minute tutorial. Times and locations are subject to change and should be confirmed via SSO. They are currently:

Lecture: Tues 2-4pm (Sci Maths & Physics, Room 102)

Tutorials: Th 12-1pm 104-155 (Old Choral Hall, Room 155)
 Th 1-2pm 206-217 (Arts 1, Room 217)
 Fri 4-5pm 114-G17 (Commerce A, Room G17)

Introduction and Objectives

More than two centuries after the collapse and destruction of what revolutionaries called the ‘Old Regime’, the French Revolution continues to be recognised as one of the founding events of modern history. Yet it remains a deeply enigmatic and controversial event. Revolutionaries seemingly invented (or re-invented) political liberty and civic equality, democratic suffrage and human rights; but they also invented (or re-invented) gender discrimination and political terror, ideological war and modern dictatorship. Given this rich blend of tragedy and farce, it is no surprise that the Revolution continues to feature in our discussions of politics, society, and culture as well as our understanding of the ‘modern’ world.

This course offers an introduction to the French Revolution as both European crisis and world-historical event. A background in European or French history, while helpful, is not required. The weekly lectures offer basic historical orientation, while tutorial readings, discussions, and coursework go beyond the lectures to explore major problems of interpretation. Topics for the semester include the origins of the Revolution, the collapse of the ‘absolute’ monarchy, the radical experiment of mass democracy, the nature of revolutionary violence and war, and the legacies and disputed meanings left to us by revolutionaries and their opponents.

History 224 is taught in tandem with the Stage III version of this course (History 324), but it is different in both its reading load and its assessment schedule. History 224 students will nevertheless be introduced to some of the key historiographical challenges in the field—the ‘social history of ideas’, public opinion, political culture, and gender politics, rights theory—and will learn how different methods and approaches have influenced our understanding of the French Revolution.

The key learning objectives for History 224 are:

- to provide a basic introduction to major issues in French history c. 1750-1815
- to provide an introduction to different kinds of historical interpretation in the scholarship on the 'Old Regime' and the Revolution
- to help students improve the oral and written expression of their historical work

Information Literacy

In accordance with the University of Auckland's 'Information Literacy' policy, the workload in History 224 is designed to enhance your ability to assimilate, assess, and present information and to construct independent arguments. History 224 seeks to improve students' information literacy by:

- introducing you to the range of resources available in a major research library and familiarising you with the use of online databases as well as printed sources
- enhancing your note-taking and research skills in diverse settings (lectures, class discussions, assigned readings)
- setting diverse assignments to enable your exploration and evaluation of primary as well as secondary materials

Academic Expectations

a. Policy on late work

In fairness to students who meet course deadlines, all unexcused late submissions will be penalised. Extensions for medical, religious, or compassionate reasons are willingly granted, but require *advance approval* from the tutor or lecturer. Please note that the tutor should always be your first point of contact for any issues concerning essay submission.

b. Tutorial Attendance

In History 224, **tutorial participation is a course requirement** even though it does not carry weighting as coursework. Tutorial participation is a crucial opportunity to discuss issues raised by lectures and readings, and a key part of your preparation for Canvas Tests, essay writing, and the Exam. In other words, tutorials are an absolutely central component of the learning experience in this course. We expect regular attendance and enthusiastic participation.

Please note that tutorials with reading assignments begin in Week 2 of the semester. Your tutor will take attendance at the beginning of each tutorial, so if by some misfortune you arrive late, please ensure that you have been marked as present before leaving the tutorial. Except in case of illness or other excusable absence, **we expect you to attend at least 7 tutorials.** Failure to reach this minimum level of attendance may adversely affect your course grade.

c. Academic responsibility

Plagiarism—appropriating, as one's own, the ideas or words of another—is an extremely serious breach of trust, which will be dealt with according to University regulations. The University's official **Plagiarism Warning Notice** reads:

The University of Auckland will not tolerate cheating, or assisting others to cheat, and views cheating in coursework and examinations as a serious academic offence. The work that a student submits for grading must be the student's own work, reflecting his or her learning. Where work from other sources is used, it must be properly acknowledged and referenced. This requirement also applies to sources on the world-wide web.

You can find further information, including links to the University's 'Guidelines: Conduct of Coursework' and the student guide to academic honesty, at:
<http://www.auckland.ac.nz/ua/home/about/teaching-learning/academic-integrity>
History 224 enforces the policy of computerised review for student submissions.

Coursework Requirements and Assessment

a. Marks distribution and due dates

Evaluation is based upon four (4) online tests, one coursework Essay, and a two-hour Exam.

Grades (as percentage of total mark in course) are distributed as follows:

- **20%** - Canvas Tests (4 Tests each 5% of final mark, 20 questions per test)
- **40%** - Essay (2,000 words) due **4 pm, Friday, 4 May**
- **40%** - 2-hour, essay-type Exam held during Examination Period

Please hand in essays at the Arts Assignment Centre (Level 4, Social Sciences Building) to ensure a stamp with time and date of receipt. **Do not** hand them or email them directly to the tutor or lecturer. Please attach to your essay a signed cover sheet, which you can generate from Canvas (please note that cover sheets are linked to your student ID). Instructions for generating cover sheets will be provided in class. You must also upload an electronic version of your essay to Turn-it-in (which can be done through a Canvas link specific to this course).

Information on grading standards, essays, and referencing can be found in the 'History Coursework Guide' that is available on the History Website (under the 'Disciplinary Area Forms' section):

<http://www.arts.auckland.ac.nz/en/about/schools-in-the-faculty-of-arts/school-of-humanities/forms-and-guides-for-students.html>

For information on the Arts Assignment Centre:

<http://www.arts.auckland.ac.nz/en/for/student-space/arts-assignment-centre.html>

b. Canvas Tests (self-administered, online)

The coursework requirement for History 224 includes four online tests, which are accessible through Canvas (<http://www.canvas.auckland.ac.nz>). Access to Canvas requires use of your UPI and password—please ensure that you know how to do this in ample time before the test periods. There is an introduction to Canvas located in the 'Course Resources' section of this Guide, and the 'Help' section at the Canvas homepage is invaluable if you're a first-time user.

Each Canvas test will be online for at least one week as follows:

- Test 1 (covers weeks 1-3), available beginning 16 March
- Test 2 (covers weeks 4-6), available beginning 20 April
- Test 3 (covers weeks 7-9), available beginning 11 May
- Test 4 (covers weeks 9-12), available beginning 29 May

You may choose to sit a Canvas test at any point during its online availability. If you are using an off-campus computer, ensure that you have a reliable internet connection.

Each test consists of **20 multiple-choice questions with a time limit of 30 minutes**. Questions are assigned quasi-randomly from a pool, which gives each week of the course approximately equal weighting. No two students will receive exactly the same mixture of questions, but each test will include some easy questions (designed to reward those who have attended lecture and tutorial), some moderately difficult questions, and no more than 2-3 questions that rate as very difficult. You should prepare for multiple-choice questions dealing with the following:

1. Excerpts from the tutorial readings, the author, title, or meaning of which you will be asked to identify from a list of choices.
2. Images shown in lecture or tutorial, whose significance, meaning, or origin you may be asked to identify.
3. Statements from which you will be asked to differentiate true, false, or most plausible propositions. These may involve issues raised in either lectures or tutorials.
4. Statements that will test your comprehension and understanding of specific tutorial readings or specific issues covered in lecture and/or tutorial. This may include the films shown in class.

Please note that there will always be a small number of questions explicitly based on attendance at lecture or tutorial, meaning that you will not be able to answer them solely from lecture slides downloaded from Canvas. This is intentional and is designed to provide an advantage to students who attend class.

In case of problems: if your Canvas test session is disconnected for any reason, don't panic. Simply let the lecturer or tutor know at the earliest opportunity and we will arrange another online attempt for you.

Students who have computer difficulties: If you have extreme difficulty using or accessing a computer, we are happy to offer you the alternative of sitting printed versions of any or all of the tests. Please contact the lecturer in advance if you wish to schedule History 224 Canvas tests on paper rather than online.

c. Essay

Students in History 224 are required to submit one 2,000 word essay that is assessed for 40% of the total course grade. The assignment description can be found on pages 11-14 of this syllabus.

d. Exam

Students in History 224 must sit a two-hour, essay-type Exam during the official University Examination period. The Exam is closed book, which means that notes or study materials are **not** permitted in the Examination room. The Exam format asks you to respond to one essay question that covers the entire semester, and one essay question that covers material from the second half of the course. Since the first half of the course is covered by the coursework Essay, there is no separate Exam question on that material, but it will be relevant in responding to the Exam essay covering the entire semester.

The final week of tutorials will include review sessions for the Exam, including study tips and mock Exam questions. But the best way to prepare yourself for the Exam during the semester is to attend lectures and tutorials, keep up with the course reading, and complete all Canvas Tests on schedule.

Previous years' Exams in History 224 can be accessed via the Library Search (click the 'Readings & Exams' tab and search by course code). Please note that the archive only extends back to 2007, when the course was first offered. There may be

significant changes in the wording or emphasis of questions from year to year, so Exams from previous courses should be used only for purposes of preparation.

Course Resources and Canvas

a. Tutorial Readings and Textbook

In addition to the separate course handbook, which contains all required tutorial readings, History 224 also has a recommended (but not required) textbook:

- Jeremy D. Popkin, *A Short History of the French Revolution*, 6th edition, Routledge, 2014. ISBN-13: 978-0205968459 [but any edition is acceptable]

This text is available in Short Loan and may also be available for purchase at the University Bookstore. You are **not** required to purchase the text or even to read it; however, it is likely the best short treatment for those who wish more detailed chronological coverage of the course themes. Any of the earlier editions of this textbook are also acceptable in case you would prefer to purchase it second-hand.

b. Canvas access to course materials: Everything distributed, shown, or discussed in lecture—syllabus, lecture outlines, PowerPoint presentations, and miscellaneous handouts—will be made available on Canvas. There are some restrictions, however. *Full lecture notes are **not** posted to Canvas; this is intentional and is meant as an incentive to regular lecture attendance. Similarly, certain materials that are exclusive to tutorials will not be posted to Canvas; to secure those handouts you must attend tutorials, or (in case of justified absence) make arrangements to pick up the handouts from the instructor.* To access materials on Canvas, visit <http://www.canvas.auckland.ac.nz> and login with your UPI and password (the ‘Help’ section at the above address will assist if you’re unfamiliar with Canvas). If you miss class, it becomes your responsibility to understand what has been covered in your absence. Canvas is designed to help by making access to lost or misplaced material easier, but you should also make arrangements with friends to ‘cover’ for one another in case of missed classes.

c. Canvas discussion board: History 224 may be initially confusing to students without a background in European history, and the class readings may thus be quite challenging in the opening weeks of the course. To help create intellectual community within the class, we may create a loosely-moderated course discussion board hosted on Canvas if students request one. If we create a class discussion board, all postings should conform to the University’s code of academic conduct.

d. On-line journals and articles may be accessed via the Library website (<http://www.library.auckland.ac.nz/>). We encourage you to make use of these resources, many of which require NetAccount for access or downloading. Among the most useful databases are **JSTOR** (the Journal Storage Project), **Project Muse** (which contains current versions of journals such as *French Historical Studies*), **EBSCOhost**, and **ProQuest** (full-text journals in a variety of fields, including copies within 6 months of publication). These databases include an enormous variety of full-text journal articles in history and other disciplines, and JSTOR in particular is a powerful research tool because it permits full-text searches.

Please note that all of the required tutorial readings are available as a linked Talis reading list for History 224. In addition to tutorial readings, the required readings for each essay topic are all available electronically; a small number of scanned book chapters or hard-to-find articles have been made accessible as Talis links, but the majority of essay readings exist as articles in online journals or accessible via research databases without a direct Talis link. ***This omission is intentional: you must search for and find these readings for yourself in the relevant database or electronic journal!*** It is thus important that you learn to navigate these resources. In particular, if you are searching for a recent issue of a particular periodical (i.e. published within the last 12 months), you may find that it is embargoed from the above databases. In that case, you may access the relevant issue(s) by using LibrarySearch for the journal name (please note that not all articles can be found using author/title searches). The catalogue entry will link to the Library's e-Journal subscription, featuring recent issues of subscribed journals.

LibrarySearch supports several advanced features that are compatible with social networking and browser customisation, including:

- Syndication feeds (RSS)
- Widget for personal website or Facebook (<http://www.library.auckland.ac.nz/widget/>)
- Tagging ('history224' is the suggested tag)
- iPhone / iPod Touch / iPad apps (free, but iTunes account required). Search for the 'AucklandUni' app in the iTunes store

History (Societies, Prizes, Mentors)

a) History Society

The Society has been in existence since the 1950s and is open to all history students. During the course of the year the Society holds discussion evenings, film screenings and lunch-time get-togethers. For more information and to get involved, contact history.society.auckland@gmail.com

b) Histeria!

Some of the best student essays submitted in History courses during the previous year are published in a student-edited collection entitled *Histeria!* It is published online; current and previous years can be found here:

<http://www.arts.auckland.ac.nz/en/about/schools-in-the-faculty-of-arts/school-of-humanities/history/histeria.html>

By showcasing excellent work in History, this publication offers you opportunities to read examples of successful essays, to set a high standard for your own work, and to potentially publish your own essay in next year's edition.

c) History Prizes

Each year, student achievement in History courses is recognised with prizes ranging from the best student in History to accomplishments in specific fields of history, such as New Zealand, European, United States, or Asian history. For full information on prizes and awards see the History website.

d) Te Tumutumu Kōrero

Te Tumutumu Kōrero are Māori in the history committed to fostering and celebrating pathways, excellence and networks in Māori history. All new Māori students are more than welcome to come along and be a part of the Te Tumutumu Kōrero kaupapa. For more information, see the History website.

e) Tuakana Mentors

The Tuakana programme and History provide a mentoring service for Māori and Pacific Island students to help them achieve their full academic potential. Mentors are high achieving students who share their pathways to success to help you on the road to yours. Please feel free to email to make an appointment.

Email: tuakana.history@auckland.ac.nz



Lecture and Coursework Schedule

Week 1 (27 Feb)	Introduction to the Course: Myths of Revolution (In-class screening of <i>Ridicule</i>)
Part I: Revolutionary Origins	
Week 2 (6 March)	Eighteenth Century Society and Enlightenment (Optional reading: Popkin, <i>Short History</i> , Ch. 1)
Week 3 (13 March)	Politics of Public Opinion: An 'Information Society'? 16-23 March: Online Test 1
Week 4 (20 March)	Revolutionary Origins: Social or Political?
Week 5 (27 March)	From Crisis to Revolution: Inventing 1789 (Optional: Popkin, <i>Short History</i> , Ch. 2)
Easter and mid-semester break, 30 March-15 April	
Part II: The Revolutionary Process	
Week 6 (17 April)	Rural France and its Revolution(s) (Optional: Popkin, <i>Short History</i> , Ch. 3) 20-27 April: Online Test 2
Week 7 (24 April)	Cultural Revolution(s) (Optional: Popkin, <i>Short History</i> , Ch. 4)
Week 8 (1 May)	Gender Relations in Revolution 4 May: Essay due
Week 9 (8 May)	Regeneration and Terror: Two Sides of the Same Coin? (Optional: Popkin, <i>Short History</i> , Ch. 5) 11-18 May: Online Test 3
Part III: Revolutionary Legacies	
Week 10 (15 May)	The Revolution in the Colonies: Liberty and Slavery
Week 11 (22 May)	Napoleon's Revolution: End, or New Beginning? (Optional: Popkin, <i>Short History</i> , Chs. 6-8)
Week 12 (29 May)	Myths of Revolution: Is the French Revolution Over? (Optional: Popkin, <i>Short History</i> , Ch. 9) 29 May-8 June: Online Test 4
Exam held during University Examination Period	

Tutorial Schedule

Required tutorial readings are provided in the course packet. Since tutorials involve student discussion of the works listed, it is very important that you come to each week's tutorial having read the assigned item(s) *in advance*.

Week 1 (1-2 March)—Screening of *Ridicule*

- Reader's guide to *Ridicule* (directed by Patrice Leconte, 1996).
Note: The first half of the film Ridicule will be shown in lecture 1; the second half will be shown in optional tutorial screenings during Week 1. If you would like to watch with your classmates, please attend one of these optional screenings in your regular tutorial time and place. Otherwise, please make arrangements to watch the film on your own at the Audiovisual library.

Week 2 (8-9 March)—How Radical was the Enlightenment?

- Robert Darnton, 'The High Enlightenment and the Low-Life of Literature', from *The Literary Underground of the Old Regime*, Cambridge, MA, 1982, 1-40.
ISBN 0674536568

Week 3 (15-16 March)—How Important was 'Public Opinion'?

- Robert Darnton, 'An Early Information Society: News and the Media in Eighteenth-Century Paris', *American Historical Review* 105 (2000), pp. 1-35.

Week 4 (22-23 March)—Did the Revolution have 'Social Origins'?

- Colin Jones, 'The Great Chain of Buying: Medical Advertisement, the Bourgeois Public Sphere, and the Origins of the French Revolution,' *American Historical Review* 101 (1996): 13-40.

Week 5 (29 March)—Inventing Revolution: Why 1789?

There is no tutorial on Friday 30 May; students in that class will discuss this reading briefly in the Week 6 tutorial on 20 April.

- 'A Day in the French Revolution' in Merry Wiesner, Julius Ruff, and William Wheeler, eds., *Discovering the Western Past: A Look at the Evidence*, vol. 2, *Since 1500*, Boston, 2000, pp. 116-42.

Easter and mid-semester break, 30 March-15 April

Week 6 (19-20 April)—How Revolutionary was the Countryside?

- John Markoff, 'Violence, Emancipation, and Democracy: The Countryside in the French Revolution', *American Historical Review* 100 (1995), pp. 360-86.

Week 7 (26-27 April)—Was the French Revolution a Cultural Revolution?

- James Leith, 'Ephemera: Civic Education through Images', in Darnton and Roche, eds., *Revolution in Print: The Press in France, 1775-1800*, Berkeley, 1989, pp. 270-89.

Week 8 (3-4 May)—Gender Relations: Emancipation or Repression?

- Lynn Hunt, 'The Many Bodies of Marie-Antoinette: Political Pornography and the Problem of the Feminine in the French Revolution', in idem., ed. *Eroticism and the Body Politic*, Baltimore, 2001, pp.

Week 9 (10-11 May)—Why Terror?

- David Bell, 'The Exterminating Angels', in *The First Total War: Napoleon's Europe and the Birth of Warfare as We Know It*, Boston and New York, 2007, pp. 154-85.

Week 10 (17-18 May)—Slavery: did the Revolution free the Oppressed?

- Lynn Hunt and Jack Censer, 'The Revolution in the Colonies', in *Liberty, Equality, Fraternity: Exploring the French Revolution*, University Park, PA, 2001, pp. 116-38.

Week 11 (24-25 May)—Napoleon's Revolution

- David P. Jordan, 'Napoleon as Revolutionary', in Philip G. Dwyer and Alan Forrest, eds., *Napoleon and His Empire: Europe, 1804-1814*, New York, 2007, pp. 29-43.

Week 12 (31 May-1 June)—Film discussion and Exam Review

- Tutorials in Week 12 will be devoted to discussion of *Danton* (shown in lecture on 29 May) and Exam preparation.
 - *Optional reading*: Robert Darnton, 'Film: Danton and Double Entendre' from Darnton, *The Kiss of Lamourette: Reflections in Cultural History*, New York, 1990, pp. 37-52.



‘The Two are but One’: Caricature of the King and Queen (c. 1792)
(Source: Musée de la Révolution Française, Vizille)

Essay Topics

Essay (2,000 words), 40% of final grade, due 4 pm, Friday, 4 May

Choose one of the following four essay topics. Note that each topic requires you to use selected tutorial readings from weeks 1-6 as well as a brief selection of other readings or resources. Using the items listed under your topic, write a 2,000 word essay in response.

To ensure equal access by students, all required readings for essays are available in electronic format. In order to help improve your research skills, however, most of these readings are **not one-click accessible via Talis**. Instead, you will need to use the bibliographical information in each reading list to *find* the item, either via Library search or by consulting the host database [JSTOR, OUP Online, EBSCO, etc.] A small number of readings have been digitised and are clickable via Talis, while others may additionally be accessible in hardcopy formats, since several books from which readings have been excerpted are also on Short Loan for this course.

IMPORTANT NOTE: History 224 essays must be submitted in two formats:

1) hardcopy with signed cover sheet handed in at the Faculty of Arts Assignment Centre (Social Sciences Building Level 4). This is the copy that will be marked by your tutor.

2) computer file uploaded to Turn-it-in (via Canvas) within 72 hours of the hardcopy submission. Please note that the text of this electronic copy must be identical to the hardcopy submitted for marking.

Essay grades are withheld until Turnitin submission is confirmed

Helpful hints

Please keep in mind that each topic will have its own specific qualities. Your essay should reflect your own interpretation of the key issues raised in your reading.

- Your topic may require you to consider how and why historians have expressed conflicting viewpoints on a particular issue. On what have scholars agreed and disagreed? Why? You may find it helpful **to read the works in order of publication** (earliest first). This may provide you with insight on why historians' approaches have changed over time.
- Although there is no need to do so, you are welcome to conduct modest additional research beyond the items listed for each topic. However, keep in mind that additional research will not lead to a higher grade if it causes you to neglect the items listed as required.
- When tutorial weeks are listed as part of the required reading, it is within your discretion to decide which articles are relevant to your chosen topic. You should ensure that your choices are intellectually justifiable and clear to your reader. Take notes carefully and quote readings accurately and judiciously. Direct quotations must be appropriately acknowledged, but there is no need to footnote material drawn from lectures. All essays must conform to the History guidelines for footnotes and bibliography. Referencing conventions are explained (with examples) in the relevant sections of the History Coursework guide available at:

<http://www.arts.auckland.ac.nz/en/about/schools-in-the-faculty-of-arts/school-of-humanities/forms-and-guides-for-students.html>

Topic 1: The Royal Court in Cinema

Ridicule (dir. Patrice Leconte) and *Marie Antoinette* (dir. Sofia Coppola) are two recent portrayals of Court life in the late 18th century. Using your knowledge of these two films and the readings below, write an essay that assesses their respective strengths and weaknesses from the historian's point of view. Which is the better 'historical' film and why?

Required resources for this topic include all of the following:

- Tutorial readings for weeks 2-5
- *Ridicule* (shown in class) and *Marie Antoinette* (view it on your own)
- Robert Rosenstone, 'History in Images/History in Words: Reflections on the Possibility of Really Putting History onto Film', *American Historical Review* 93, 5, 1988, pp. 1173-85. [JSTOR]

AND at least four of the items listed below:

- Vivian R. Gruder, 'The Question of Marie-Antoinette: The Queen and Public Opinion before the Revolution' *French History* 16, 3, 2002, pp. 269-98. [OUP online]
- Sarah Maza, 'The Diamond Necklace Affair Revisited (1785-1786): The Case of the Missing Queen', in Dena Goodman, ed., *Marie-Antoinette: Writings on the Body of a Queen*, London, 2003, pp. 73-98. [Talis]
- Jeremy Popkin, 'Pamphlet Journalism at the End of the Old Regime', *Eighteenth-Century Studies* 22, 3, 1989, pp. 351-67. [JSTOR]
- Chantal Thomas, 'Queen of Fashion', in *The Wicked Queen: The Origins of the Myth of Marie-Antoinette*, New York, 1999, pp. 81-103. [Talis]
- Caroline Weber, 'The Pouf Ascendant' in *Queen of Fashion: What Marie Antoinette Wore to the Revolution*, New York, 2006, pp. 94-130. [Talis]
- Daniel Wick, 'The Court Nobility and the French Revolution: The Example of the Society of Thirty', *Eighteenth-Century Studies* 13, 3, 1980, pp. 263-84. [JSTOR]

Topic 2: The Problem with Being King...

Consider Louis XVI's predicament at the end of 1789. Based on the tumultuous political events and social changes of the preceding year(s) and the monarchy's reactions, to what extent should the King and his government be blamed for the outbreak of revolution? Was radical change inevitable in 1789?

Unlike the real Louis XVI, you are familiar with all of the following:

- Tutorial readings for weeks 2-6
- James Johnson, 'Musical Experience and the Formation of a French Musical Public.' *Journal of Modern History* 64, 2, 1992, pp. 191-226. [JSTOR]

AND at least four of the items listed below:

- Keith Baker, 'French Political Thought at the Accession of Louis XVI', *Journal of Modern History*, 50, 2, 1978, pp. 279-303. [JSTOR]
- David Bien, 'Offices, Corps, and a System of State Credit: The Uses of Privilege Under the *Ancien Régime*', in Keith Baker, ed., *The Political Culture of the Old Regime*, Oxford, 1987, pp. 89-114. [Talis]
- Joel Félix, 'The Financial Origins of the French Revolution' in Peter Campbell,

- ed., *The Origins of the French Revolution*, New York, 2006, pp. 35-62 [Talis]
- Michael Kwass, 'A Kingdom of Taxpayers: State Formation, Privilege, and Political Culture in Eighteenth-Century France', *Journal of Modern History* 70, 2, 1998, pp. 295-339. [JSTOR]
 - Timothy Tackett, 'The Creation of the National Assembly', in *Becoming a Revolutionary: The Deputies of the French National Assembly and the Emergence of a Revolutionary Culture*, Princeton, 1996, pp. 119-48. [JSTOR]
 - Daniel Wick, 'The Court Nobility and the French Revolution: The Example of the Society of Thirty', *Eighteenth-Century Studies*, 13, 3, 1980, pp. 263-84. [JSTOR]

Topic 3: What Kind of Revolution was the French Revolution?

To what extent do you agree or disagree with George V. Taylor's claim—and please be sure to put it in its proper context—that in its origins the French Revolution was 'essentially a political revolution with social consequences and not a social revolution with political consequences'?

Required resources for this topic:

- Tutorial readings for weeks 2-6
- George V. Taylor, 'Non-Capitalist Wealth and the Origins of the French Revolution', *American Historical Review* 72, 2, 1967, pp. 469-96. [JSTOR]

AND at least four of the items listed below:

- Colin Jones, 'Bourgeois Revolution Revivified', in C. Lucas, ed., *Rewriting the French Revolution*, Oxford, 1989; reprinted in Peter Jones, ed., *The French Revolution in Social and Political Perspective*, London, 1996, pp. 71-99. [Talis]
- Michael Kwass, 'A Kingdom of Taxpayers: State Formation, Privilege, and Political Culture in Eighteenth-Century France', *Journal of Modern History* 70, 2, 1998, pp. 295-339. [JSTOR]
- Colin Lucas, 'Nobles, Bourgeois, and the Origins of the French Revolution', *Past and Present*, 60, 1973, pp. 84-126. [JSTOR]
- Sarah Maza, 'Luxury, Morality, and Social Change: Why There Was No Middle-Class Consciousness in Prerevolutionary France', *Journal Of Modern History* 69, 2, 1997, pp. 199-229. [JSTOR]
- Jay M. Smith, 'Social Categories, the Language of Patriotism, and the Origins of the French Revolution: The Debate over *noblesse commerçante*', *Journal of Modern History* 72, 2, 2000, pp. 339-74. [JSTOR]
- Timothy Tackett, 'Nobles and Third Estate in the Revolutionary Dynamic of the National Assembly, 1789-1790', *American Historical Review*, 94, 2, 1989, pp. 271-301. [JSTOR]

Topic 4: Ordinary Life in the 18th Century

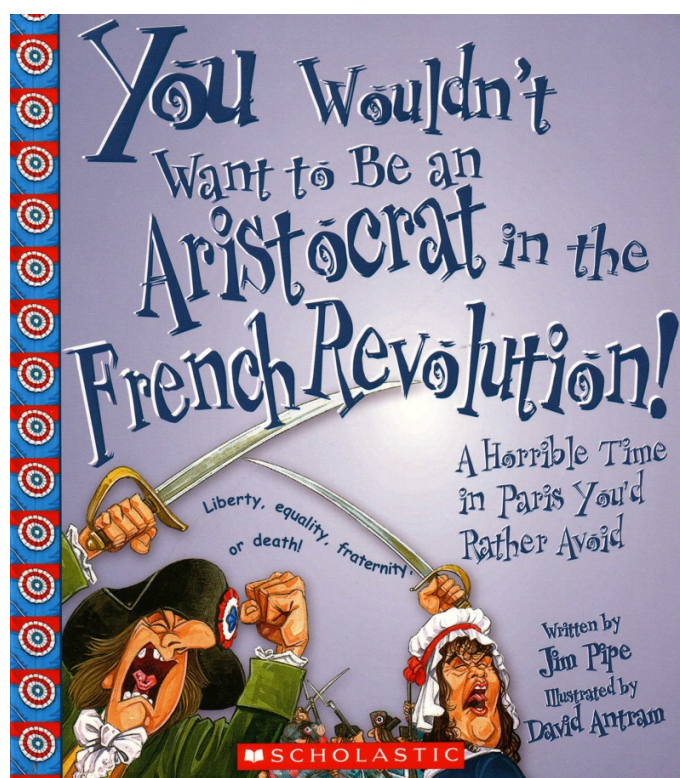
Imagine that you are a 50-year old man or woman in rural France in the summer of 1789. Write an essay in which you describe your conditions of life, your accumulated experiences, and your aspirations or grievances. If you are moved to action in 1789, what will you do—and why?

Required resources for this topic:

- Tutorial readings for weeks 4-6; also *Ridicule*
- Cynthia Bouton, 'Gendered Behavior in Subsistence Riots: The French Flour War of 1775', *Journal of Social History*, 23, 4, 1990, pp. 735-54. [JSTOR]

AND at least four of the items listed below:

- Peter Jones, 'The Peasantry of France on the Eve of the French Revolution', *History of European Ideas* 12, 3 1990, pp. 335-50. [ScienceDirect]
- Peter Jones, 'Georges Lefebvre and the Peasant Revolution: 50 Years On', in *French Historical Studies* 16, 3, 1990, pp. 645-63. [JSTOR]
- Georges Lefebvre, *The Coming of the French Revolution*, Princeton, 1947, pp. 131-51. [Talis]
- John Markoff, 'Peasants Protest: The Claims of Lord, Church, and State in the cahiers de doléances of 1789', *Comparative Studies in Society and History*, 32, 3, 1990, pp. 413-54. [JSTOR]
- Peter McPhee, "'The Misguided Greed of Peasants'? Popular Attitudes to the Environment in the Revolution of 1789' *French Historical Studies* 24, 2, 2001, pp. 247-69. [JSTOR or Project Muse]
- Hilton Root, 'Challenging the Seigneurie: Community and Contention on the Eve of the French Revolution', *Journal of Modern History*, 57, 4, 1985, pp. 652-81. [JSTOR]



Supplemental Reading

Students may find the texts listed below to be a helpful supplement to lectures and tutorials, as well as a useful set of resources for Exam preparation. Works marked with * are available on Short Loan.

A. Surveys of Eighteenth-Century France

- *Jones, Colin. *The Great Nation: France from Louis XV to Napoleon*. London, 2002. [best single-volume history, but very detailed]
- *Outram, Dorinda. *The Enlightenment*, Cambridge, 1995; 2nd ed. 2006.

B. Surveys of the French Revolutionary Era

- Andress, David. *1789: The Threshold of the Modern Age*. New York, 2009.
- *Blanning, T. C. W. *The French Revolution: Class War or Culture Clash?*, New York, 1998. Previous editions of this work have a different title. [Key Text]
- Censer, Jack and Lynn Hunt, eds. *Liberty, Equality, Fraternity: Exploring the French Revolution*, Penn State, 2001. [CD-ROM and book]
- *Doyle, William. *Oxford History of the French Revolution*, Oxford, 1990. [Key Text]

C. Historiography of the Revolution (essay collections)

- *Blanning, T. C. W. *The rise and fall of the French Revolution*, Chicago, 1996.
- Cox, Marvin. *The place of the French Revolution in history*, Boston, 1998.
- Johnson, Douglas. *French society and the Revolution*, Cambridge, 1976.
- *Jones, Peter. *The French Revolution in social and political perspective*, London, 1996. [Key Text]
- *Kates, Gary. *The French Revolution: recent debates and new controversies*, London, 1998.
- Peter McPhee, ed., *A Companion to the French Revolution*, London, 2012.

D. Important Collections of Translated Primary Sources

- Hardman, John. *The French Revolution: the fall of the ancien regime to the Thermidorian Reaction, 1785-1795*, London, 1998.
- Hunt, Lynn. *The French Revolution and human rights: a brief documentary history*, Boston, 1996.
- *Levy, Darline, Harriet Applewhite and Mary Johnson. *Women in Revolutionary Paris, 1789-1795*, Urbana, IL, 1979. [Excellent on female participation]
- *Mason, Laura and Tracey Rizzo. *The French Revolution: A Document Collection*, New York, 1999. [Best single collection of translated documents]
- *Stewart, John. *A documentary survey of the French Revolution*, New York, 1951.

E. Important Reference Works

- Emsley, Clive. *The Longman Companion to Napoleonic Europe*, London, 1993.
- *Furet, François and Mona Ozouf, eds. *A Critical Dictionary of the French Revolution*, Cambridge, Mass., 1989. [Key Text]
- *Jones, Colin. *The Longman Companion to the French Revolution*, London, 1988.
- Scott, Samuel and Barry Rothaus, eds. *Historical Dictionary of the French Revolution*, 2 vols., 1985.

Appendix: Learning Resources

a. Essay Marking Sheet (sample)

In order to demystify the assessment process, this is an example of the type of comment sheet that will be used when marking your essays. It's provided here for your reference (there's no need to copy or hand in this sheet). Please review the categories of assessment **before** submitting your essays. Note that structure, content, and style are evaluated across the entire essay; checkmarks will be placed in the corresponding boxes to provide diagnostic help for improvement. The comments on your essay are more important than the boxes ticked.

History 224 Essay

Student name:

[illegible]

b. Introduction to Canvas

What is Canvas?

Canvas is designed to support student learning within the university and from a distance. The benefits of using Canvas include:

- Your online course material/details are accessible from any computer, 24 hours a day.
- Enhanced communication through announcements and discussion groups
- Coursework Marks available online

Before you use Canvas:

Make sure that you know your Username (also known as UPI) before you log on to Canvas. New students will have received their details in the mail with their Enrolment letter. Otherwise you can obtain your Username/UPI by swiping your ID card at a printer or by seeking assistance at the Information Commons helpdesk (located at the Kate Edgar Information Commons, Level 2).

Logging on to Canvas:

1. Make sure you're using a modern browser like Firefox or Google Chrome and your web browser is up to date. Avoid using Internet Explorer where possible.
2. Go to <https://canvas.auckland.ac.nz>
3. In the *Username or Email* field, type in your username that you use in SSO (e.g., astu001).
4. In the *Password* field, type in your password, click on *Sign In*.

Note: To get/reset a password please visit the Information Commons Helpdesk located on the 2nd floor of the Kate Edger Information Commons building with your student ID card or you can choose *Password change* from the *Quick links* drop down box at the top right of most University website pages.

About the Dashboard:

The Canvas Dashboard is the first screen you see after logging into Canvas. It shows you your current enrolments and allows you to navigate to certain parts of a course, like Announcements, Assignments, Discussions, etc. You can return to the dashboard at any time by clicking the *Dashboard* icon in the blue left-hand panel of the screen (known as the Canvas Navigation). Even if you cannot see a course on Canvas that you are enrolled in on SSO you will still be able to access the information when the course convener publishes the course at the beginning of the semester.

Using the Calendar:

To use the Calendar, click on *Calendar* in the Canvas Navigation then select the view you prefer using the tabs that are situated just above the calendar (*Month*, *Week* or *Agenda*) in the right pane. You can add your own personal events to the calendar by clicking on the plus button (+) at top right of the Calendar screen. You will see your coursework/assignment due dates in the calendar automatically. You will not see lecture or tutorial times here, unless you or the course convener chooses to add them manually.


Reading Announcements:



Unread announcements will be displayed below each course on your Dashboard. The megaphone icon will show a number in a blue circle that displays any number of unread Announcements. If no announcements have been posted by the teaching staff at this time you will not see the megaphone icon below the course on the Dashboard. To read an Announcement, click the megaphone icon. This screen will order Announcements in the course newest to oldest. Click on the blue title of the relevant Announcement to see its contents.

Downloading Files from Canvas:

To view/download any files or course materials from Canvas:

1. Click on the Folder icon  below the relevant course on the Dashboard.
2. Hover your mouse cursor over the relevant file so that the row turns blue; a cog/gear icon appears to the right of the file.
3. Click the cog/gear icon and choose Download.
4. At this point, most browsers will prompt you to choose where on your PC you would like to save the file. If no prompt appears the file will save to your *Downloads* folder.

If you cannot see the Folder icon below a relevant course:

1. Enter into your course by clicking the coloured square that represents your course.
2. If there are instructions on the course homepage for accessing resources, follow them, otherwise continue to point 3 below.
3. Check the left hand menu on white (not the Canvas Navigation on blue) for *Modules*.
4. Browse the Modules (resources sorted by category, e.g., week) for the relevant files.
5. Click on any file name to open or download the file.

Printing Files from Canvas:

After following the instructions above to download, open the file on your PC and choose File → Print.

Check your Assessment Results:

To check your results select the course from the Dashboard by clicking on the coloured panel. In the course menu on the left hand side click on to *Grades*. A summary page of the assessment in the course, sorted by group, will appear. You will also see any recently released grades in a panel on your dashboard labelled *Recent Feedback*.

Note: You may not be able check your final grades using Canvas – your final grades will be made available in SSO.

Using Discussion Boards:

To enter the discussion forum for a course:

1. From the Dashboard, click the coloured panel that represents the relevant course.
2. Click on the Discussions option in the left-hand menu.
3. To create a message or topic, click on the blue + *Discussion* button in the top right.

4. To reply to a message or topic click on the message title and click on *Write a Reply* at the bottom of the screen.
5. Type the message you wish to share with the class in the box provided and click *Post reply* in the bottom right of the text box.
6. Messages can still be edited after they have been posted.

Changing Your Preferences:

Your Canvas account is connected to your UPI email (e.g., astu001@aucklanduni.ac.nz). You cannot send your Canvas notices to another email from within Canvas. This can be achieved by using a forwarder on your email itself. To adjust the email notices you receive from Canvas, click on the *Account* option in the blue Canvas Navigation. From the menu that appears choose *Notifications*. Each event in Canvas that may trigger an email notification is listed in a separate row, grouped by kind. In the right-hand column you can see the regularity with which the notices will be sent. There are four options: ASAP, Daily, Weekly, Never. Always ensure Announcements is set to ASAP; without this set to ASAP you may miss important information affecting your success in the course. To change a notification's regularity, hover your mouse cursor over the grey column labelled *Email address*. The four options will appear indicated by a relevant icon. Click the option you desire. Repeat this process for all other notifications.

Logging Out of Canvas:

Click on the *Account* icon in the Canvas. Then click *Log Out*.

Where to get Help with Canvas:

Your first port of call should be the Canvas Guides. Click the *Help* icon in the Canvas Navigation. In the pop up box click *Search The Canvas Guides*. Use the search box to find answers to common questions. From the same pop up menu you can also access support provided by Instructure, the makers of Canvas. You can email, instant message or call them for help.