

**HIST 4915H/EURR 4201B**  
**Paris in the Jazz Age**  
**Department of History**  
**Carleton University**  
**Winter 2017**

Professor Susan Whitney  
330 Paterson Hall  
613-520-2600, ext. 1409

Office hours: 2:30-4:30 on Thursdays and by appointment (Note: I am in my office most afternoons and often available with some advance notice).

Class time and location: Thursday 11:35-2:25 in PA 240

E-mail: [Susan.Whitney@carleton.ca](mailto:Susan.Whitney@carleton.ca) Note: Please put HIST 4915 in the subject line of any email you send to Professor Whitney.

**Course description:**

This seminar explores social, cultural, and political life in Paris in the decade following the First World War, an era often known as the Jazz Age. At this particular historical moment, Paris fulfilled a number of roles. It was at once the capital of France and its overseas empire, the centre of French political life, the primary showcase for French cultural, imperial, and global ambitions, and a magnet for tourists, artists, writers, revolutionaries, and young people from across the globe. During the 1920s, Paris was home not just to Parisians, but also to noted American writers such as Ernest Hemingway and Gertrude Stein, the Spanish artist Pablo Picasso, and numerous African American jazz musicians and performers, including Josephine Baker, who found freedoms that often eluded them in the United States. It was a city that mixed tradition with revolutionary political and cultural impulses and architectural elegance with antiquated housing and urban poverty.

This seminar aims to introduce students to the key topics and problems that have absorbed historians writing about Paris in the first part of the twentieth century. We will begin by considering Paris' transformation into a modern city in the second half of the nineteenth century and the upheavals wrought by the world's first total war, and continue by exploring key facets of Paris history between 1917 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, and a certain amount of nostalgia too. 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 drew so many, and the international exhibitions that did so much to shape modern Paris and cement its place in the global imagination. Throughout, we will pay particular attention to the relationship Paris and its inhabitants had to the modern and to modernity, and we will consider how issues involving race, gender, and empire played themselves out within the city's confines.

**Learning outcomes:**

This course allows students to broaden their historical knowledge and sharpen their critical reading, writing, and speaking skills. By the end of the course, students will have a good knowledge of the key issues and arguments currently animating the historical study of early twentieth-century Paris and an appreciation of some of the main issues historians consider when studying the history of urban spaces

more generally and this urban agglomeration more particularly. Students will also have enhanced their ability to analyze the kinds of primary sources used by historians and to read historical scholarship critically. This includes identifying, analyzing, and critiquing how historical arguments are made, substantiated, and developed. Students will also have refined their ability to express their thoughts and formulate their arguments both in writing and orally, and to conceptualize and carry out an independent piece of historical research and analysis. These skills can be transferred to numerous other settings, including professional employment and graduate or professional school.

### **Course organization and seminar participation:**

The course will be run as a seminar, which means that each week we will spend our class time engaged in serious and scholarly discussion of the assigned readings. Because seminar discussions are such an important component of this course, **seminar participation will be worth 25% of your final grade in the course.** The grade you receive for your seminar participation will be based on both the quality and frequency of your comments.

A few notes to guide your seminar participation:

1) you will need to attend class regularly, for if you are not in class you cannot participate. To put it another way, poor attendance (which I consider to be more than 1 absence per term) will negatively affect your participation grade.

2) 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 combine historical argumentation with the exposition of historical fact. When reading secondary works of historical scholarship, therefore, you should read for both argument and fact, and you should pay careful attention to such things as: the questions the historian is addressing; the historiographical and chronological 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.

3) you will need to listen carefully and participate actively, thoughtfully, and constructively during class discussions.

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 with the required texts, or their comments may derail the discussion. Please feel free to talk to me if you need any help participating to your fullest ability and please know that improvement through continuous effort will be rewarded in the final calculation of your participation grade.

### **A note on electronic devices:**

Because this course is a seminar, because there is no final exam for which you will need notes, and because recent studies demonstrate that electronic devices distract both the students using them and the students sitting around them, **students are not permitted to use laptops, tablets or cellphones during class unless these devices are being used to give a presentation. Cell phones, moreover, must be kept**

**out of sight during class discussions.**

**Grading and Evaluation:**

25% Participation in seminar discussions

30% Three 4-5 page critical reading response papers (10% each) (Note: at least one, and preferably two, must be done before the February break)

10% Proposal and bibliography (1-2 pages) for long essay **due Friday February 10<sup>th</sup> by 4pm**

10% Long essay presentation (**either March 30 or April 6**)

25% Long essay (12-13 pages) **due to the History Department box on Friday April 7 by 4pm**

**Assignments:**

1) Critical reading response papers:

In this course, you will be asked to write three critical reading response papers of roughly 4-5 pages each on the week's readings. The critical reading response papers ask you to engage critically and thoughtfully with the assigned readings (and film clips, if relevant) and they must be submitted the afternoon before class. You have a choice as to how you do these critical reading response papers.

The first option is to write a classic essay in which you compare and analyze the assigned materials, paying special attention to the approaches taken and arguments made, and how the assigned readings relate to each other. These essays will have a standard academic introduction, body, and conclusion.

The second option would be for you to set up a course blog using wordpress.com and write blogposts of around 1,000-1,500 words on the week's assigned materials. In these blogposts, you can choose how you reflect on the week's assigned materials, but you must engage critically and thoughtfully with them and you must engage with their main arguments and approaches. You may also illustrate your blogposts with images and/or videos. We will discuss the mechanics of setting up a blog in class.

**Please note that you will need to choose one option and stick with it for all three of your critical reading responses.**

It is up to you to choose the readings you write on, but you must do at least one response paper before the February break. **Your paper or blogpost link must be submitted to Professor Whitney by email by 5pm on the Wednesday before that week's Thursday morning class.** Because you choose the date, your paper will not be accepted past that deadline. In other words, if you miss the deadline, you will have to write on another set of readings.

Please note that your reading responses will be graded with attention to both your ideas and the manner in which they are expressed. Please edit and proofread your work carefully before submitting it.

To encourage you to do these assignments as thoughtfully as possible, the student who is judged to have the best collection of critical reading response papers at the end of the semester will be awarded the class Reading Response Prize, which carries with it a \$50 gift certificate at Chapters.

2) Long essay

The long essay is designed to allow you to explore a topic of your own interest in greater depth. Your

essay will examine a primary source, or a group of primary sources, that is/are directly related to Paris during our period and do so in conversation with scholarly secondary sources on your topic. It is preferable that your secondary sources be historical in nature, although this will not always be possible. Examples of suitable primary sources for this assignment include a novel set in Paris written during the 1920s, a memoir of life in Paris during the 1920s, newspaper coverage of a particular event, an important film produced at the time, or a manifesto by a 1920s writer, artist or architect. Please note that these are merely meant to be ideas and are not supposed to exhaust the possibilities available to you. Please feel free to consult Professor Whitney if you need help finding other primary sources. Students who are able to read French-language sources for their papers are encouraged to do so. Please note that the National Library of France (the Bibliothèque de France) has an internet site, called Gallica, which makes digitized versions of most French newspapers from the 1920s and 1930s freely available.

Your paper should be 12-13 pages typed, double-spaced pages and **is due to the History Department box by 4:00 on Friday April 7<sup>th</sup>. E-mail submissions are not acceptable for this assignment.** As you prepare your paper for submission, you should keep in mind that it will be evaluated according to the quality and rigor of your analysis, the thoroughness of your research, the clarity of your prose, and the success of your organizational structure. **You should also ensure that all your sources are cited correctly, and in accordance with the Academic Integrity Policy's section on Plagiarism, which can be found at the end of your course outline.**

The best research essay will receive the class Research Essay Prize, which carries with it a certificate and a \$50 gift certificate from Chapters.

### 3) Proposal and bibliography

To make sure you are on the right track, you will be responsible for submitting a 1-2 page proposal and bibliography for your research on **Friday February 10<sup>th</sup> by 4pm.**

The **proposal** should clearly introduce and explain the topic you have chosen and the approach you plan to take to your paper. It should indicate the major questions you will be investigating and the key primary and secondary sources you will be using to investigate them.

The **bibliography** should list (using correct bibliographic form) the main primary source(s) you will focus your paper around, and the secondary sources you will use to analyze it. It should briefly (i.e. in approximately 3-5 sentences) describe your key primary source(s) and your three most important secondary sources.

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

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.

### 4) Research Presentation:

During the last two classes, students will make a presentation on their research to their classmates. These presentations are designed not only to give you the opportunity to make a public presentation but also to

allow you to benefit from feedback from Professor Whitney and from your fellow seminar participants. The presentations are to be 7-8 minutes long and should clearly describe your research (indicating both the general topic and the precise questions you will be investigating) and your findings thus far. If your paper relates to larger historiographical questions and debates (as it most certainly will), you should explain how it does so. You should make sure to discuss the primary and secondary sources that you are using and the ways you are using them. You may illustrate the presentation however you wish. You may also use the presentation as an opportunity to discuss any challenges or problems you may be having. Presentations will be followed by very brief questions from Professor Whitney and your classmates.

The research presentations will be graded in a cooperative way: 50% of the mark will be assigned by Professor Whitney and 50% will be assigned by your student colleagues. After each presentation, therefore, students will assign the presentation a grade and write a brief justification for that grade. The grades assigned by students will then be averaged and this average will constitute 50% of each student's presentation grade.

### **A note on the submission of the long essays:**

Your long essays are to be handed in the day they are due. **Email submission is not acceptable.** Late papers will not be accepted without penalty, unless you have been seriously 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 will be penalized 2% for each day that they are late.** You are also asked to ensure that your paper is printed in a way that is easy to read. Hard to decipher essays will be returned for resubmission. Finally, you must 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. Finally, you should pay careful attention to the regulations about plagiarism on the attached information about rules and regulations common to all history courses.

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

All readings and film clips are available on ARES, the University's electronic reserve system, which can be accessed through our CuLearn course page.

#### **January 5 Course Introduction**

#### **January 12 Making Paris Modern, 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) Map of Paris, 1850-1870 from *City Maps and Images*

[http://www.remling.net/recitation/images/Cities/paris\\_map.jpg](http://www.remling.net/recitation/images/Cities/paris_map.jpg)

4) film clip: Paris as imagined and curated by Woody Allen

<https://www.youtube.com/watch?v=yHJ3yEUiSoo>

### **January 19 Fin-de-Siècle Paris**

- 1) Colin Jones, *Paris: The Biography of a City* (Penguin, 2004), chapter 10: “The Anxious Spectacle, 1889-1918,” pp. 344-77.
- 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) film clip of Belle Époque Paris: “Paris 1900-1925 la belle époque” Note : watch only first 5 minutes <https://www.youtube.com/watch?v=LUIOWmTFbVY>

### **January 26 Paris at War**

- 1) Colin Jones, *Paris: The Biography of a City* (Penguin, 2004), chapter 10: “The Anxious Spectacle, 1889-1918,” pp. 378-384 only.
- 2) 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. 57-93.
- 3) Tyler Stovall, *Paris and the Spirit of 1919: Consumer Struggles, Transnationalism, and Revolution* (Cambridge University Press, 2012), selections from chapter one: “The consumers’ war,” pp. 25-36, 48-57, 66-79.
- 4) film clip of Belle Époque Paris: “Paris 1900-1925 la belle époque” Note : rewatch the film and go through the war scenes, paying particular attention to how the street scenes shift with the coming of the war <https://www.youtube.com/watch?v=LUIOWmTFbVY>

### **February 2 Thinking about Race and the Arrival of Jazz in France**

- 1) Hugh Schofield, “Human zoos: When real people were exhibits,” BBC News, Paris 27 December 2011 <http://www.bbc.com/news/magazine-16295827> Please note: read the article first and then click on the two-minute interview with Musée Branly curator Nanette Snoep.
- 2) 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”)
- 3) Tyler Stovall, “Colour-blind France? Colonial workers during the first world war,” *Race & class* (35)2. p.35 -55.
- 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>

### **February 9 Living in 1920s Paris: Expatriate Writers, Ordinary Parisians, Artists**

- 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) 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.
- 4) Jeffrey H. Jackson, “Artistic Community and Urban Development in 1920s Montmartre,” *French Politics, Culture & Society*, Vol. 24, No. 2 (Summer 2006), pp. 1-25.

### **February 16 The Rise of the Suburbs and the Paris Red Belt**

- 1) Tyler Stovall, *The Rise of the Paris Red Belt* (University of California Press, 1990), pp. 17-40.

- 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. 80-90.
- 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.

### **No class February 23 Winter Break**

#### **March 2 Gender and the 1920s Modern Woman**

- 1) Mary Louise Roberts, "Introduction," *Civilization without Sexes: Reconstructing Gender in Postwar France, 1917-1927* (University of Chicago Press, 1994), pp. 1-16.
- 2) Mary Louise Roberts, "Samson and Delilah Revisited: The Politics of Fashion in 1920s France," *American Historical Review* 98, 3 (June 1993), pp. 657-683.
- 3) Whitney Chadwick and Tirza True Latimer, "Becoming Modern: Gender and Sexual Identity after World War I," *The Modern Woman Revisited: Paris Between the Wars* (Rutgers University Press, 2003), pp. 3-20. (NB: notes begin on p. 15)

#### **March 9 African Americans in the City of Light**

- 1) Tyler Stovall, "Bringing the Jazz Age to Paris," Chapter Two of *Paris Noir: African Americans in the City of Light* (Houghton Mifflin, 1996), pp. 25-81.
- 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"

#### **March 16 Reasserting French Cultural Prominence: the Paris 1925 Exposition**

- 1) Charlotte Benton, "The International Exhibition," in Charlotte Benton, Tim Benton, Ghislaine Wood eds, *Art Deco 1910-1939* (Bulfinch Press, 2003), pp. 140-155.
- 2) Tag Gronberg, "Paris 1925: Consuming Modernity," in Charlotte Benton, Tim Benton, Ghislaine Wood eds, *Art Deco 1910-1939* (Bulfinch Press, 2003), pp. 156-163.
- 3) Tag Gronberg, "Cars and jars: L'Esprit Nouveau and a geometry of the city," chapter 5 of Gronberg, *Designs on Modernity: Exhibiting the city in 1920s Paris* (Manchester University Press, 1998), pp. 1114-145.

#### **March 23 Celebrating Empire in Paris: 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 film clips of the 1931 Colonial Exhibition available on **ARES**: L'exposition coloniale de Paris (1931); Perchicot, « Ah! Que c'est beau l'exposition » (1931); Angkor Wat in Expo Paris

### **March 30 Research Presentations**

### **April 6 Research Presentations**

**Long essay due to the History Department Box by 4pm on Friday April 7<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 Senate defines plagiarism as “*presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.*” This can include:

- 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;
- submitting a take home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings;
- failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks;
- handing in "substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs."

Plagiarism is a serious offence which cannot be resolved directly with 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)
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)

F Failure. No academic credit WDN Withdrawn from the course

ABS Absent from the final examination

DEF Official deferral (see "Petitions to Defer")

FND Failure with no deferred exam allowed -- assigned only when the student has failed the course on the basis of inadequate term work as specified in the course outline.

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**

The last date to withdraw from Fall/Winter and Winter term courses is April 7, 2017.

**REQUESTS FOR ACADEMIC ACCOMMODATION**

You may need special arrangements to meet your academic obligations during the term because of disability, pregnancy or religious obligations. Please review the course outline promptly and write to the instructor 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.

Students with disabilities requiring academic accommodations in this course must register with the Paul Menton Centre for Students with Disabilities (PMC) for a formal evaluation of disability-related needs. Documented disabilities could include but are not limited to mobility/physical impairments, specific Learning Disabilities (LD), psychiatric/psychological disabilities, sensory disabilities, Attention Deficit Hyperactivity Disorder (ADHD), and chronic medical conditions. Registered PMC students are required to contact the PMC, 613-520-6608, every term to ensure that your Instructor receives your Letter of Accommodation, no later than two weeks before the first assignment is due or the first in-class

test/midterm requiring accommodations. If you only require accommodations for your formally scheduled exam(s) in this course, please submit your request for accommodations to PMC by March 10, 2017 for the winter term. You can visit the Equity Services website to view the policies and to obtain more detailed information on academic accommodation at <http://carleton.ca/equity/accommodation>

### **PETITIONS TO DEFER**

Students unable to complete a final term paper or 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 extend a term paper deadline or 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.

### **ADDRESSES (613-520-2600, phone ext.)**

- Department of History (2828) 400 PA
- Registrar's Office (3500) 300 Tory
- Student Academic Success Centre (7850) 302 Tory
- Paul Menton Centre (6608) 500 Unicentre
- Learning Support Services – Study Skills, Writing Tutorial Service (1125) 4th fl Library

### **Application for Graduation Deadlines**

- Spring Graduation (June): March 1
- Fall Graduation (November): September 1
- Winter Graduation (February): December 1