

**HIST 4201A  
EURR 4201A/EURR 5201A  
Department of History  
Carleton University  
Winter 2025  
Paris in the Jazz Age and Beyond  
Thursdays 11:35-2:25**

**Professor Susan Whitney**

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**Paterson 420**

**Office hours: In person: Thursdays after class as needed**

**Zoom meetings can be arranged at other times if necessary**

**Note: Please put HIST 4201 in the subject line of any email you send to Professor Whitney.**

**Course Aims**

This course has two primary aims: 1) to explore the history of early 20<sup>th</sup> century Paris through an examination of important historical writing on the topic and 2) to help students refine their abilities in critical reading, historical research, and scholarly writing. All written assignments are linked to the research project, which serves as the course take-home exam for the purpose of due dates. As we progress through the semester, students will define a research project and begin their research. In the final two classes, students will present their research to the class. The final research paper/project will be submitted to Professor Whitney by April 26.

**Course Introduction: Why and How Are We Studying Paris Historically?**

In the early decades of the twentieth century, there were few cities that had as many admirers or fulfilled as many functions as Paris. The city was at once the capital of France and its overseas empire; the centre of French political, cultural, and economic life; the primary showcase for French cultural, global, and imperial ambitions; and a magnet for tourists, artists, writers, revolutionaries, and young people from across the globe. Paris was also host to more world fairs than any other city, some of which have left lasting marks. The Eiffel Tower, one of the world's most iconic structures, was built for the 1889 World's Fair, while the first part of Paris' famed underground train system, the metro, was built for the 1900 World's Fair. Paris also served as the location of the Allied military command during the First World War and host of the Paris Peace Conference in 1919.

By the 1920s, Paris was cosmopolitan and diverse in its population. It was home not just to Parisians, but also to French people who had moved to the capital from other parts of France; African American jazz musicians and performers who found in Paris freedoms that eluded them in the United States; Jewish immigrants who had fled anti-Semitism in Russia and Eastern Europe; artists from across Europe and North America, including the Spaniard Pablo Picasso; American writers such as Gertrude Stein and a young Ernest Hemingway; and young communist activists from China and French Indochina who would go on to

play leading roles in 20<sup>th</sup>-century global history. These include Ho Chi Minh, who led the Vietminh to victory over, first, France and then, the United States between 1945 and 1975. Today, Paris remains the most visited city in the world by most accounts. It is also one of only two cities to have hosted three Olympics (1900, 1924, and 2024).

Because of the special role that Paris has played in history, global tourism, and the popular imagination, the city has captured the attention of historians and art historians. Books about Paris sell, and historians are constantly writing them. Paris has also been photographed and featured in countless European and Hollywood films. As we study Paris, we will incorporate video clips, photographs, and historical postcards into our discussions – just as you may want to use different media as primary sources for your research projects.

### **Our Approach**

In this seminar, we will explore key topics and problems that have interested historians writing about the history of modern Paris. Because Paris had such multifaceted global importance in the early twentieth century, historical scholarship on Paris adopts approaches from multiple subfields of history. These include urban history, the history of photography, the history of world's fairs and colonial exhibitions, the history of race, African American history, the history of jazz, women's and gender history, the history of children and youth, and the history of tourism. An important course aim is to introduce students to new ways of thinking about history and the diverse ways historians tackle historical problems. As you think about a possible research topic, you may want to think about which subfield(s) of history you are most interested in – and devise a topic related to it.

We will begin our study of Paris by considering the city's modernization in the second half of the nineteenth century and its subsequent emergence as a capital of pleasure, spectacle, and culture at the end of the nineteenth century. The bulk of our class meetings will consider key aspects of Paris history between 1918 and 1931. Together we will contemplate Paris as a city and urban space for which politicians, architects, artists, writers, and tourists all had plans and dreams. Through consideration of multimedia primary and secondary sources, we will consider people's diverse experiences of living in this city of neighborhoods; the political movements and identities the city gave rise to; the cultural life that attracted so many; and the international exhibitions that helped shape modern Paris and cement its place in the global imagination. We will also contemplate the arrival of jazz in Paris and consider how Josephine Baker became one of the era's most famous modern women. Throughout, we will pay attention to the relationship Paris and its inhabitants had to the modern and to modernity itself, and we will consider how issues pertaining to race, gender, and empire played themselves out in Paris – and continue to influence how North Americans imagine Paris today.

### **Course Learning Objectives**

This course is designed to allow students to explore the history of Paris by engaging with multimedia primary sources and diverse secondary sources while also helping them to sharpen their abilities in critical reading, historical research, and scholarly writing. These skills can be transferred to numerous settings, including employment and graduate or professional school.

Upon successful completion of the course, students will:

- \*Possess a good knowledge of leading issues, themes, and approaches employed in the historical study of modern Paris;
- \*Possess a good historical understanding of Paris as a capital city and imperial metropolis between the mid-19<sup>th</sup> century and 1931;
- \*Possess a heightened ability to analyze and critique works of historical scholarship;
- \*Possess a heightened ability to design a research project, undertake original historical research, and execute an historical research project;
- \*Possess a heightened ability to interpret diverse primary sources, including visual and audiovisual sources;
- \*Possess a sharpened ability to express ideas and formulate arguments verbally and in writing.

### **Seminar Organization and Participation**

The course will be run as a seminar. This means that each week we will spend our class time engaged in serious, scholarly discussion of the assigned readings, photographs or film clips. Our seminar discussions will be the core collective experience of the course. Because seminar discussions are such an important component of this course, **seminar participation will be worth 30% of your final course grade in the course**. The grade you receive for your seminar participation will be based on the quality and frequency of your comments, which need to be based on the assigned materials. It is possible that Professor Whitney will ask students to complete the occasional short piece of in-class writing on the readings or seminar discussion which will count towards your participation grade.

It is important to realize that you will need to prepare carefully before coming to class. There are certain things to keep in mind as you prepare for class. Most of the secondary sources we will read function on multiple levels. They advance interpretive arguments, but they also provide information about aspects of Paris history. When reading secondary works of historical scholarship, therefore, you should read for both historical argument/analysis AND for historical information/fact. As you read, you should pay careful attention to such things as: the historical questions the historian is addressing; the historiographical, chronological, and methodological contexts in which the work is situated; the arguments that are being advanced; and the contours of the larger historical narrative or story being told.

During seminar discussions, you will need to listen carefully and participate actively, thoughtfully, and constructively. After each class, I will record your participation grade for that class. For your information, a student in the A range attends class having done the readings carefully, makes thoughtful contributions that demonstrate advanced engagement with the readings and that refer to and advance the discussion, and shows interest in and respect for other students' views and ideas. Students in the B range do the same, but less often per class and less rigorously. Students in the C range and below do not speak or engage much with the required texts or their comments may derail the discussion. Please feel free to talk

to Professor Whitney if you need any help participating to your fullest ability. Improvement through continuous effort will be rewarded in the final calculation of participation grades.

### **A Note on Attendance in our Pandemic Era**

**Because seminar discussions form the core collective experience in the course, regular attendance is crucial.**

This said, covid remains an ongoing challenge in Ottawa, and may well become an even bigger challenge in winter. If you are in the early, contagious stage of covid or the flu, you should not come to class. If you are getting over something, please consider wearing a mask to class. In either case, please let Professor Whitney know ahead of time. Moreover, please let Professor Whitney know if your illness continues and forces you to miss more than one class.

If you are forced to miss more than one class, you should consider writing a “reading response” that is three to four substantial paragraphs in length to earn participation credit. In your reading response, you should demonstrate that you have done the readings and can engage with their main arguments. Please take the week’s introductory reading note as your starting point. If the reading note poses questions, make sure to answer them at some point in your response. If not, make sure to indicate somewhere the readings’ main arguments and methodological approach(es), and the evidence the author uses to make her/his/their points. You are welcome to indicate your own reactions to the piece(s). Please submit your paragraphs via email directly to Professor Whitney.

### **A Note on Electronic Devices**

**Students are asked to close their laptops and put away all electronic devices during seminar discussions.** If there is something relevant to our discussion that you absolutely need to look up, you can glance briefly at your laptop, tablet or phone etc. But you are asked to shut it once you have finished. **Studies demonstrate that open screens distract their owners, the people sitting around them, and the professor trying to lead the discussion, resulting in lower grades and compromised seminar discussions.**

### **Grading, Evaluation, and Due Dates for HIST 4201/EURR 4202 students**

- 30% Participation in seminar discussions
- 7.5% Preliminary proposal and bibliography **due Sunday February 9th by 11:59pm**
- 20% Research proposal and annotated bibliography **due Sunday March 2nd by 11:59pm**
- 7.5% Presentation of research project **March 27 or April 3**
- 35% Research project/take-home exam **due by 6pm on Saturday April 26**

**All written assignments should be submitted to Brightspace.**

Students taking the class as **EURR 5201** will be required to do one additional assignment, a reading response to one week’s readings, and prepare a longer research essay. Details, instructions, and a modified set of percentages will be emailed to students enrolled in EURR 5201.

## Assignments

### 1) Research essay/project

#### A) General Description

The research essay or project, the major assignment in this research seminar, allows you to explore in greater historical depth a topic related to the history of Paris of your choice. **Your finished essay/research project should demonstrate that you have done substantial and sustained research and have engaged intelligently with both primary and secondary sources.** In other words, it needs to demonstrate that you have used the research strategies we will be discussing in class. Although it is preferable that your paper topic connects directly to Paris at some point between 1850 and 1944, chronological exceptions will be considered. **Please discuss the issue with Professor Whitney as early as possible in the semester.** Please note that it is preferable that your secondary sources be written by historians or historians of art, architecture, exhibitions, or culture, although this will not always be possible. Examples of promising primary sources for this assignment include newspapers, magazines, advertisements, photographs, postcards, and/or memoirs from the historical years you are studying. Please note that you should aim to use a substantial number of primary and secondary sources.

#### B) Finding Sources

As you consider possible research topics and search for **primary sources** (sources produced at the time you are writing about) that you can use to research your topic, you will likely want to consult **Gallica**, the digitized collection of the French National Library/Bibliothèque nationale de France: <https://gallica.bnf.fr/accueil/fr/content/accueil-fr?mode=desktop>

**Gallica is the world's leading repository of digital primary source materials on the history of Paris.** Each year, the amount of material Gallica makes freely available to online users expands. Gallica's holdings currently include a section in the Histoire/History section on the history of Paris, "Histoire de Paris." This section includes a subsection, "Paris par l'image," that includes 20,000 images of Paris. The images are primarily photographs, prints, and drawings. There are other subsections, including important events in Paris history.

The overwhelming majority of printed materials (including newspapers, magazines, and books) available on Gallica are in French. **Students able to read French-language sources are strongly encouraged to incorporate them into their research and paper. Happily, there are ways that those of you who don't read French well can use Gallica too.** First, there are several excellent translation apps or services which are free to users. GoogleTranslate works well while scholars use **DeepL** when they need to translate texts. As well, Gallica contains many images and works of art, including posters, that include minimal French. The French titles and descriptions can easily be translated using one of the apps etc mentioned above.

Utilizing French-language primary sources will greatly expand both the topics you can research and what you can discover about them. The printed sources available through Gallica are diverse, and the collection is especially strong in French newspapers and magazines before 1944. For example, Gallica includes complete runs of most Paris-based French newspapers from the 1920s and 1930s (including sporting

newspapers) and important magazines, including some of the best representatives of French photojournalism, from the 1930s.

Students who are not able to research in French may want to design a research project using primary sources in English -- or in another language you can read. In this case, you may want to consider researching a topic which involves analyzing British or North American responses to some event or trend in Paris history, culture, or life. Newspapers and magazines are good primary sources for a paper of this type. In the past, I have received excellent essays done this way. One such essay focused on the journalist Janet Flanner's coverage of Paris for *The New Yorker* magazine during the 1920s and 1930s while another focused on the representation of leading French fashion designers in the American press. Another enterprising student who was particularly interested in Soviet history found a collection of letters from Paris by a leading Soviet artist that was translated into English. These became the main primary source base for her research. One could also use British newspapers to analyze newspaper coverage of an important event in Paris history of the early 20<sup>th</sup> century.

As you search for **secondary sources** (sources produced by scholars), you will likely want to start with the **Carleton Library's electronic catalogue**. Make sure that you are clear about what kind of source each scholarly source listed actually is. You should look for scholarly books and articles published in scholarly journals. That said, book reviews (which are also published in scholarly journals) will be less helpful and should not be included in your bibliography. Once you have identified your topic, you should also use **Google Scholar**, which will give you a good sense of the academic articles and books that have been published on the topic(s) you're interested in. You may also want to use databases to find sources.

**More discussion of how to define a research topic, do research, and write your paper will happen in class. If you need additional help finding an appropriate set of primary sources and/or topic, please arrange to talk with Professor Whitney outside of class early in the semester. You may also want to make an appointment with the Library's History Subject Specialist.**

#### **Preliminary Proposal and Bibliography (7.5%)**

Please submit to Brightspace a **paragraph** of at least 4-6 sentences that identifies and briefly describes your topic of research. The paragraph should also indicate whether you know what form your research project will take (i.e. will it be a research paper or an audio or video documentary etc). You also need to submit, using the correct bibliographic form, your primary sources and at least four important secondary sources. **Annotate your most important primary source and two of your secondary sources. In your primary source annotation, please indicate how your primary sources will allow you to answer your research questions. (Annotations are described below).**

#### **Research Proposal and Annotated Bibliography (20%)**

This assignment, which builds on your earlier proposal assignment, asks you to submit a 1-2 page, single-spaced (roughly 500-1000 words) proposal PLUS an annotated bibliography. **Please note that the word count applies ONLY to the proposal; the annotated bibliography is to be considered a separate document and should be as long as it needs to be.** There is no set length for the annotated bibliography as different topics have produced different bodies of secondary scholarship.

The **proposal** should introduce and describe the topic you have chosen, the research question you will be investigating, and the approach you plan to take. It should indicate the historical questions you will be asking of your topic, any preliminary results of your research, and how your research relates to historical scholarship (i.e. to studies already done by other historians). Your proposal should also briefly mention the key primary and secondary sources you will be using to investigate your topic. Your proposal should also discuss the format your final research project will take and whether you see this posing any challenges.

The **annotated bibliography** should list (using correct bibliographic form) both the primary source(s) you are using for your research and the secondary sources you will use to analyze it. It probably makes most sense to separate your primary and secondary sources into separate sections. **You will need to annotate your key primary source(s) and your five most important secondary sources.** For secondary sources, this means that you will need to describe (in 4-5 sentences) the contents, argument, and contribution of the source to both scholarly discussion and your research project. **Please indicate in at least one sentence how you think you will be using your primary and secondary sources. Please note that you are expected to have more than 5 secondary sources.**

If you are uncertain about the correct bibliographic form, please consult the information contained in the History Department's essay guide: <http://www2.carleton.ca/history/resources/essay-guide/>

You may also want to consult the very helpful, up-to-date citation guide for History students that HUGS produced recently: <https://carleton.ca/history/wp-content/uploads/hugs-cms-citation-guide.pdf>

**Please remember that the proposal is a formal piece of written work. As such, it will be graded for content (i.e. what you say) and quality of writing (i.e. how you say it), as well as for the more mechanical aspects of style such as grammar, spelling, proper bibliographic format etc. You are expected to follow the instructions above. Failure to do so will affect your grade. You are also expected to make sure that your assignment complies with the rules about Academic Integrity discussed on the next page.**

### **Research Presentation (7.5%)**

The last two classes will be devoted to student research presentations. The presentations are designed to give you the chance to make a public presentation and to benefit from the feedback of both your fellow seminar participants and Professor Whitney before you write your paper. Although more precise instructions will be discussed in class, presentations will be roughly 7-8 minutes long. They should clearly describe the topic you are researching and what you've found, as well as how your research relates to work already produced by historians or scholars in other disciplines. You should mention the primary sources you are using and any particularly useful secondary sources you have found. You may use slides or video but should do so judiciously because your time is short. Students can use the presentation as an opportunity to discuss any challenges or problems you may be having. The presentations will be followed by brief questions and comments from your fellow students and Professor Whitney.

**Presentations will be graded in a cooperative manner:** 50% of the mark will be assigned by Professor Whitney and 50% will be assigned by your fellow students. Thus, after each presentation, students will

assign the presentation a grade and include a brief justification for that grade. These grades will then be averaged by Professor Whitney and this average will constitute 50% of the mark. **The grading rubric will be made available before the presentation.**

### **Final submission of research project (35%)**

Your research project is to be submitted to Brightspace in its final form by April 26, the last day of the exam period. If it can't easily be submitted to Brightspace, please discuss an alternative mode of submission with Professor Whitney. If the project is a paper, it is to be 12-13 typed, double-spaced pages or roughly 3,000-3,400 words. Projects submitted in other formats need to be accompanied by a 3-4 typed, double-space page reflection on the experience of making the final product. **Remember that all options require an annotated bibliography.** Written work will be evaluated according to the quality and rigor of the analysis, the thoroughness of the research, the clarity of the prose, and the success of the organizational structure.

**Written assignments are to be submitted to Brightspace. Late papers will not be accepted without penalty, unless you have been ill or have suffered a death in the family.** In these cases, you should discuss the problem with Professor Whitney before the paper is due. **Unexcused late papers/projects will be penalized 2% for each day that they are late.** You should keep a copy of any written work that you submit for this course as it is your responsibility to produce another copy should this be required.

### **A note on citation and Academic Integrity**

You should ensure that all your sources are cited correctly and that all your written work is done in accordance with the Academic Integrity Policy's section on Plagiarism, which can be found at the end of your course outline. **It is prohibited to use ChatGPT or any other AI-assisted technology to generate written text that you submit to Professor Whitney for evaluation/grading. This applies to the proposal and annotated bibliography as well as your research project.** Students found to have used ChatGPT or another AI-assisted technology in the written work they submit will be reported to the Dean's Office in accordance with Carleton's Academic Integrity Policy.

**Please turn the page for the seminar schedule and list of required readings**



### **Seminar Schedule and Required Readings**

All readings and film clips are freely available on **ARES**, the University's electronic reserve system, which can be accessed through Tools on our Brightspace course page. **Please note that the readings are listed in the order in which Professor Whitney suggests that you read them. The reading notes have been prepared to help orient you to each week's reading. I suggest that you consult them before you start the readings.**

#### **January 9 Introduction to the Course and to Each Other**

#### **January 16 Thinking about Modern Paris**

- 1) Donald J. Olsen, *The City as a Work of Art: London, Paris, Vienna* (Yale University Press, 1986), chapter 4: "The New Paris," pp. 35-57.
- 2) Charles Rearick, *Paris Dreams, Paris Memories: The City and Its Mystique* (Stanford University Press, 2011), pp. 6-26.
- 3) Look at Map of Paris, 1850-1870 from *City Maps and Images* to visualize the city and its growth
- 4) Watch the opening 3 minutes of Woody Allen's (*Midnight in Paris*)
- 5) Watch the 8-minute July 2023 CBC essay, "France Protests: Why is Paris Always Burning?"

Reading note: This week's assigned materials introduce us to thinking about modern Paris. The first reading discusses a vitally important moment in Paris history, its modernization during the mid-19<sup>th</sup> century. The second reading comments on this modernization (and other 19<sup>th</sup>-century historical developments) AND outlines the author's approach to studying Paris history. As you read the two readings, be sure that you have a good sense of a) how Paris modernized and b) the approach Rearick is taking. Pay special attention to how he uses the term "Paris imaginary." The video clips are included to get us thinking about how Paris is imagined and represented by artists and journalists outside France. Please come to class prepared to discuss what you consider to be the most important idea or concept that you took from reading and viewing this week's materials.

During class, we will also begin to talk about what a topic for a 4<sup>th</sup>-year research paper should be – and what it shouldn't be. Please bring ideas to class!

#### **January 23 Photographing Paris and Its History**

- 1) Catherine E. Clark, *Paris and the Cliché of History: The City and Photographs, 1860s-1970* (Oxford University Press, 2018), *Introduction*, pp. 1-11.
- 2) Peter Sramek, *Piercing Time: Paris After Marville and Atget, 1865-2012* (Intellect, 2013), pp. 8-18.
- 3) Jeffrey H. Jackson, "Envisioning Disaster in the 1910 Paris Flood," *Journal of Urban History* 37, no. 2 (2011), pp. 176-207.

Reading note: Because Paris has been photographed so often and because some of you may use photographs for your research papers, we are spending a class thinking about how historians have analyzed the role of photography in Paris history. Our readings address how Paris has been photographed, how historians have interpreted the photographs of Paris that have been taken, and the role photographs have played in the construction of historical narratives about Paris. As you read, think hard about what historians Catherine Clark and Jeffrey Jackson are arguing. Think as well about how you would describe

their main arguments in your own words. Think too about your own experiences of using photographs as a student of history – and in your personal life too.

### **January 30 Young Workers, Youth, and Juvenile Delinquency in Fin-de-Siècle (Turn-of-the-Century) Paris**

- 1) Miranda Sachs, *An Age to Work: Working-Class Childhood in Third Republic Paris* (Oxford University Press, 2023), Chapter 6: “‘The Collaboration of the Crowd’: Age and Identity in Working-Class Neighborhoods,” pp. 123-147 AND chapter 3: “Creating the Juvenile Delinquent,” **pp. 65-75 only**.
- 2) Didier Chappet, “Casque d’Or et les Apaches,” *Le Blog Gallica* (January 2028). NOTE: for those who can’t read French, you can translate the blog into English by clicking from FR to EN in the top right of your screen.
- 3) Miranda Sachs, “‘But the Child is Flighty, Playful, Curious’: Working-Class Boyhood and the Policing of Play in Belle Epoque Paris,” *Historical Reflections/Réflexions Historiques*, Vol. 45, Issue 2 (Summer 2019), pp. 7-27.

Reading note: This week’s readings suggest how working-class young people fit into the history of turn-of-the-century Paris while also considering historical uses of photographs. We begin with an article that uses postcards as historical evidence. These readings intersect with the history of childhood and youth, addressing how working-class adolescents and youth lived and worked (or, in the case of *les Apaches*, didn’t work) in turn-of-the-century Paris, as well as how juvenile delinquents were imagined and represented in Paris at that time. Think about the arguments that Sachs makes and how she builds her interpretation and analysis. Think too about how the lives of working-class Parisian adolescents pre-First World War compare with those of Canadian children today.

**NOTE: at the end of today’s class, we will go around the table and everyone will briefly mention the topic they’re thinking about doing for their research paper/project and the primary sources they have identified to use in their research.**

### **February 6 Fin-de-Siècle Paris: Exhibitions, Spectacles, and Pleasures**

- 1) Colin Jones, *Paris: The Biography of a City* (Penguin, 2004), chapter 10: “The Anxious Spectacle, 1889-1918,” pp. 344-78 (but skip 362-364).
- 2) Charles Rearick, *Paris Dreams, Paris Memories: The City and Its Mystique* (Stanford University Press, 2011), pp. 26-43.
- 3) Henri Loyrette, “The Eiffel Tower,” in Pierre Nora, ed., *Realms of Memory*, Volume 3: Symbols (translated edition: Columbia University Press, 1998), pp. 349-376.
- 4) Watch film clip “Paris 1889 World’s Fair”
- 5) Watch film clip, “A Trip Through Paris, France in the Late 1890s”

Reading note: During the late 19<sup>th</sup> and early twentieth century, Paris was the capital of Europe’s only Republic and the host of two World Fairs, one in 1889 and one in 1900. Paris was also becoming known as the pleasure capital of Europe. Although most of the buildings constructed for the world fairs were torn down, the Eiffel Tower, built for the 1889 fair, remains. The first two readings examine Paris at the turn of the century, while Loyrette’s chapter on the Eiffel Tower examines the history of this iconic structure. The two film clips help you to visualize what Paris and these two world fairs looked like. FYI the first clip is a digital photo album made from historical photos held at the Library of Congress in Washington, DC

while the second film clip has been altered using AI. It has been colourized and the speed of the early film has been altered to make the people seem more lifelike to us. Because the clip includes the moving walkway built for the 1900 World's Fair, the date in the clip's title is likely incorrect.

### **February 13 Race and the Arrival of Jazz in France**

- 1) Petrine Archer-Shaw, *Negrophilia: Avant-Garde Paris and Black Culture in the 1920s* (Thames & Hudson, 2000), chapter one: "Packaging the Primitive," pp. 23-49.
- 2) Hugh Schofield, "Human zoos: When real people were exhibits," BBC News, Paris 27 December 2011 <http://www.bbc.com/news/magazine-16295827> **Read the article first and then click on the two-minute interview with Musée Branly curator Nanette Snoep.**
- 3) Emmanuelle Cronier, "The Street" in Jay Winter and Jean-Louis Robert, *Capital Cities at War: Paris, London, Berlin 1914-1919* (Cambridge University Press, 2007), **pp. 93-97 only** ("Foreigners and strangers in the capitals")
- 4) Matthew F. Jordan, *Le Jazz: Jazz and French Cultural Identity* (University of Illinois Press, 2010), chapter 2: "The First Wave: Jazz and Cultural Recovery," pp. 39-58.
- 5) film clip, "James Reese Europe The Hellfighters" <https://www.youtube.com/watch?v=eC9m3Xie3uk>

Reading note: These readings and videos introduce us to France's complex relationship to race and racial difference in the nineteenth and early twentieth centuries. The first reading shows us how images of Black people functioned in European culture, spectacle/entertainment, and advertising during the long 19<sup>th</sup> century. The second short piece allows us to think more about one aspect mentioned briefly by Archer-Shaw, what have often been called human zoos. The next readings move to the First World War, when large numbers of non-white people came to France, and the early postwar period. Most came to work in wartime industries or to fight on the Western Front. Black soldiers from French colonies were treated differently from Black American soldiers, who popularized a new form of music, jazz, that became enormously popular in France during the 1920s and 1930s.

### **No class on February 20 – Winter Break week**

### **February 27 Living in 1920s Paris: Expatriate Writers, Migrant Revolutionaries, Parisians**

- 1) Janet Flanner, "Introduction," *Paris Was Yesterday, 1925-1939* (Penguin Books, 1972, reprinted 1981), pp. vii-xxiv.
- 2) Ernest Hemingway, *A Moveable Feast* (Scribner, 1964, reprinted 2003), pp. 3-8, 25-31, 35-38, 41-45.
- 3) Michael Goebel, "'The Capital of the Men without a Country': Migrants and Anticolonialism in Interwar Paris," *American Historical Review* (2016), Vol. 121 (5), pp. 1444-1467.
- 4) Sarah Maza, "A Neighborhood in Paris," chapter one of *Violette Nozière: A Story of Murder in 1930s Paris* (University of California Press, 2011), pp. 5-27.

Reading note: The writing of American expat novelist Ernest Hemingway and journalist Janet Flanner played an important role in creating a North American imaginary of 1920s Paris as a special time and place, what became known as the Jazz Age. We start our readings with some of the two authors most famous writing about 1920s Paris. Recently, historians interested in the history of Paris have sought to shift attention from a small group of white writers and stress the diversity of people making Paris their home during the 1920s and 1930s. Migrants from other countries and from other parts of France were

prominent among those who made Paris their home. Michael Goebel and Sarah Maza's work provides important examples of this, while also highlighting the role of young people in Parisian history.

### **March 6 The Rise of the Paris Suburbs and their Role in the French Imaginary**

- 1) Tyler Stovall, *The Rise of the Paris Red Belt* (University of California Press, 1990), pp. 17-25 only.
- 2) Laura Lee Downs, *Childhood in the Promised Land: Working-Class Movements and the Colonies de Vacances in France, 1880-1960* (Duke University Press, 2002), pp. 114-130, 237-241.
- 3) Susan B. Whitney, *Mobilizing Youth: Communists and Catholics in Interwar France* (Duke University Press, 2009), pp. 80-89.
- 4) Tyler Stovall, "From Red Belt to Black Belt: Race, Class, and Urban Marginality in Twentieth-Century Paris," in Sue Peabody and Tyler Stovall, eds., *The Color of Liberty: Histories of Race in France* (Duke University Press, 2003), pp. 351-369.
- 5) "'You're not welcome': rap's racial divide in France," *The Guardian*, April 22, 2020  
<https://www.theguardian.com/music/2020/apr/22/rap-music-racial-divide-france>

**Please note: make sure you watch the music video embedded in the article.**

Reading note: This week we shift our attention to the belt of suburbs surrounding Paris and the role the suburbs have played in both French economic life and in the Parisian imaginary. In the first reading (remember to read only pp. 17-25), you will read about the suburbs' growth in the late nineteenth century and the housing and living conditions of suburban residents. In the pages from the books by Downs and Whitney, you will be introduced to the struggle for political control over the suburbs. This involved such issues as growing influence of political parties on the left, i.e. the Socialists and the Communists; these parties' hopes for children and youth; and the response of the French Catholic Church to this challenge. Tyler Stovall's book chapter, "From Red Belt to Black Belt," examines, among other things, shifts in how the French have imagined the Paris suburbs and their inhabitants. (Please note that the text for the article stops on p. 363, so the article is not as long as it first appears). The last assigned piece is a short, interesting piece of contemporary British journalism on racist attitudes in the French music industry. It focuses on rap music, which has been associated with suburban youth. Please make sure you watch the music video embedded in the article. Please note that you may want to watch YouTube news clips from the 2005 riots as you prepare for class.

### **March 13 Gender and the 1920s Modern Woman**

- 1) Mary Louise Roberts, "Samson and Delilah Revisited: The Politics of Fashion in 1920s France," *American Historical Review* 98, 3 (June 1993), pp. 657-683.
- 2) Tyler Stovall, "The New Woman and the New Empire: Josephine Baker and Changing Views of Femininity in Interwar France," in *The Scholar and Feminist Online*, Double Issue 6.1-6.2: Fall 2007/Spring 2008).
- 3) film clip: "Josephine Baker doing the original Charleston" (1925)
- 4) film clip: "Josephine Baker- Siren of the Tropics"
- 5) Jon Henley, "Dancer, Singer...Spy: France's Panthéon to honour Josephine Baker," *The Guardian*, 28 November 2021.

Reading note: This week we're going to think about the 1920s Modern Woman through an article on fashion by influential historian Mary Louise Roberts and by thinking about a performer who helped set the fashions of the day, African American Josephine Baker. Baker was a celebrated Modern Woman in

1920s Paris and a wildly popular performer. As you watch the brief film clips and read Stovall's article, think back to what you learned from Petrine Archer-Shaw's chapter on images of Blacks in French culture and entertainment. As the last article makes clear, Baker spied for France during the Second World War and recently earned the rare honour of having her remains moved officially to the Pantheon in Paris, home to heroic figures in the history of Republican France.

### **March 20 Celebrating Empire: the Colonial Exhibition of 1931**

- 1) Martin Evans, "Projecting Greater France," *History Today* (50, 2), February 2000, pp.18-28.
- 2) Herman Lebovics, "The Seductions of the Picturesque and the Irresistible Magic of Art," in Lebovics, *True France: the Wars over Cultural Identity* (Cornell University Press, 1992), pp. 51-97.
- 3) The following short film clip from of the 1931 Colonial Exhibition available on **ARES**: Perchicot, « Ah! Que c'est beau l'exposition » (1931). [https://www.youtube.com/watch?v=xDBCfo\\_UF\\_0](https://www.youtube.com/watch?v=xDBCfo_UF_0)

Reading note: We conclude our readings by examining the 1931 Colonial Exhibition held in an eastern suburb of Paris. This exhibition, the last major fair held in Paris, celebrated colonial empires generally and the French empire specifically. Our two well-illustrated, scholarly articles take us on a tour of the exhibition and provide interpretive arguments for how we should understand their significance. The Perchicot song gives you a glimpse of how the exhibition was celebrated and marketed.

### **March 27 and April 3 Research Presentations**

**Research essay/project due to Brightspace by 6pm on April 26<sup>th</sup>.**

## **REGULATIONS COMMON TO ALL HISTORY COURSES**

### **COPIES OF WRITTEN WORK SUBMITTED**

Always retain for yourself a copy of all essays, term papers, written assignments or take-home tests submitted in your courses.

### **PLAGIARISM**

The University Academic Integrity Policy defines plagiarism as “*presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.*” This includes reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source. Examples of sources from which the ideas, expressions of ideas or works of others may be drawn from include but are not limited to: books, articles, papers, literary compositions and phrases, performance compositions, chemical compounds, artworks, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, material on the internet and/or conversations.

Examples of plagiarism include, but are not limited to:

- any submission prepared in whole or in part, by someone else, including the unauthorized use of generative AI tools (e.g., ChatGPT);
- using ideas or direct, verbatim quotations, paraphrased material, algorithms, formulae, scientific or mathematical concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings without appropriate acknowledgement;
- submitting a computer program developed in whole or in part by someone else, with or without modifications, as one’s own; and
- failing to acknowledge sources through the use of proper citations when using another’s work and/or failing to use quotations marks.

Plagiarism is a serious offence that cannot be resolved directly by the course’s instructor. The Associate Dean of the Faculty conducts a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of “F” for the course.

### **COURSE SHARING WEBSITES and COPYRIGHT**

Classroom teaching and learning activities, including lectures, discussions, presentations, etc., by both instructors and students, are copy protected and remain the intellectual property of their respective author(s). All course materials, including PowerPoint presentations, outlines, and other materials, are also protected by copyright and remain the intellectual property of their respective author(s).

Students registered in the course may take notes and make copies of course materials for their own educational use only. Students are not permitted to reproduce or distribute lecture notes and course materials publicly for commercial or non-commercial purposes without express written consent from the copyright holder(s).

### STATEMENT ON CLASS CONDUCT

The Carleton University Human Rights Policies and Procedures affirm that all members of the University community share a responsibility to:

- promote equity and fairness,
- respect and value diversity,
- prevent discrimination and harassment, and
- preserve the freedom of its members to carry out responsibly their scholarly work without threat of interference.

**Carleton University Equity Services states that “every member of the University community has a right to study, work and live in a safe environment free of discrimination or harassment”.** [In May of 2001 Carleton University’s Senate and Board of Governors approved the Carleton University Human Rights Policies and Procedures. The establishment of these policies and procedures was the culmination of the efforts of the Presidential Advisory Committee on Human Rights and a Human Rights Implementation Committee.]

### GRADING SYSTEM

Letter grades assigned in this course will have the following percentage equivalents:

A+ = 90-100 (12)	B = 73-76 (8)	C - = 60-62 (4)	F = 0-49 (0) – Failure: no academic credit
A = 85-89 (11)	B - = 70-72 (7)	D+ = 57-59 (3)	
A - = 80-84 (10)	C+ = 67-69 (6)	D = 53-56 (2)	
B+ = 77-79 (9)	C = 63-66 (5)	D - = 50-52 (1)	

The following additional final course grades may be assigned by instructors:

- DEF Official deferral of final exam (see "Petitions to Defer")
- GNA Grade not available. This is used when there is an allegation of an academic offence. The notation is replaced with the appropriate grade for the course as soon as it is available.
- IP In Progress – a notation (IP) assigned to a course by a faculty member when: At the undergraduate level, an undergraduate thesis or course has not been completed by the end of the period of registration.
- WDN Withdrawn. No academic credit, no impact on the CGPA. WDN is a permanent notation that appears on the official transcript for students who withdraw after the full fee adjustment date in each term (noted in the Academic Year section of the Calendar each term). Students may withdraw on or before the last day of classes.

Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean.

## **WITHDRAWAL WITHOUT ACADEMIC PENALTY**

February 1, 2025: Last day for a fee adjustment when withdrawing from **winter** courses or the winter portion of two-term courses (financial withdrawal). Withdrawals after this date will create no financial change to winter term fees and will result in a permanent notation of WDN appearing on your official transcript.

March 15, 2025: Last day for academic withdrawal from **winter** courses.

## **STUDENT MENTAL HEALTH**

As a University student you may experience a range of mental health challenges that significantly impact your academic success and overall well-being. If you need help, please speak to someone. There are numerous resources available both on- and off-campus to support you.

**Emergency Resources (on and off campus):** <https://carleton.ca/health/emergencies-and-crisis/emergency-numbers/>

### **Carleton Resources:**

- Mental Health and Wellbeing: <https://carleton.ca/wellness/>
- Health & Counselling Services: <https://carleton.ca/health/>
- Paul Menton Centre: <https://carleton.ca/pmc/>
- Academic Advising Centre (AAC): <https://carleton.ca/academicadvising/>
- Centre for Student Academic Support (CSAS): <https://carleton.ca/csas/>
- Equity & Inclusivity Communities: <https://carleton.ca/equity/>

### **Off Campus Resources:**

- Distress Centre of Ottawa and Region: (613) 238-3311 or TEXT: 343-306-5550, <https://www.dcottawa.on.ca/>
- Mental Health Crisis Service: (613) 722-6914, 1-866-996-0991, <http://www.crisisline.ca/>
- Empower Me: 1-844-741-6389, <https://students.carleton.ca/services/empower-me-counselling-services/>
- Good2Talk: 1-866-925-5454, <https://good2talk.ca/>
- The Walk-In Counselling Clinic: <https://walkincounselling.com>

## **ACADEMIC ACCOMMODATION**

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

**Informal accommodation due to short-term incapacitation:** Students may be asked by their instructor to provide the Self-Declaration for Academic Considerations form (<https://carleton.ca/registrar/wp-content/uploads/self-declaration.pdf>) which replaces medical notes.

**Pregnancy obligation:** write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For accommodation regarding a formally-scheduled final exam, you must complete the Pregnancy Accommodation Form ([click here](#)).



**Religious obligation:** write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details [click here](#).

**Academic Accommodations for Students with Disabilities:** The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca) for a formal evaluation. If you are already registered with the PMC, please request your accommodations for this course through the [Ventus Student Portal](#) at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (*if applicable*). Requests made within two weeks will be reviewed on a case-by-case basis. For final exams, the deadlines to request accommodations are published in the [University Academic Calendars](#). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally-scheduled exam (if applicable).

### **Survivors of Sexual Violence**

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and where survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: <https://carleton.ca/equity/sexual-assault-support-services>

### **Accommodation for Student Activities**

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation will be provided to students who compete or perform at the national or international level. Write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

### **PETITIONS TO DEFER**

Students unable to write a final examination because of illness or other circumstances beyond their control or whose performance on an examination has been impaired by such circumstances may apply within five working days to the Registrar's Office for permission to write a deferred examination. The request must be fully and specifically supported by a medical certificate or other relevant documentation. Only deferral petitions submitted to the Registrar's Office will be considered.

### **CONTACTS**

- Department of History [history@carleton.ca](mailto:history@carleton.ca)
- Registrar's Office [registrar@carleton.ca](mailto:registrar@carleton.ca)
- Academic Advising Centre [academicadvising@carleton.ca](mailto:academicadvising@carleton.ca)
- Paul Menton Centre [pmc@carleton.ca](mailto:pmc@carleton.ca)

- Centre for Student Academic Support – Study Skills, Writing Tutorials, Bounce Back [csas@carleton.ca](mailto:csas@carleton.ca)

**Application for Graduation Deadlines**

- Spring Graduation (June): April 1
- Fall Graduation (November): August 31
- Winter Graduation (February): November 30