

University of Auckland
History, School of Humanities
2020

History 224 / Old Regime and Revolution in France

Course Syllabus



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

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Contact Information

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Lecture and Tutorial Times

Each week, Hist 224 students are expected to attend one 2-hour lecture and one 50-minute tutorial. Provisional times and locations are listed below as of 27 July but please be aware that these are subject to change and should be confirmed via SSO:

Lecture: Mon 10-12 Clock Tower 039 (105S-039)

Tutorials: Mon 2pm Social Sciences-North, Rm 211
Tu 10am Commerce A G13 114-G13
Tu 1pm 206-215 - Size 26 (Humanities, Room 215)

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.

In support of the Bachelor of Arts [Graduate Profile](#), this course's expected learning objectives and outcomes include the ability for students to:

- Understand major issues in French history c. 1750-1815, including debates around change and continuity in politics, society, and culture
- Evaluate different forms of historical interpretation in scholarship on the 'Old Regime' and the Revolution
- Develop the oral and written expression of their historical work in diverse formats

In addition to the specific objectives above, this Stage II course imparts general skills that are helpful to all students. History 224 will refine your ability to assess, assimilate, and present information and build independent arguments. The course will help to impart the following research-related skills and information literacy:

- basic navigation in the range of online databases and print resources available in a major research library
- note-taking and assimilation in different settings (lectures, class and peer discussions, assigned readings)
- completion of diverse types of online and written assessment, calibrated to build understanding of both primary and 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 (ie. per 24-hour period, weekends included). We willingly offer extensions for circumstances beyond a student's control, which may include medical, religious, familial, or compassionate reasons. When feasible, students should request extensions from their tutor as early as possible, but we also consider granting extensions retroactively to students who have extenuating circumstances.

History 224 also provides each student the exercise of a one-time 'Shit Happens' clause for any single piece of coursework (this policy has been inspired by the experience of overseas colleagues). Here's how it works:

- Every student gets ONE free 72-hour extension that can be invoked for any assignment, no questions asked, no need to provide any reasons. Just email your tutor 'SH' any time before the due date to invoke the clause.
- If applied to the Essay, the 'SH' clause extends the deadline by 72 hours (or reduces any late penalty by three days).
- If applied to an online test, the 'SH' clause provides an additional three days of online availability OR 'revives' an expired test for an extra 72 hours.
- The 'SH' clause **only applies to coursework**. It cannot be used for the Final Examination, which is governed by University regulations.
- There is one exercise of this clause per student, not per assignment. You are under no obligation to use it, and it clause expires only when it is actually applied to an assignment (not merely when it is invoked).
- The 'SH' clause exists in addition to (rather than as a replacement for) normal extensions offered for health, work, family, or compassionate circumstances. A student may add the SH clause to an existing extension or treat them separately. This policy is meant to provide students with flexibility in handling the unexpected, while protecting individual privacy as much as possible (that's why it's 'no-questions-asked'). Our aim is to alleviate extension-related stress on student and tutor alike.

b. Tutorials

In History 224, **tutorial participation is a course requirement** even though tutorials do 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 we strongly encourage regular attendance and participation.

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 threshold 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 25 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. Online Tests (self-administered via Canvas)

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 Wednesday 12 August
- Test 2 (covers weeks 4-6), available beginning Wednesday 2 September
- Test 3 (covers weeks 7-9), available beginning Wednesday 7 October
- Test 4 (covers weeks 9-11), available beginning Wednesday 21 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 40 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. Essays are submitted online—this class does not require

hardcopy hand-in—and we accept a variety of digital formats (see details on Canvas under the ‘Assignments’ tab). Students who encounter problems uploading to Canvas may, with the tutor’s approval, hand in a printed hardcopy rather than an online submission.

d. Exam

Students in History 224 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 brief review sessions for the Exam, including study tips and mock Exam questions. But the best way to prepare yourself 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 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 exercise judgment when consulting Exam questions that are more than five years old.

Course Resources and Canvas

a. Tutorial Readings and Textbook

History 224 also has a recommended but not required textbook, which is available as a free ebook via the Library:

- Jeremy D. Popkin, *A Short History of the French Revolution*, 6th edition, Routledge, 2015. [consult 'Reading Lists' to get the link]

If you prefer not to consult or download the ebook, this text is also available via hardcopy in Short Loan, and may also be available for purchase at the University Bookstore. You are not required to read this textbook, but it is an excellent brief treatment for those who wish greater chronological coverage of course themes.

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, tutorial handouts will not be posted to Canvas; to secure those handouts you must attend tutorials, or (in case of justified absence) arrange to receive them from your tutor.* If you miss lecture or tutorial, it becomes your responsibility to understand what has been covered in your absence. Canvas is designed to help you stay current with the course by enabling access to material, but we also encourage you to network with classmates to help cover material from any missed classes.

For assistance with Canvas, please consult the 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 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. Although this class does not require independent research, you may still be asked to navigate your way through online resources to locate specified course materials. 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.

All required tutorial readings are available via the 'Reading List' tab on the History 224 Canvas site, so these should be easily and readily findable. Required readings for each essay topic are all available online in digital formats (which makes them accessible to everyone). Some scanned book chapters or hard-to-find articles have been made accessible as one-click links via Canvas, but most essay readings exist as articles in online journals or require access via research database for consultation—in other words, they cannot be accessed by a simple one-click link within Canvas. ***This 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 and learn the ins-and-outs of digital access. 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 databases but available directly from the publisher or sponsoring society. 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.



Lecture and Coursework Schedule

Week 1 (27 July)	Introduction to the Course: Myths of Revolution (In-class screening of <i>Ridicule</i>)
Part I: Revolutionary Origins	
Week 2 (3 August)	Eighteenth Century Society and Enlightenment (Optional reading: Popkin, <i>Short History</i> , Ch. 1)
Week 3 (10 August)	Politics of Public Opinion: An ‘Information Society’? 12-19 August: Online Test 1
Week 4 (17 August)	Revolutionary Origins: Social or Political?
Week 5 (24 August)	From Crisis to Revolution: Inventing 1789 (Optional: Popkin, <i>Short History</i> , Ch. 2)
Part II: The Revolutionary Process	
Week 6 (31 August)	Rural France and its Revolution(s) (Optional: Popkin, <i>Short History</i> , Ch. 3) 2-9 September: Online Test 2
Mid-semester break, 5-20 September	
Week 7 (21 Sept)	Cultural Revolution(s) (Optional: Popkin, <i>Short History</i> , Ch. 4) Friday 25 Sept: Essay due
Week 8 (28 Sept)	Gender Relations in Revolution
Week 9 (5 Oct)	Regeneration and Terror: Two Sides of the Same Coin? (Optional: Popkin, <i>Short History</i> , Ch. 5) 7-14 Oct: Online Test 3
Part III: Revolutionary Legacies	
Week 10 (12 Oct)	The Revolution in the Colonies: Liberty and Slavery
Week 11 (19 Oct)	Napoleon’s Revolution: End, or New Beginning? (Optional: Popkin, <i>Short History</i> , Chs. 6-8) 21-28 Oct: Online Test 4
Week 12 (26 Oct)	<i>No lecture, Labour day holiday</i>
EXAMINATION: held during University Exam Period (You will be advised of date, time, and location of all Exams by the University)	

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 (27-28 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 (3-4 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 (10-11 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 (17-18 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 (24-25 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 (31 Aug-1 Sept)—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, 5-20 September

Week 7 (21-22 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 (28-29 September)—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 (5-6 October)—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 (12-13 October)—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 (19-20 October)—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 (27-30 Oct)—Optional Exam Review Sessions

- *Monday 26 October is a holiday, so there is no lecture or tutorial on that day. Depending on student interest, we may hold an optional exam review session in Week 12. Any such session will be recorded so it is accessible to everyone.*



‘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 25 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 are submitted online-only

Upload your essay via Canvas by visiting the 'Assignments' > 'Essay' tabs and following the directions provided there. If, for any reason, you cannot submit your work online, please contact your tutor as soon as possible to make alternative arrangements.

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]
- Meredith Martin, 'Marie-Antoinette and the Hameau Effect', in *Dairy Queens: The Politics of Pastoral Architecture from Catherine de' Medici to Marie-Antoinette*, Cambridge, Mass., 2011, pp. 158-213 (notes 294-303). [Canvas]
- Chantal Thomas, 'Queen of Fashion', in *The Wicked Queen: The Origins of the Myth of Marie-Antoinette*, New York, 1999, pp. 81-103. [Canvas]
- Caroline Weber, 'The Pouf Ascendant' in *Queen of Fashion: What Marie Antoinette Wore to the Revolution*, New York, 2006, pp. 94-130. [Canvas]
- 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]

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

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

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

Required resources for this topic:

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

AND at least four of the items listed below:

- Jonathan Dewald, 'Rethinking the 1 Percent: The Failure of the Nobility in Old Regime France' *American Historical Review* 124, 2019, pp. 911-32. [OUP Journals. Note: read *only* this article, not the responses to it in the issue Forum]
- 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]
- 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:

- Elise Dermineur, 'Widows' Political Strategies in Traditional Communities: Negotiating Marital Status and Authority in Eighteenth-century France', in James Daybell and Svante Norrhem, eds., *Gender and Political Culture in Early Modern Europe, 1400-1800*, New York, 2017, pp. 123-39. [Canvas]
- 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]
- 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]

Chamber pot with head of Napoleon c. 1805



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. Several of these works are only available for Short Loan.

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, *Liberty, Equality, Fraternity: Exploring the French Revolution*, Penn State, 2001. [CD-ROM and book]
- Censer, Jack and Lynn Hunt, *The French Revolution and Napoleon: Crucible of the Modern World*, London and New York, 2017.
- McPhee, Peter. *Liberty or Death: The French Revolution*, New Haven, 2016.
- Popkin, Jeremy. *A New World Begins: The History of the French Revolution*, New York, 2019.

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 (also called a ‘rubric’) that will be used when marking your essays. It’s provided here for your reference—there’s no need to copy or upload this sheet with your essay. It may be helpful to 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 appropriate and sufficient reading				
Style				
Referencing: ideas and quotations properly cited				
Language: fluent expression, correct grammar and spelling				
Comments and Suggestions for Improvement				