

University of Auckland
History, School of Humanities
2019

History 224 / Old Regime and Revolution in France

Course Syllabus



Cholat, *The Taking of the Bastille on July 14, 1789*
(painted 1789, Musée Carnavalet, Paris)

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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. Provisional times and locations are listed below but please be aware that these are subject to change and should be confirmed via SSO:

Lecture: Thurs 9-11am 201N-352 (Human Sciences North, Room 352)

Tutorials: Thurs 11am-12pm 104-G07 (Old Choral Hall, Room G07)
 Thurs 2-3pm 114-G18 (Commerce A, Room G18)
 Fri 10-11am 114-G15 (Commerce A, Room G15)

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 in greater detail. 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.

Key learning objectives for History 224 are:

- to provide a basic introduction to major issues in French history c. 1750-1815
- to introduce students to diverse styles and methods of historical interpretation focused on the Old Regime, Revolution, and Napoleonic era
- to understand key causes, consequences, and legacies of the French revolution
- to improve students’ oral and written expression of historical argument and analysis

Information Literacy

In accordance with the University of Auckland's 'Information Literacy' policy, the workload in this course 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 penalized at a rate of 2% per day. Extensions for medical, religious, or compassionate reasons are willingly granted, but require *advance approval* from the tutor or lecturer.

b. Tutorial Attendance

In History 224, **tutorial participation is a course requirement** even though it does not carry percentage 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 online tests, essay writing, and the Exam. In other words, tutorials are an absolutely central component of the learning experience in this course and you are strongly encouraged to attend and participate regularly.

Please note that tutorials with reading assignments begin in Week 2 of the semester. We 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 students to attend at least 7 tutorials.** Failure to reach this minimum level of attendance may adversely affect your overall 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:

<https://www.auckland.ac.nz/en/students/forms-policies-and-guidelines/student-policies-and-guidelines/academic-integrity-copyright.html>

History 224 enforces the policy of computerised review for student submissions, which is done via online submission through Canvas.

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 **11:59 pm on Friday 27 September**
- **40%** - 2-hour, essay-type Exam held during Examination Period

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>

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 unfamiliar with its features.

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

- Test 1 (covers weeks 1-3), available beginning 9 August
- Test 2 (covers weeks 4-6), available beginning 30 August
- Test 3 (covers weeks 7-9), available beginning 4 October
- Test 4 (covers weeks 9-12), available beginning 24 October

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 or follow along via lecture recordings.

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 10-14 of this syllabus.

Your essay should be uploaded as an electronic file to Canvas AND handed in as a hardcopy at the Arts Assignment Centre (Level 4, Social Sciences Building). The hardcopy will be marked and returned to you with comments, but for submission purposes whichever copy is submitted earliest will be used to satisfy the assignment deadline—this is a convenience for students who may not physically need to come to campus on the day an assignment is due. Please attach to your hardcopy 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 are available on Canvas.

For information on the Arts Assignment Centre, visit this link:

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

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) arrange 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 arrange with friends to ‘cover’ for one another in case of missed classes.

If you need assistance with Canvas, please visit the Canvas-related support for students page: https://uoa.custhelp.com/app/answers/detail/a_id/7573/related/1

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 or Piazza site on Canvas if students request one. Whatever the venue, any messages posted to Canvas should conform to the student code of conduct.

d. On-line journals and articles may be accessed via the Library website and online databases to which the University subscribes. 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 some databases are research tools that permit full-text searches.

Please note that all of the required tutorial readings are available via the 'Reading List' tab on the History 224 Canvas site. 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 Canvas/Talis links, but the majority of essay readings exist as articles in online journals or are accessible via research databases without a direct Canvas/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 Library search 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. You may also be able to find the article in question by using the 'Articles' search feature in the Library online catalogue.

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). Please note that if your phone or tablet is your primary computing device, you may wish to download Canvas for Students, available in both iOS and Android app stores.



Lecture and Coursework Schedule

Week 1 (25 July)	Introduction to the Course: Myths of Revolution (In-class screening of <i>Ridicule</i>)
Part I: Revolutionary Origins	
Week 2 (1 August)	Eighteenth Century Society and Enlightenment (Optional reading: Popkin, <i>Short History</i> , Ch. 1)
Week 3 (8 August)	Politics of Public Opinion: An 'Information Society'? 9-16 August: Online Test 1
Week 4 (15 August)	Revolutionary Origins: Social or Political?
Week 5 (22 August)	From Crisis to Revolution: Inventing 1789 (Optional: Popkin, <i>Short History</i> , Ch. 2)
Part II: The Revolutionary Process	
Week 6 (29 August)	Rural France and its Revolution(s) (Optional: Popkin, <i>Short History</i> , Ch. 3) 30 August-6 September: Online Test 2
Mid-semester break, 31 August-15 September	
Week 7 (19 Sept)	Cultural Revolution(s) (Optional: Popkin, <i>Short History</i> , Ch. 4)
Week 8 (26 Sept)	Gender Relations in Revolution Friday 27 Sept: Essay due
Week 9 (3 Oct)	Regeneration and Terror: Two Sides of the Same Coin? (Optional: Popkin, <i>Short History</i> , Ch. 5) 4-11 Oct: Online Test 3
Part III: Revolutionary Legacies	
Week 10 (10 Oct)	The Revolution in the Colonies: Liberty and Slavery
Week 11 (17 Oct)	Napoleon's Revolution: End, or New Beginning? (Optional: Popkin, <i>Short History</i> , Chs. 6-8)
Week 12 (24 Oct)	Myths of Revolution: Is the French Revolution Over? (Optional: Popkin, <i>Short History</i> , Ch. 9) 24-31 Oct: Online Test 4
Exam held during University Examination Period	

Tutorial Schedule

Please note that all required tutorial readings are provided via the 'Reading Lists' tab on Canvas. There is no hardcopy 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 (25-26 July)—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 library.

Week 2 (1-2 August)—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 (8-9 August)—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 (15-16 August)—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 (22-23 August)—Inventing Revolution: Why 1789?

- '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.

Week 6 (29-30 August)—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.

Mid-semester break, 31 August-15 September

Week 7 (19-20 Sept)—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 (26-27 Sept)—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. 108-130.

Week 9 (3-4 Oct)—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 (10-11 Oct)—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 (17-18 Oct)—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 (24-25 Oct)—Film discussion and Exam Review

- Tutorials in Week 12 will be devoted to discussion of *Danton* (shown in lecture on 31 October) and Exam preparation.
 - *Optional reading available via Talis*: 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 11:59 pm on Friday 27 Sept

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 and returned to you with comments.
- 2) computer file uploaded to Canvas (for Turnitin clearance). Please note that the text of this electronic copy must be identical to the hardcopy submitted for marking.

Whichever copy is submitted earliest will satisfy the deadline. We ask that the other copy be submitted within 72 hours of the first (in other words, you do not need to submit hardcopy and electronic copy simultaneously, but both copies must be identical).

Essay grades are withheld until Canvas/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 chosen 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 insight on how and why historians' approaches have changed over time.
- Modest additional research beyond the items listed for each topic is permitted but not recommended. Keep in mind that additional research will not lead to a higher grade if it causes your essay to neglect the required items on the topic reading list.
- If 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. 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 (on Canvas)

Topic 1: The Royal Court in Cinema

Ridicule (dir. Patrice Leconte) and *Marie Antoinette* (dir. Sofia Coppola) are two highly influential cinematic 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. [Canvas/Talis]
- Chantal Thomas, 'Queen of Fashion', in *The Wicked Queen: The Origins of the Myth of Marie-Antoinette*, New York, 1999, pp. 81-103. [Canvas/Talis]
- Caroline Weber, 'The Pouf Ascendant' in *Queen of Fashion: What Marie Antoinette Wore to the Revolution*, New York, 2006, pp. 94-130. [Canvas/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. [Canvas/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 [Canvas/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]

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. [Canvas/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]
- 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]
- Georges Lefebvre, *The Coming of the French Revolution*, Princeton, 1947, pp. 131-51. [Canvas/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 at the General Library.

A. Useful Surveys of Eighteenth-Century France

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

B. Useful surveys of the Revolutionary and Napoleonic Eras

- 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.
- Censer, Jack and Lynn Hunt, eds. *Liberty, Equality, Fraternity: Exploring the French Revolution*, Penn State, 2001. [CD-ROM and book]

C. Introductions to the Historiography of the French Revolution

- *T. C. W Blanning, ed., *The Rise and Fall of the French Revolution*, Chicago, 1996.
- Marvin Cox, *The place of the French Revolution in history*, Boston, 1998.
- *Peter Jones, ed. *The French Revolution in social and political perspective*, London, 1996. [Key Text]
- *Gary Kates ed. *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

- Lynn Hunt, ed., *The French Revolution and human rights: a brief documentary history*, Boston, 1996.
- *Darline Levy, Harriet Applewhite and Mary Johnson, eds., *Women in Revolutionary Paris, 1789-1795*, Urbana, IL, 1979.
- *Laura Mason and Tracey Rizzo, eds., *The French Revolution: A Document Collection*, New York, 1999. [Best single collection of translated documents]

E. Important Reference Works

- Clive Emsley, ed., *The Longman Companion to Napoleonic Europe*, London, 1993.
- *François Furet and Mona Ozouf, eds., *A Critical Dictionary of the French Revolution*, Cambridge, Mass., 1989.
- *Colin Jones, ed., *The Longman Companion to the French Revolution*, London, 1988.
- Samuel Scott 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:

	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				
Comprehension: shows understanding of the topic				
Argument: valid ideas and interpretations				
Evidence: backs up all claims and explains all arguments				
Research: essay based on adequate reading				
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 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.