University of Auckland
History, School of Humanities
2018

History 324 / Old Regime and Revolution in France

Syllabus and Essay List

Cholat, *The Taking of the Bastille, July 14, 1789.* Eighteenth century. Musée Carnavalet, Paris.

Contact Information

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Lecture and Seminar Times

Each week, Hist 324 students are expected to attend one 2-hour lecture and one 50-minute seminar. Times and locations are subject to change and should be confirmed via SSO prior to the first class meeting.

Syllabus Contents

Introduction and Objectives

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 seminar 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 global contexts of slavery and emancipation, and the Revolution's modern legacies and disputed meanings. The course will explore various approaches—the 'social history of ideas', gender analysis, political culture, public opinion, universal rights theory—that have influenced the historiography of the French Revolution and are relevant to other fields of history.

Hist 324 shares lecture time with the Stage II version of this course (Hist 224), but the assessment schedule, reading load, and participation expectations for Hist 324 are considerably more rigorous. This is because Stage III courses are designed to provide an in-depth exposure to current historiographical and research issues. Accordingly, the specific aims of Hist 324 include the following:

- to familiarise students with key issues in French history c. 1750-1815
- to provide students with advanced exposure to current historiographical debates concerning the origins, course, and consequences of the French Revolution
- to expose students to a selected range of primary source material in translation
- to assist students in advancing coherent, reasoned arguments—both oral and written—concerning historical issues and problems of interpretation

Information Literacy

In accordance with the University of Auckland's 'Information Literacy' policy, the workload in History 324 is designed to build your ability to assimilate, assess, and present information at an advanced level. History 324 seeks to improve students' information literacy by:

- encouraging independent work in our research library
- cultivating broad bibliographical and investigatory skills, including the advanced use of online databases and resources
- enhancing note-taking and research skills in diverse settings (lectures, class discussions, assigned readings, independent research)
- setting diverse coursework assignments, which are designed to heighten a battery of interpretive, analytic, and synthetic skills.

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 instructor.

b. Seminar Attendance

Seminars are a critical part of this paper. Energetic and timely participation is expected. Please inform the instructor in advance if you cannot attend a meeting and why. Seminar absence for other than medical or compassionate reasons will not be tolerated; *more than three unexcused seminar absences will severely affect your participation 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 as follows:

> 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/uoa/home/about/teaching-learning/academic-integrity
History 324 enforces the policy of computerised review for student submissions, and all essays will be reviewed using mechanisms provided by Turnitin. Submission of essays to Turnitin is done through Canvas (see the syllabus appendix for instructions if you have never used Canvas before). Turnitin procedures may also be explained in class as needed. **NB. Turnitin submission is mandatory: if your coursework essays are not submitted you will not receive a grade in the course.**

Coursework Requirements and Assessment

a. Coursework

There is no final exam in this course. Evaluation is based entirely upon coursework, which consists of class participation, Online Tests, and two essays. Please hand in your essays at the Arts Assignment Centre (Level 3, Arts 1) to ensure a stamp with time and date of receipt. **Do not** hand them or email them directly to the instructor. Attach to your essay a signed cover sheet (instructions on how to generate your cover sheet within Canvas will be provided in class). Please note that we are not permitted to mark essays that are submitted without a cover sheet and signed plagiarism declaration.

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

- **10%** = Seminar Participation
- **15%** = Online Tests (3 Tests @ 5% each, 20 questions per test)
- **25%** = Primary Source Essay (1,500 words) **or** Film Review Essay (1,500 words), due **4 pm, Friday, 27 April**
- **50%** = Final Essay (3,000 words), due **4 pm, Friday, 8 June**

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. Seminar Participation

Seminars consist of student-led discussion rather than presentation of formal essays, which are stressful to presenters and unbearable to audiences. From Seminar 3 onwards, class discussion will be led by students working in small groups (2-3 students per week, depending on enrolment). Students in charge of presenting during a given week should consider themselves to be the local **'experts'**. Experts should take as their main goal the facilitation of discussion; this means that presenters should ***not*** reiterate or summarise the content of the seminar readings in detail, but should instead generate a series of discussion points and/or questions designed to elicit their classmates' reflections on the given reading. Because seminars are only 50 minutes long, they will need to be very intense and fast-paced to cover the assigned material. Experts should adhere to the following guidelines:

- **Each group (not each member of the group) must provide a handout to serve as discussion aid for classmates**. Handouts should not exceed one double-sided page in length (excluding any pictures or images), and they should be cleared in advance with the instructor. Because each group is limited to a single handout, it is imperative that group members meet in advance and coordinate responsibility for the various seminar readings amongst themselves. *Group members should exchange contact information as necessary and/or make use of the Canvas discussion board for purposes of planning and arranging their presentations.*
- Experts have considerable discretion over what to provide in the weekly handout. Since the purpose is to assist classmates to understand the themes raised by the seminar readings, experts should generate approximately 4-6 questions designed to explore major issues (as the experts see them) raised by the seminar material.
- Experts are welcome to use tools or technological resources to stimulate discussion. Our seminar rooms are equipped with computing facilities, flatscreen monitors or projection screens, and the instructor is happy to assist in setup and operation. If using technological aids, please come to seminar a few minutes early so that you can prepare and visual aids without wasting valuable discussion time.
- Experts are responsible for the entire 50-minute seminar discussion. But in order to encourage equitable participation, experts should make sure that at least half the session is given over to dialogue with/among classmates. Experts who simply

read or narrate a presentation without soliciting feedback from the class will have their presentation terminated by the instructor in favour of class discussion.

Keep in mind that the point of the seminar experience is to exchange ideas through vigorous discussion. Within the constraints listed above, experts are free to run their class session in any manner they see fit—round-table discussions, group exercises, mock debates, questionnaires, games, etc.—provided that their choice generates discussion involving the entire class.

Seminar presentation signups will take place in Week 3 seminars, so please ensure that you attend class that week! *If you cannot attend, you should make alternative arrangements with the instructor to sign up for a timeslot.*

c. Online Tests (self-administered)

The coursework requirement for History 324 includes three online tests, which are accessible through Canvas. Access to the course Canvas site 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 test will be available online for at least one week as follows:

- Test 1 (covers weeks 1-4), available beginning 23 March
- Test 2 (covers weeks 5-8), available beginning 4 May
- Test 3 (covers weeks 9-12), available beginning 29 May [this test will be available for 2 weeks to minimise deadline pressure for the final essay]

You may choose to sit an online test at any point during its 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 seminar), 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 seminar readings, the author, title, or meaning of which you will be asked to identify from a list provided.
2. Images shown in lecture or seminar, whose significance, meaning, or origin you will 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 lectures or seminars.
4. Statements that will test your comprehension and understanding of specific seminar readings or specific issues covered in lecture and/or seminar.

In case of problems: if your online test session is disconnected for any reason, don't panic. Simply let one the instructor know at the earliest opportunity and we will arrange another online attempt for you. 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 instructor in advance if you wish to schedule History 324 tests on paper rather than online.

d. Essays

PLEASE NOTE: Coursework 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 instructor.

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!

Primary Source or Film Review essay (due 4 pm, Friday, 27 April)

Choose one of the following four topics and write an interpretive essay of 1,500 words in response. As much as possible, use what you have learned from seminar readings and discussions to provide a critical evaluation of your given source(s). You may wish to think about how to situate your source(s) in their 'historical context' by explaining how the sources reflect, react to, represent, or otherwise illuminate the period and events in question. You should also consider how and why these sources may pose problems of historical interpretation. Unless otherwise indicated by the question, you are encouraged to use readings from Week 1 (Introduction) to Week 7 (Culture) inclusive. This assignment is designed to hone your skills in using secondary works as a critical tool for primary source interpretation.

Topic 1: To what extent (and why) is *Ridicule* an historically successful depiction of 18th century France?

Please use course readings from weeks 1-5 (inclusive) rather than weeks 1-7 as resources for your film review. In addition, you **must** consult the following article [accessible via JSTOR]

- Robert Rosenstone, 'History in Images/History in Words: Reflections on the Possibility of Really Putting History onto Film' *American Historical Review* 93 (1988), pp. 1173-85.

<u>Topic 2:</u> What can the following image, song lyric, and poem tell us about 18th century France?

Mid-century song lyric from "Jadis c'était Versailles" ('It used to be Versailles…')

It used to be Versailles /
That set the standard of good taste; /
But today the rabble /
Is reigning, has the upper hand. /
If the court degrades itself, /
Why should we be surprised: /
Isn't it from the central food market /
That we get our fish [Poisson]?

Anonymous poem (late 18th century) imaginatively addressed to Louis XVI:

Louis, if you wish to see / Bastard, cuckold, and whore /
Look at your mirror, / The Queen and your son

<u>Topic 3:</u> These two engravings appeared in late 1788 and/or early 1789. How should historians interpret these engravings and what can they tell us about the origins of the French Revolution?

Engraving 1: The boulder has written upon it: '*taille, impôts, et corvée*' [head tax, general taxes and labour service]. The caption on the bottom says: 'In the past, the most useful were trampled underfoot'

Topic 3 (continued)

Engraving 2: The three figures are carrying a load which has 'National Debt' on top, supported by the '*impôt territorial'* (the new form of taxation on land proposed by reforming ministers in 1787). The bottom caption reads: 'The present time demands that each [person] support the great burden'.

<u>Topic 4.</u> The following excerpt is translated from the *Provence Courier*, a newspaper started in 1789 to convey information about the Estates-General to readers in the south of France. The author is the newspaper's founder, the comte de Mirabeau, a noble originally elected to represent the Third Estate, who went on to become a leading figure in the National Assembly and one of 1789's most famous revolutionaries. What can this source tell us about the French Revolution?

One is constantly amazed to find men who although they lack neither good nor worthy sentiments, yet cannot be inspired with a sincere love of liberty. Their conscience never fails to be troubled by the powers attributed to the people; the present saddens them, the future chills them with fear; obstacles multiply beneath their very eyes, but benefits they never see. It is better to find oneself among the declared enemies of the Revolution: they are less

discouraging than these prophets of doom.

It would seem that their scepticism about political freedom derives from a certain false association of ideas, facts wrongly observed and misinterpreted. In their mind they associate absolute government with tranquillity, peace and order; free government is associated, by contrast, with violence, disorder and turmoil: they are convinced that liberty is only maintained amidst storms, and that those who enjoy it walk on the edge of a volcano that threatens at any moment to erupt into violence.

From a distance, countries that are governed despotically present a calm enough surface; the sovereign speaks, he is obeyed. From this there follows an apparent order, an outward appearance of tranquillity that is at first sight deceptive. But this 'first sight' is what misleads a multitude of men. The revolutions in these countries are frequent, it is true, but sudden. The court is the centrepiece, and the people are rarely concerned; the next day, everything has returned to normal: this is another reason for superficial onlookers thinking that in these servile countries peace is a compensation for liberty.

But how deceptive appearances are! In a despotism, no one writes, there is little communication, and people are unwilling to associate with their neighbour: people are afraid to complain….

No one dares count the victims; but does that mean to say that there are none? Can one weigh those silent tears, this dumb grief, those overlooked disasters whose ravages are so much the more terrible because nothing stops them? Does anyone keep a check on the judicial assassinations, the secret acts of vengeance, of spoliation, clandestine murders, of the victims given up to the torments of the state prisons? Public peace seems to exist but it is an illusion: in countless places at any one time, thousands of isolated individuals experience, within their own homes, in their relations with men more powerful than they, everything that civil war has at its worst. Imagine all these unfortunate creatures, all these oppressed slaves; listen to their dull mutterings, to the great weight of their despair, the voice that they do not have, and then say, if you dare, that despotism is a state of peace!

The picture of free countries is very different. There are no shrouds of mystery to cover the iniquities of the administration; everything is known. There, for fear of seeming to be a lover of power, the individual tends to turn a sense of disappointment into a mark of honour. This discontent, which is not unhappiness, is one of the characteristics of liberty. The free man seeks a perfection that can never be attained; in the matter of government, he is a sybarite [lover of luxury] wounded by rose leaves. No one waits for actual evils to occur in order to complain of them, but seeks to prevent them. Every opinion is a matter for division, any man endowed with great ability becomes a power in his own right and forms a party; but they all restrain one another, they all bend before the law. By contrast with despotic states, where much evil prevails and little noise is made, in the free states there is a great deal of noise and an even greater good for, despite all these warring opinions, there is peace at the heart of the family; each member gathers the fruits of his industry, reaps where he has sown, enjoys himself without fear, gives himself freely to an exchange of confidences, and makes use, according to his abilities, of all the sources of public wealth, and willingly gives in to the sweetest instinct of nature, rejoicing at the hope of giving birth to future citizens.

It is often said: Such people are free, yet never peaceful. But do not judge from a distance; come closer and judge for yourself. You accuse liberty of an unrest whose principle is the very lack of liberty itself. . . . The reproach you make applies only to bad laws, to a defective constitution. Make liberty more pure, more strong, more general, and you will destroy the unwholesome seed of dissension and unrest. When the aristocrats in a republic complain about the disturbed spirit of the citizens, it is a case of the fever accusing the pulse of the speed and strength of its beating....

Le Courrier de Provence, No. LXXIV, 2-3 December 1789, pp.1-5.

Final Essay, 3,000 words (due 4 pm, Friday, 8 June)

The Final Essay in Hist 324 takes the form of an historiographical essay, which offers you the opportunity to explore more deeply the contours of a specific debate between historians. The starting point for any historiographical essay is the weekly seminar topics (note that they are already framed in the form of questions posed by historians). You may choose to write a final essay on any seminar topic that interests you, whether or not it was one that you signed up for as an expert.

Treat the seminar topic (or the seminar question) as a loose framework for your own exploration of the historiographical debate around a give problem. Depending on what you read during your research, you may alter, adjust, or otherwise reframe the key issues or debates on which your essay will focus.

Suggestions for writing an historiographical essay:

- An historiographical essay is not merely a narrative of events, nor is it an essay in which you construct a synthetic argument explaining an event, process, or person. Instead, an historiographical essay seeks to explain how and why scholars have approached a problem of historical interpretation. Think of it this way: why have our seminar discussions revealed so many differences of opinion among scholars? These differing historical viewpoints and approaches are the kinds of things your final essay should examine on a topic of your choice.
- Your essay should **not** be based on primary sources, nor should your essay simply synthesise evidence or arguments indiscriminately from secondary works to construct an independent explanation. It should instead try to sketch the nature of the debate among scholars around a particular problem, and join in that debate by explaining the strengths and weaknesses (as you see them) of various interpretations.
- Seminar themes are posed as topics or questions meant to prompt further discovery. Treat the seminar theme as an inspiration for how you might frame your own essay. Many of the topics covered by our seminars actually contain numerous subsidiary debates. You are encouraged to fine-tune your essay question to accommodate what your uncover in your reading.
- You are free to revise or reframe your interrogatory 'question' as you see fit; ultimately, however, your essay will be influenced and shaped by the arguments of the works you read.
- Your essay should offer your judgments concerning the way historians have built or challenged interpretations of a particular topic. You may therefore need to assess issues such as historians' use of evidence, their conscious or unconscious bias, their political leanings, their adoption of historical theories or methods, etc.
- In summary: it's your task to choose a specific area of debate and then critically analyse the variety of scholarly approaches to (and arguments concerning) the historical problem under investigation. You do not have to solve the mysteries of the French Revolution in your essay! Instead, position yourself within the historical debate and try to provide the reader with guidance through it.

If you are interested in writing on a topic that is within the chronological scope of the course but was not covered in seminars (i.e., religion and revolution, the Directory) you may do so by seeking **prior approval** from the instructor. In such cases, you will define a research bibliography and an historiographical problem in consultation with the instructor.

Final essays should be based on wide reading and research, and must follow appropriate conventions for footnotes and references (see the History Coursework Guide on the website). The bibliographies provided for each seminar topic are designed as a starting point and are not exhaustive; you should supplement these bibliographies by hunting down references cited in the footnotes of books and articles, which can be found via Library Search or online databases.

Course Resources: Canvas and Library Resources

a. Seminar Readings and Textbook

In addition to the separate course handbook, which contains all required seminar readings, there is also a recommended (but not required) textbook:

- Jeremy D. Popkin, *A Short History of the French Revolution*, 6th edition, Routledge, 2014.

This text may be available for purchase at the University Bookstore, but you are **not** required to buy or read it. Consider it an optional resource that will be most helpful to those who seek a chronological narrative of events. It has been placed on Short Loan at the Library, so you can still access it without having to purchase it.

b. Course materials: All materials that are distributed, shown, or discussed in lecture—syllabus, lecture outlines, PowerPoint presentations, assignments, and other 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.* If you miss class, it becomes your responsibility to understand what has been covered in your absence. Canvas is designed to help, but you should also make arrangements with friends to 'cover' for one another in case of missed lectures.

c. Web discussion board: History 324 has a reputation as a particularly challenging course and students may find the readings especially difficult in the first few weeks. To assist in creating a seminar community, we may (if there is sufficient student interest) provide a loosely-moderated course discussion board hosted on the Hist 324 Canvas site. Students may use this to ask any kind of question about the course; seminar experts may use it to coordinate among themselves or even to communicate with their classmates. Since this discussion board is visible to everyone enrolled in the course, 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*), **ProQuest**, and **EBSCOhost** (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 is a powerful research tool because it supports full-text and Boolean searches.

Please note that all of the required readings for the first essay assignment are available electronically, either via Talis, online journals, or Library databases. It is thus important that you learn to navigate these resources.

LibrarySearch supports several advanced features that are compatible with social networking and browser customisation, including syndication feeds (RSS),

widgets, and tagging ('history324' is the suggested tag). There is also an 'AucklandUni' smartphone app available in both Apple and Google app stores.

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 or 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 *Ridicule*)
Part I: Revolutionary Origins	
Week 2 (6 March)	Eighteenth Century Society and Enlightenment (Optional reading: Popkin, *Short History*, Ch. 1)
Week 3 (13 March)	Politics of Public Opinion: An 'Information Society'?
Week 4 (20 March)	Revolutionary Origins: Social or Political? **23 March-2 April: Online Test 1**
Week 5 (27 March)	From Crisis to Revolution: Inventing 1789 (Optional: Popkin, *Short History*, 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, *Short History*, Ch. 3)
Week 7 (24 April)	Cultural Revolution(s) (Optional: Popkin, *Short History*, Ch. 4) **27 April: Film/Primary Source Essay due**
Week 8 (1 May)	Gender Relations in Revolution **4 May-14 May: Online Test 2**
Week 9 (8 May)	Regeneration and Terror: Two Sides of the Same Coin? (Optional: Popkin, *Short History*, Ch. 5)
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, *Short History*, Chs. 6-8)
Week 12 (29 May)	Myths of Revolution: Is the French Revolution Over? (Optional: Popkin, *Short History*, Ch. 9) **29 May-13 June: Online Test 3**
Friday, 8 June: Final Essay Due	

Supplemental Reading

Students may find the texts listed below to be a helpful supplement to lectures and seminars, as well as a good place to begin research for final essays. Works marked * can be found on Short Loan.

A. Surveys of Eighteenth-Century France

- *Chartier, Roger. *The Cultural Origins of the French Revolution*, Durham, 1991.
- *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.
- *Roche, Daniel. *France in the Enlightenment*, Cambridge, Mass., 1998.

B. Surveys of the French Revolutionary Era

- Andress, David. *1789: The Threshold of the Modern Age*. New York, 2009.
- Andress, David. *French Society in Revolution, 1789-1799*, Manchester, 1999.
- *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. *Origins of the French Revolution*, [any edition]
- *Doyle, William. *Oxford History of the French Revolution*, Oxford, 1990.
- Jones, P. M. *Reform and Revolution in France: The Politics of Transition, 1774-1791*, Cambridge, 1995.
- *Hunt, Lynn, Suzanne Desan, and William Max Nelson, eds., *The French Revolution in Global Perspective*, Ithaca, 2013.
- McPhee, Peter. *The French Revolution, 1789-1799*. Oxford, 2002.
- *Popkin, Jeremy. *A short history of the French Revolution*, N.J., 2009. [Key text]
- *Roberts, J. M. *The French Revolution*, 2nd edition, Oxford, 1997.
- Schama, Simon. *Citizens: a chronicle of the French Revolution*, New York, 1989. [Entertaining but wrong-headed]
- Sutherland, Donald. *The French Revolution and Empire: the quest for a civic order*, Oxford, 2003.

C. Historiography of the Revolution

- *Blanning, T.C.W. *The rise and fall of the French Revolution*, Chicago, 1996.
- Campbell, Peter, ed. *The Origins of the French Revolution*, New York, 2006.
- Cox, Marvin. *The place of the French Revolution in history*, Boston, 1998.
- Davies, Peter. *The Debate on the French Revolution,* Manchester, 2006.
- *Jones, Peter. *The French Revolution in social and political perspective*, London, 1996. [Key Text]
- *Kates, Gary. *The French Revolution: recent debates and new controversies*, 2nd ed., London, 2006**.**
- *McPhee, Peter, ed., *A Companion to the French Revolution*, London, 2012.

D. Primary Source Collections (translated into English)

- 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]

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.ss., 1989. [Key Text]
- *Jones, Colin. *The Longman Companion to the French Revolution,* London, 1988. [Key Text; superb general resource]
- Scott, Samuel and Barry Rothaus, eds. *Historical Dictionary of the French Revolution*, 2 vols., 1985.

Seminar Schedule

All seminar readings are available online via the Talis bibliography and are also contained in the hardcopy course packet (available for purchase at the bookstore). Each seminar topic includes a short bibliography, which is meant to assist your research for the final essay should you choose that topic.

Week 1 (28 Feb-2 March)—Introduction to the Course

- Reader's guide to *Ridicule* (directed by Patrice Leconte, 1996).

Introductory Reading (optional but helpful):

- Jeremy Popkin, 'The Origins of the French Revolution', in Popkin, *A Short History of the French Revolution*, N.J., 2006, pp. 1-21.

Note: The first essay assignment may involve this film (you have a choice), so please take notes while watching or immediately afterwards. The film can also be viewed in the Audiovisual Library, which has both subtitled and French-only versions. Come to seminar in Week 2 ready to discuss the film.

Week 2 (7-9 March)—From *Ridicule* to Enlightenment France

- Robert Darnton, 'The High Enlightenment and the Low-Life of Literature', from *The Literary Underground of the Old Regime*, Cambridge, Mass., 1982, 1-40.
- Jeremy Popkin, 'Pamphlet Journalism at the End of the Old Regime', *Eighteenth-Century Studies* (1989) pp. 351-67.

Suggested Essay Reading:

- Baker, Keith M. 'Enlightenment and Revolution in France: Old Problems, Renewed Approaches', *Journal of Modern History* 53 (1981), pp. 281-303.
- Burrows, Simon. *Blackmail, Scandal, and Revolution: London's French Libellistes, 1758-92*. Manchester, 2006.
- Burrows, Simon. *A King's Ransom: The Life of Charles Théveneau de Morande, Blackmailer, Scandalmonger & Master-Spy*, London and New York, 2010.
- Chartier, Roger. *The Cultural Origins of the French Revolution*, Durham, NC, 1991, esp. chaps. 2-3.
- Darnton, Robert. *The Forbidden Best-Sellers of Pre-Revolutionary France*, New York, 1995.
- Darnton, Robert. *The Literary Underground of the Old Regime*, Cambridge, 1982.
- Darnton, Robert. *The devil in the holy water or the art of slander from Louis XIV to Napoleon*, Philadelphia, 2010.
- Edelstein, Dan. *The Enlightenment: A Genealogy*, Chicago, 2010.
- *Goodman, Dena. *The Republic of Letters: A Cultural History of the French Enlightenment*, Ithaca, 1994.
- Goodman, Dena. 'Governing the Republic of Letters: The Politics of Culture in the French Enlightenment', *History of European Ideas* 13 (1991), pp. 183-99.
- Goodman, Dena. 'Enlightenment Salons: The Convergence of Female and Philosophic Ambitions', *Eighteenth-Century Studies* 22 (1989), pp. 329-50.
- Jacob, Margaret C. *The Radical Enlightenment: Pantheists, Freemasons, and Republicans*, London, 1981.
- Jacob, Margaret C. *Living the Enlightenment: Freemasonry and Politics in Eighteenth-Century Europe*, Oxford, 1991.

- Kaiser, Thomas E. 'This Strange Offspring of *Philosophie*: Recent Historiographical Problems in Relating the Enlightenment to the French Revolution', *French Historical Studies* 15 (1988), pp. 549-642.
- Mason, Haydn, ed. *The Darnton debate: books and revolution in the eighteenth century*, Oxford, 1998.
- McMahon, Darrin M. *Enemies of the Enlightenment: The French Counter-Enlightenment and the Making of Modernity*, Oxford, 2001.
- Munck, Thomas. *The Enlightenment: a comparative social history 1721-1794*, London, 2000.
- Outram, Dorinda. *The Enlightenment*, 2nd ed, Cambridge, 2005.
- Outram, Dorinda. ``Mere Words': Enlightenment, Revolution, and Damage Control', *Journal of Modern History* 63 (1991), pp. 327-40. [review essay]
- Porter, Roy And Mikulas Teich, eds. *The Enlightenment in National Context*, Cambridge, 1981.
- Riskin, Jessica. *Science in the Age of Sensibility: The Sentimental Empiricists of the French Enlightenment*, Chicago, 2002.
- Roche, Daniel. *France in the Enlightenment*, Cambridge, Mass., 1998.

Week 3 (14-16 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.
- Keith Baker, 'Public Opinion as a Political Invention', in Peter Jones, ed., *The French Revolution in Social and Political Perspective*, New York, 1996, pp. 131-37, 161-62.
- James Johnson, 'Musical Experience and the Formation of a French Musical Public.' *Journal of Modern History* 64 (1992), pp. 191-226.

Suggested Essay Reading:

- Bell, David. 'The "Public Sphere," the State, and the World of Law in Eighteenth-Century France', *French Historical Studies* 17 (1992), pp. 912-34
- Chartier, Roger. *The Cultural Origins of the French Revolution*, Durham, 1991.
- Crow, Thomas. *Painters and public life in eighteenth-century Paris*, New Haven, 1985.
- Farge, Arlette. *Subversive words: public opinion in eighteenth-century France*, Cambridge, 1994.
- Farge, Arlette and Jacques Revel. *The rules of rebellion: child abductions in Paris in 1750*, Cambridge, 1991.
- Goodman, Dena. 'Public Sphere and Private Life: towards a synthesis of recent historiographical approaches to the Old Regime', *History and Theory* 31 (1992), pp. 1-20
- Gordon, Daniel. 'Philosophy, Sociology, and Gender in the Enlightenment Conception of Public Opinion', *French Historical Studies* 17 (1992), pp. 882-911.
- Graham, Lisa. *If the King Only Knew: Seditious Speech in the Reign of Louis XV*, Charlottesville, VA, 2000.
- Gunn, J. A. W. *Queen of the World: Opinion in the Public Life of France from the Renaissance to the Revolution* [Studies on Voltaire and the Eighteenth Century 328] Oxford, 1995.
- Habermas, Jürgen. *The Structural Transformation of the Public Sphere*, Cambridge, Mass., 1988, pp. 27-79.

- Kaiser, Thomas E. and Dale K. Van Kley, eds. *From Deficit to Deluge: the Origins of the French Revolution*, Stanford, 2011.
- Landes, Joan B. *Women and the Public Sphere in the Age of the French Revolution*, Ithaca, 1988, part I.
- La Vopa, Anthony J. 'Conceiving a Public: Ideas and Society in Eighteenth-Century Europe', *Journal Of Modern History* 64 (1992), pp. 79-116.
- Maza, Sarah. *Private Lives and Public Affairs: The Causes Célèbres of Prerevolutionary France*, Berkeley, 1993.
- Melton, James Van Horn. *The Rise of the Public in Enlightenment Europe*, Cambridge, 2001.
- Nathans, Benjamin. 'Habermas's 'Public Sphere' in the Era of the French Revolution', *French Historical Studies* 16 (1990), pp. 620-47.
- Ozouf, Mona. 'Public Opinion at the End of the Old Regime', *Journal of Modern History* (Supplement 1988), pp. 1-21.
- Popkin, Jeremy. 'The Prerevolutionary Origins of Political Journalism', Keith Baker, ed., *The Political Culture of the Old Regime*, Oxford, 1987, pp. 203-223.
- Smith, Jay. 'No More Language Games: Words, Beliefs, and the Political Culture of Early Modern France', *American Historical Review* 102 (1997), pp. 1413-40.

Week 4 (21-23 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.
- Sarah Maza, 'Luxury, Morality, and Social Change: Why There Was No Middle-Class Consciousness in Prerevolutionary France', *Journal Of Modern History* 69 (1997), pp. 199-229.

Suggested Essay Reading:

- Bien, David. '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.
- Bossenga, Gail. *The Politics of Privilege: Old Regime and Revolution in Lille*, Cambridge, 1991.
- Chartier, Roger. *The Cultural Origins of the French Revolution*, Durham, 1991.
- Cheney, Paul. *Revolutionary commerce: globalization and the French monarchy*, Cambridge, Mass., 2010.
- Crowston, Clare. *Credit, fashion, sex: economies of regard in Old Regime France*, Durham, 2013.
- Jones, Colin. 'Bourgeois Revolution Revivified' reprinted in Peter Jones, ed., *The French Revolution in Social and Political Perspective*, London, 1996, pp. 71-99.
- Kaiser, Thomas E. and Dale K. Van Kley, eds. *From Deficit to Deluge: the Origins of the French Revolution*, Stanford, 2011. [essays by Bossenga, Goldstone, Van Kley]
- Kessler, Amalia. *A Revolution in Commerce: The Parisian Merchant Court and the Rise of Commercial Society in Eighteenth-Century France*. New Haven, 2007
- Kwass, Michael. *Contraband: Louis Mandrin and the Making of a Global Underground*, Cambridge, Mass., 2014.
- Kwass, Michael. 'Big Hair: A Wig History of Consumption in Eighteenth-Century France', *American Historical Review*, 111 (2006), 630-59.

- Kwass, Michael. *Privilege and the politics of taxation in eighteenth-century France: liberté, égalité, fiscalité*, Cambridge, 2000.
- Lucas, Colin. 'Nobles, Bourgeois, and the Origins of the French Revolution', reprinted in Kates, ed., *The French Revolution: recent debates and new controversies*, London, 1998**.**
- Maza, Sarah. *The Myth of the French Bourgeoisie: An Essay on the Social Imaginary, 1750-1850.* Cambridge, Mass., 2003.
- Shovlin, John. 'The Cultural Politics of Luxury in the Eighteenth Century' *French Historical Studies* 23 (2000), pp. 577-606.
- Shovlin, John. *The Political Economy of Virtue : Luxury, Patriotism, and the Origins of the French Revolution*. Ithaca, 2006.
- Smith, Jay M. 'Social Categories, the Language of Patriotism, and the Origins of the French Revolution: The Debate over *noblesse commerçante*', *Journal of Modern History* 72 (2000), pp. 339-74.
- Smith, Jay M. *Nobility Reimagined: The Patriotic Nation in Eighteenth-Century France*. Ithaca, 2005.
- Sonenscher, Michael. *Before the Deluge: Public Debt, Inequality, and the Intellectual Origins of the French Revolution*. Princeton, 2007. [very challenging]
- Van Kley, Dale K. 'Pure Politics in Absolute Space: The English Angle on the Political History of Prerevolutionary France', *Journal of Modern History* 69 (1997), pp. 754-84. [review essay]

Week 5 (28 March)—Inventing Revolution: Why 1789?

There is no seminar on Friday 30 May; students in that class will discuss this reading briefly in the Week 6 seminar on Friday 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.
- Abbé Sieyès, 'What is the Third Estate?' in *The French Revolution: A Document Collection*, ed. Laura Mason and Tracey Rizzo, Boston and New York, 1999, pp. 51-54.
- Timothy Tackett, 'The Experience of Revolution', in Tackett, *Becoming a Revolutionary: the deputies of the French National Assembly and the emergence of a revolutionary culture (1789-1790),* Princeton, 1996, pp. 149-75.

Suggested Essay Reading:

- Baker, Keith. 'The Idea of a Declaration of Rights', in Dale Van Kley, ed., *The French Idea of Freedom*, Stanford, 1994, pp. 154-96.
- Baker, Keith. *Inventing the French Revolution*, Cambridge, 1990.
- Baker, Keith and Dan Edelstein, eds., *Scripting Revolution: A Historical Approach to the Comparative Study of Revolutions*, Stanford, 2015, pp. 71-103.
- Furet, François. 'The Night of 4 August' in Furet and Ozouf, eds., *A Critical Dictionary of the French Revolution*, Cambridge, Mass.ss., 1989
- Halévi, Ran. 'The Monarchy and the Elections of 1789', *Journal of Modern History* 60 Supplement (1988), pp. S75-97.
- Hardman, John. *Overture to Revolution: The 1787 Assembly of Notables and the Crisis of France's Old Regime*, Oxford and New York, 2010.
- Hunt, Lynn. 'The "National Assembly"', in Baker, ed., *The Political Culture of the Old Regime*, Oxford, 1987, pp. 141-53. [quotations are in French]

- Lüsebrink, Hans-Jürgen and Rolf Reichardt. *The Bastille: A History of a Symbol of Despotism and Freedom*, Durham, N.C., 1997, esp. pp. 38-78, 118-31.
- Margerison, Kenneth. *Pamphlets & public opinion: the campaign for a union of orders in the early French Revolution,* West Lafayette, Ind., 1998.
- McMahon, D.M. 'The birthplace of the revolution: public space and political community in the Palais-Royal of Louis-Philippe-Joseph d'Orleans, 1781-1789', *French History* 10 (1996), pp. 1-29.
- Popkin, J. *Revolutionary news: the press in France, 1789-1799*, Durham, 1990.
- Darnton and Roche, eds. *Revolution in Print: The Press in France, 1775-1800*, Berkeley, 1989.
- Sewell, William. *A rhetoric of bourgeois revolution: the Abbé Sieyes and What is the Third Estate?* Durham, 1994.
- Shapiro, Gilbert, Philip Dawson and John Markoff. *Revolutionary demands: a content analysis of the Cahiers de doléances of 1789*, Stanford, CA, 1998.
- Tackett, Timothy. *Becoming a revolutionary: the deputies of the French National Assembly and the emergence of a revolutionary culture* Princeton, N.J., 1996.
- Van Kley, Dale. 'New Wine in Old Wineskins: Continuity and Rupture in the Pamphlet Debate of the French Prerevolution', *French Historical Studies* 17 (1991), pp. 447-65.
- Van Kley, Dale, ed. *The French Idea of Freedom. The Old Regime and the Declaration of Rights of 1789*, Stanford, 1994.

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

Week 6 (18-20 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.
- Georges Lefebvre, *The Coming of the French Revolution*, Princeton, 1947, pp. 131-51.
- 'Decrees of the National Assembly (10-11 August 1789)', from Keith Baker, ed., *The Old Regime and the French Revolution*, Chicago, 1987, pp. 226-31.

Suggested Essay Reading:

- Forrest, Alan and Peter Jones. *Reshaping France: town, country, and region during the French Revolution*, Manchester, 1991.
- *Jones, Peter. *The peasantry in the French Revolution*, Cambridge, 1988.
- Jones, Peter. 'Georges Lefebvre and the Peasant Revolution: 50 Years On', in *French Historical Studies* 16 (1990), pp. 645-63; reprinted in Jones, ed., *The French Revolution in Social and Political Perspective*, London, 1996, pp. 54-71.
- Jones, Peter. 'Towards a Village History of the French Revolution: Some Problems of Method' *French History* 14 (2000), pp. 67-82.
- Jones. Peter. *Liberty and locality in revolutionary France: six villages compared, 1760-1820*, Cambridge, 2003.
- Lefebvre, Georges. *The Coming of the French Revolution*, Princeton, 1947.
- *Lefebvre, Georges. *The Great Fear of 1789; rural panic in revolutionary France*, [London], 1973.
- Markoff, John. *The abolition of feudalism: peasants, lords, and legislators in the French Revolution*, University Park, Pa., 1996.

- Markoff, John. 'Peasant Grievances and Peasant Insurrection: France in 1789', in Blanning, ed., *Rise and Fall of the French Revolution*, Chicago, 1996.
- McPhee, Peter. ''The Misguided Greed of Peasants'? Popular Attitudes to the Environment in the Revolution of 1789' *French Historical Studies* 24 (2001), pp. 247-69.
- McPhee, Peter. *Revolution and environment in Southern France, 1780-1830: peasants, lords, and murder in the Corbières*, Oxford, 1999.
- Root, Hilton. 'The Case against Georges Lefebvre's Peasant Revolution', *History Workshop Journal* (1989), pp. 88-102.
- Root, Hilton. 'The Rural Community and the French Revolution', in Keith Baker, ed., *The Political Culture of the Old Regime*, Oxford, 1987, pp. 141-53.
- *Shapiro, Gilbert, Philip Dawson and John Markoff. *Revolutionary demands: a content analysis of the Cahiers de doléances of 1789*, Stanford, CA, 1998.
- Sutherland, Donald. *The Chouans: the social origins of popular counter-revolution in Upper Brittany, 1770-1796*, Oxford, 1982.
- Tackett, Timothy. *Religion, revolution, and regional culture in eighteenth-century France: the ecclesiastical oath of 1791*, Princeton, N.J., 1986.
- Tackett, Timothy. 'The West in France in 1789: The Religious Factor in the Origins of the Counterrevolution', in Blanning, ed., *The Rise and Fall of the French Revolution*, Chicago, 1996.

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

There is no seminar on Wednesday 25 April (Anzac Day); students in that class will discuss this reading briefly in the Week 8 seminar on Wednesday 2 May.

- 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.
- Lynn Hunt, 'Symbolic Forms of Political Practice', in Hunt, *Politics, Culture, and Class in the French Revolution*, Berkeley, 1984, pp. 52-86.

Suggested Essay Reading:

- Andress, David, ed. *Experiencing the French Revolution*, [SVEC], Oxford, 2013.
- Auslander, Leora. *Cultural Revolutions: Everyday Life and Politics in Britain, North America, and France.* Berkeley, 2009.
- Bell, David. *The Cult of the Nation in France: Inventing Nationalism, 1680-1800*, Cambridge, 2001, chaps. 1, 5-6.
- Clark, T.J. 'Painting in the Year Two', *Representations* (1994), pp. 13-63.
- Darnton, Robert. 'What was Revolutionary about the French Revolution?', in Darnton, *The Kiss of Lamourette: Reflections in Cultural History*, New York, 1990
- de Baecque, Antoine. 'The Allegorical Image of France, 1750-1800: A Political Crisis of Representation', *Representations* (1994), pp. 111-43.
- de Baecque, Antoine. *The Body Politic: Corporeal Metaphor in Revolutionary France, 1770-1800,* Stanford, 1997.
- Desan, Suzanne. 'What's after Political Culture? Recent French Revolutionary Historiography', *French Historical Studies* 21 (2000), pp. 163-96.
- Douthwaite, Julia. *The Frankenstein of 1790 and other lost chapters from revolutionary France*, Chicago, 2012.

- Friedland, Paul. *Political Actors: Representative Bodies and Theatricality in the Age of the French Revolution*, Ithaca, 2002.
- Garrioch, David. *The Making of Revolutionary Paris*, Berkeley, 2002.
- Higonnet, Patrice. *Goodness beyond Virtue: Jacobins during the French Revolution*, Cambridge, Mass.ss., 1998.
- Hunt, Lynn. 'Freedom of Dress in Revolutionary France,' in Sara Melzer and Kathryn Norberg, eds., *From the Royal to the Republican Body: Incorporating the Political in Seventeenth- and Eighteenth-century France* (1998), pp. 224-49.
- Hunt, Lynn. *Politics, Culture, and Class in the French Revolution*, Berkeley, 1984.
- Johnson, James. *Listening in Paris: a cultural history* Berkeley, 1995.
- Kennedy, E. *A Cultural History of the French Revolution*, New Haven, 1989.
- Maslan, Susan. 'Resisting Representation: Theater and Democracy in Revolutionary France', *Representations* (1995), pp. 27-51.
- Mason, Laura. *Singing the French Revolution: popular culture and politics, 1787-1799*, Ithaca, 1996.
- McPhee, Peter. *Living the French Revolution, 1789-99*. Basingstoke, 2006.
- Metzner, Paul. *Crescendo of the Virtuoso: Spectacle, Skill, and Self-Promotion in Paris during the Age of Revolution*, Berkeley, 1998.
- Ozouf, Mona. *Festivals and the French Revolution*, Cambridge, Mass., 1988.
- Popkin, J. *Revolutionary News: The Press in France, 1789-1799*, Durham, 1990.
- Noah Shusterman, *Religion and the Politics of Time: Holidays in France from Louis XIV through Napoleon*, Washington, D.C, 2010.
- Spang, Rebecca. *The Invention of the Restaurant: Paris and Modern Gastronomic Culture*, Cambridge, Mass., 2000, esp. chs. 1-5.

Essay 1 due Friday, 27 April

Week 8 (2-4 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 Hunt, ed. *Eroticism and the Body Politic*, Baltimore, 1991, pp. 108-130.
- Documents on women's rights from Lynn Hunt, ed., *The French Revolution and Human Rights: A Brief Documentary History*, Boston, 119-31.
- Dominique Godineau, 'Masculine and Feminine Political Practice during the French Revolution, 1793 - Year III' in Levy and Applewhite, eds., *Women and Politics in the Age of Democratic Revolutions*, Ann Arbor, 1990, pp. 61-80.

Suggested Essay Reading:

- Abray, Jane. 'Feminism in the French Revolution,' *American Historical Review* 80 (1975), pp. 43-62.
- Brown, Stephanie. 'The Princess of Monaco's Hair: The Revolutionary Tribunal and the Pregnancy Plea', *Journal of Family History* 23 (1998), pp. 136-49.
- Cole, John R. 'Debunking Roussel's "Report" on the Society of Revolutionary Republican Women', *French Historical Studies* 21 (1998), pp. 181-96.
- Colwill, Elizabeth. ''Just Another *citoyenne*?' Marie-Antoinette on Trial, 1790-1793', *History Workshop Journal* 28 (1989), pp. 63-87
- Desan, Suzanne. *The Family on Trial in Revolutionary France*, Berkeley, 2004.

- Godineau, Dominique. *The Women of Paris and their French Revolution*, Berkeley, 1993.
- Goodman, Dena, ed. *Marie-Antoinette: Writings on the Body of a Queen*, Ithaca, 2003.
- Gutwirth, Madelyn. *The Twilight of the Goddesses: Women and Representation in the French Revolutionary Era*, Rutgers, 1992.
- Hesse, Carla. 'French Women in Print, 1750-1800: An Essay in Historical Bibliography' in Haydn Mason, ed. *The Darnton Debate*
- Hesse, Carla. *The Other Enlightenment: How French Women became Modern*, Princeton, 2001.
- Heuer, Jennifer. *The Family and the Nation: Gender and Citizenship in Revolutionary France, 1789-1830*. Ithaca, 2005.
- Hufton, Olwen. *Women and the Limits of Citizenship in the French Revolution*, Toronto, 1992.
- Hunt, Lynn. *The Family Romance of the French Revolution*, Berkeley, 1992, esp. chaps. 1, 3-4.
- Landes, Joan. *Visualizing the Nation: Gender, Representation, and Revolution in Eighteenth-Century France*, Ithaca and London, 2001.
- Landes, Joan. *Women and the Public Sphere in the Age of the French Revolution*, Cornell, 1986.
- Melzer, Sara and Leslie Rabine, eds., *Rebel Daughters: Women and the French Revolution*, Oxford, 1992.
- Merrick, Jeffrey, 'Gender in Pre-revolutionary Political Culture', in Kaiser and Van Kley, eds. *From Deficit to Deluge: The Origins of the French Revolution*, Stanford, 2011, pp. 198-219.
- Outram, Dorinda. *The body and the French Revolution: sex, class and political culture* New Haven, Conn., 1989. [Quotations in French]
- Proctor, Candace. *Women, equality, and the French Revolution*, New York, 1990.
- Sewell, William. 'Le Citoyen/la citoyenne: Activity, Passivity, and the Revolutionary Concept of Citizenship', in *The French Revolution and the Creation of Modern Political Culture*, vol. 2, Oxford, 1988, pp. 105-123. [Quotations in French]
- Thomas, Chantal. *The Wicked Queen: the Origins of the Myth of Marie-Antoinette*, New York, 1999.
- Weber, Caroline. *Queen of Fashion: What Marie-Antoinette Wore to the Revolution*. New York, 2006.

Week 9 (9-11 May)—Why Terror?

Seminar Reading:

- 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.
- François Furet, 'Terror' in Furet and Ozouf, eds., *Critical Dictionary of the French Revolution*, Cambridge, 1988, pp. 137-50.
- Maximilien Robespierre, 'Report on the Principles of Political Morality', in Baker, ed., *The Old Regime and the French Revolution*, Chicago, 1987, 368-84.

Suggested Essay Reading:

- Andress, David. *The Terror: The Merciless War for Freedom in Revolutionary France*. New York, 2006.
- Alpaugh, Micah. *Non-Violence and the French Revolution: Political Demonstrations in Paris, 1787-1795*, Cambridge, 2015.
- Arasse, Daniel. *The Guillotine and the Terror*, London, 1991.
- Baker, Keith, ed. *The Terror*, [volume 4 in *The French Revolution and the Creation of Modern Political Culture*] Oxford, 1994.
- Baker, Keith. 'Transformations of Classical Republicanism in Eighteenth-Century France' *Journal of Modern History* 73 (2001), pp. 32-53.
- de Baecque, Antoine. *Glory and Terror: Seven Deaths under the French Revolution*, Berkeley, 2001
- Edelstein, Dan. *The Terror of Natural Right: Republicanism, the Cult of Nature, and the French Revolution*, Chicago, 2009.
- Gough, Hugh. *The Terror in the French Revolution*, New York, N.Y., 1998.
- Hampson, Norman. *Prelude to Terror: The Constituent Assembly and the Failure of Consensus, 1789-1791*, Oxford, 1988.
- Haydon, Colin and William Doyle. *Robespierre*, Cambridge, 1999.
- Hesse, Carla. 'The Law of the Terror', *Modern Language Notes* 114 (1999), pp. 702-18.
- Higonnet, Patrice. *Goodness beyond Virtue: Jacobins during the French Revolution* Cambridge, Mass., 1998.
- Linton, Marisa. *Choosing Terror: Virtue, Friendship, and Authenticity in Revolutionary France*, Oxford, 2013.
- Lucas, Colin. 'The Theory and Practice of Denunciation in the French Revolution', *Journal of Modern History* 68 (1996), pp. 768-85.
- Lucas, Colin. 'Revolutionary Violence, the People, and the Terror,' in Keith Baker, ed. *The Terror*, Oxford, 1994, pp. 57-80.
- Miller, Mary A. *A Natural History of Revolution: Violence and Nature in the French Revolutionary Imagination, 1789-1794*, Ithaca, 2011.
- Ozouf, Mona. 'Regeneration' in Furet and Ozouf. eds., *A Critical Dictionary of the French Revolution*, Cambridge, Mass.ss., 1989.
- Ozouf, Mona. 'War and Terror in French Revolutionary Discourse (1792-1794)', in Blanning, ed., *The Rise and Fall of the French Revolution*, Chicago, 1996.
- Palmer, R. R. *Twelve who Ruled: the year of the Terror in the French Revolution*, Princeton, N.J., 1941. [Several editions]
- Shapiro, Barry. *Revolutionary Justice in Paris, 1789-90*, Cambridge, 1988.
- Singer, Brian. 'Violence in the French Revolution: Forms of Ingestion/Forms of

Expulsion', in Feher, ed., *The French Revolution and the Birth of Modernity*, Berkeley, 1990, pp. 150-73.

- Tackett, Timothy. *The Coming of the Terror in the French Revolution*, Cambridge, Mass., 2015.
- Walton, Charles. *Policing Public Opinion in the French Revolution: The Culture of Calumny and the Problem of Free Speech*. Oxford and New York, 2009.

Week 10 (16-18 May)—Slavery: Who freed the Oppressed?

Seminar Reading:

- 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.
- Michel-Rolph Trouillot, 'An Unthinkable History: The Haitian Revolution as a Non-Event' in his *Silencing the Past: Power and the Production of History*, Boston, 1995, pp. 70-107, (notes) 167-76.

Suggested Essay Reading:

- Beckles, Hilary and Verene Shepherd. *Caribbean Slave Society and Economy: A Student Reader*, Kingston and London, 1991, esp. chaps. 7-8, 11-13, 35.
- Colwill, Elizabeth. 'Sex, Savagery, and Slavery in the Shaping of the French Body Politic' in Melzer and Norberg, eds., *From the Royal to the Republican Body*, Berkeley, 1998, pp. 198-223.
- Dubois, Laurent. *Avengers of the New World: The Story of the Haitian Revolution*, Cambridge, Mass., 2004.
- Ferrer, Ada. 'Haiti, Free Soil. and Antislavery in the Revolutionary Atlantic', *American Historical Review* (2012), pp. 40-66.
- Fick, Caroline. *The Making of Haiti: The Saint-Domingue Revolution from Below*, Knoxville, TN, 1990.
- Forster, Robert. 'The French Revolution, People of Color, and Slavery' in Joseph Klaits and Michael H. Haltzel, eds., *The Global Ramifications of the French Revolution*, Cambridge, 1994, pp. 89-104.
- Geggus, David and Norman Fiering, *The World of the Haitian Revolution*. Bloomington, Indiana, 2009.
- Geggus, David. 'Racial Equality, Slavery, and Colonial succession during the Constituent Assembly', *American Historical Review* 94 (1989), pp. 1290-1308.
- James, C.L.R. *The Black Jacobins: Toussaint L'Ouverture and the San Domingo revolution*, London, 1980. [Classic work available in several editions]
- Klooster, Wim. *Revolutions in the Atlantic World: A Comparative History*, New York, 2009.
- Knight, Franklin W. 'The Haitian Revolution', *American Historical Review American Historical Review* 105 (2000), pp. 103-15
- Peabody, Sue. *There are No Slaves in France: The Political Culture of Race and Slavery in the Ancien Régime*, New York, 1996.
- Popkin, Jeremy. *Facing Racial Revolution: Eyewitness Accounts of the Haitian Insurrection*. Chicago, 2007.
- Popkin, Jeremy. 'Saint-Domingue, Slavery, and the Origins of the French Revolution' in Kaiser and Van Kley, eds. *From Deficit to Deluge: The Origins of the French Revolution*, Stanford, 2011, pp. 220-248.

- Popkin, Jeremy. *You Are All Free: The Haitian Revolution and the Abolition of Slavery*, Cambridge, 2010.
- Sepinwall, Alyssa, ed. *Haitian History: New Perspectives*, New York, 2012.

Week 11 (23-25 May)—Napoleon's Revolution

- Denise Davidson, 'Staging the Napoleonic State', in *France After Revolution: Urban Life, Gender, and the New Social Order*, Cambridge, Mass., 2007, pp. 19-45, 200-08.
- 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.

Suggested Essay Reading:
[please see the instructor for a bibliography if you wish to do this topic]

Week 12 (30 May-1 June)—Film discussion and Exam Review

Seminars in Week 12 will be devoted to to final essay preparation and to discussion of the film *Danton* (shown in lecture on 29 May).

- There is no required reading, but an optional reading will be available on Canvas: Robert Darnton, 'Film: Danton and Double Entendre', in Darnton, *The Kiss of Lamourette: Reflections in Cultural History*, New York, 1990, pp. 37-52. ISBN 0393027538

Friday, 8 June: Final Essay Due

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 324 Essay **Student Name:**

	Excellent	**Good**	**Fair**	**Needs work**
Structure				
Introduction: argument and approach to topic set out clearly				
Organisation: clear development and flow of ideas				
Conclusion: key ideas drawn together				
Content				
Relevance: responds to key issues, well defined				
Comprehension: shows understanding of the topic				
Argument: logically organised, good transitions, sound ideas				
Evidence: claims and arguments effectively supported				
Research: essay shows adequate reading and good research				
Style				
Referencing: ideas and quotations properly cited				
Language: fluent expression, correct grammar and spelling				
Comments and Suggestions for Improvement				
Mark: **Grade:**				

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 curser 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.