



**FACULTY OF HUMANITIES AND SOCIAL SCIENCES
SCHOOL OF LANGUAGES AND CULTURES**

**FRENCH PROGRAMME
FREN 418 SPECIAL TOPIC: STUDIES IN FRENCH SOCIETY**

TRIMESTER 1 AND 2 2013
4 March to 17 November 2013

Trimester dates

Trimester dates: 4 March to 17 November 2013
Teaching dates: 4 March to 18 October 2013
Easter break: 28 March to 3 April 2013
Mid-trimester break 1/3: 22–28 April 2013
Mid-year break: 4–14 July 2013
Mid-trimester break 2/3: 26 August to 8 September 2013
Study week: 21–25 October 2013
Examination/Assessment Period: 25 October to 16 November 2013

Please note students should be able to attend an examination at the University at any time during the formal examination period.

Withdrawal dates

Information on withdrawals and refunds may be found at
www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds

Names and contact details

Course Coordinator and Lecturer: Associate Professor Jean Anderson
Office: vZ513
Phone: 463 5797
Email: jean.anderson@vuw.ac.nz

Lecturer: Dr Keren Chiaroni
Office: vZ514
Phone: 463 5798
Email: keren.chiaroni@vuw.ac.nz

School Administrators: Nina Cuccurullo
Office: vZ610
Phone: 463 5293
Email: nina.cuccurullo@vuw.ac.nz

Sarah Walton
Office: vZ610
Phone: 463 5318
Email: sarah.walton@vuw.ac.nz

School Office hours: 9.00am to 5.00pm Monday to Friday

**Contact Person for Māori
and Pasifika Students**

Dr Victoria Ríos Castaño
Office: vZ505
Phone: 463 5321
Email: victoria.rioscastano@vuw.ac.nz

**Contact Person for
Students with Disabilities:**

Dr Carolina Miranda
Office: vZ502
Phone: 463 5647
Email: carolina.miranda@vuw.ac.nz

Class times and locations

Lectures

Wednesday 2.10pm - 4.00pm vZ (von Zedlitz) 506

Teaching/learning summary

This course will meet once a week for two hours. The format of these classes will vary from lectures to informal seminar sessions, with students presenting on designated topics.

Communication of additional information

Additional information will be provided in class and/or posted on the FREN noticeboard, vZ Level 5 next to vZ510, and/or on Blackboard.

Course prescription

Historical or contemporary aspect(s) of French civilisation, art or culture.

Course content

“L’Entre-deux-guerres”: Revisions and Revolutions. This course studies selected aspects of the period 1914 to 1939, within the framework of social change, particularly as it impacted on established ideologies of gender and class in the earlier part of this period. Comparisons will be drawn between representations of the time (chiefly but not only) through literary and artistic productions, and recent revisionings of the period (for example through film).

Part A of the course will provide a historical overview of the period, beginning with the impact of WWI, and will focus on gender roles, *les années folles*, and the development of *garçonne* culture both in fashion (Chanel, Vionnet) and through the lives of journalists, aviatrixes, sportswomen and performers (Josephine Baker, Piaf).

Part B will focus on visual culture and will begin with the revolution in dance and theatrical performance ignited by the *Ballets Russes* and their impact on areas as diverse as fashion, choreography and scenography up to WWII. Students will be introduced to developments in architecture and interior design and their links to changing configurations of personal and social space.

The visual commentary provided by the great Exhibitions is key to understanding the period, and important documentation is to be found in photo-journalism, visual archives and theatrical reviews, for example. Benjamin’s cultural essays will provide important theoretical reference points.

Learning objectives

Students who pass this course should be able to:

1. understand and discuss in some detail, both orally and in writing, the main changes brought about within French society over the period 1914 to 1939
2. situate particular cultural or social elements within that historical framework, with an emphasis on literary and visual culture

3. evaluate some of the ways in which 21st century representations offer similar or different appreciations of those elements or changes

Expected workload

The University Assessment Handbook suggests you should expect to devote 12 hours a week to this course (including contact hours). This time will be spent on assigned readings, personal research and completing practical exercises as indicated in the course outline.

Readings

Set texts:

Class notes will be provided, covering extracts from key fictional and factual works. See bibliography (below).

Assessment requirements

Students must complete each of the following assessment tasks:

2 essays, length approximately 2500 words, each	20%	40%
2 individual research project presentations, 20 minutes, each	20%	40%
2 in-class tests (1 for Part A, 1 for Part B), each	10%	20%

Penalties

Extensions must be requested in advance of the due date. Work handed in late without prior arrangement may be penalised as follows:

- Less 8% for the first day overdue
- Less 2% for each of the following days overdue.

Work handed in more than 8 days overdue, without prior notification, may be counted for course requirements but not marked.

Mandatory course requirements

To gain a pass in this course each student must:

- Submit the essays and assignments, on or by the specified dates and sit the tests (subject to such provisions as are stated for late submission of work)
- attain an overall grade of 50% or more
- attend a minimum of 80% of classes

Class representative

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students. Class reps will attend a meeting with the Head of School to discuss how your courses are going and to raise any concerns or suggestions that they may have. You can find out more information on Class Representatives on the [VUWSA website](#).

Language Learning Centre

The Language Learning Centre (LLC) is the Library's technology-rich, multimedia centre supporting language learning.

At the LLC you can practise and extend your language learning. You can:

- Find materials to support your language studies, including dictionaries, textbooks and graded readers.
- Study independently using language learning software, audio material and DVDs.

- Find a welcoming environment with services and events, and onsite assistance and support for languages
- Become a Language Buddy or find a conversation group.

Visit the LLC on Level 0, von Zedlitz Building and take a look at our website www.victoria.ac.nz/llc/.

Academic integrity and plagiarism

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website: <http://www.victoria.ac.nz/home/study/plagiarism>

Use of Turnitin

Student work provided for assessment in this course may be checked for academic integrity by the electronic search engine <http://www.turnitin.com>. Turnitin is an online plagiarism prevention tool which compares submitted work with a very large database of existing material. At the discretion of the Head of School, handwritten work may be copy-typed by the School and subject to checking by Turnitin. Turnitin will retain a copy of submitted material on behalf of the University for detection of future plagiarism, but access to the full text of submissions is not made available to any other party.

Where to find more detailed information

Find key dates, explanations of grades and other useful information at www.victoria.ac.nz/home/study.

Find out how academic progress is monitored and how enrolment can be restricted at www.victoria.ac.nz/home/study/academic-progress.

Most statutes and policies are available at www.victoria.ac.nz/home/about/policy, except qualification statutes, which are available via the *Calendar* webpage at www.victoria.ac.nz/home/study/calendar (See Section C).

Other useful information for students may be found at the Academic Office website, at www.victoria.ac.nz/home/about/avcacademic.

Course programme

Important dates for the course:

Assessment (Part A)	Details	Due date
Essay 1	2500 words, 20%	15 May
Student presentation	20 mins +, 20%	Weeks 7 to 11 (1-29 May)
Test 1	10%	In-class, 5 June
Assessment (Part B)		
Essay 2	2500 words, 20%	18 September
Student presentation	20 mins+, 20%	Weeks 19 to 23 (11 Sept- 10 Oct)
Test 2	10%	In-class, 16 Oct

Part A:	
WEEK 1	
6 March	Historical overview 1914-1939 <i>La der des ders</i> , the war to end all wars Social and psychological impact
WEEK 2	
13 March	<i>Les années folles</i> , the Roaring Twenties Civilisation without sexes?
WEEK 3	
20 March	<i>La grande crise</i> , profit and loss Paris centre of the arts
WEEK 4	
27 March	Socialism and the 1930s <i>Le Front Populaire</i>
Easter break 28 March – 3 April	
WEEK 5	
10 April	<i>La garçonne</i> (1) women and machines: planes and boats and trains
WEEK 6	
17 April	<i>La garçonne</i> (2) Fashion forward: Chanel, Poiret, Vionnet
Mid-trimester break 22 – 28 April	
WEEK 7	
1 May	Barbusse, <i>Le Feu</i> <i>Joyeux Noël / Un long dimanche de fiançailles</i> Student presentations

WEEK 8	
8 May	Margueritte, <i>La Garçonne</i> <i>Coco avant Chanel</i> / Titaïna, <i>Mon Tour du monde</i> Student presentations
WEEK 9	
15 May	Marie Marvingt, <i>fiancée du danger</i> Student presentations DUE
WEEK 10	
22 May	Piaf and Baker: <i>La Fin du music-hall</i> <i>Ma vie en rose</i> / <i>Paris 36</i> Student presentations
WEEK 11	
29 May	Conclusions: memory and post-memory
WEEK 12	
5 June	Test 1, in class time
Mid-year study/examination period and break 10 June – 14 July	
Part B:	
WEEK 13	
17 July	Ballets Russes (1) new body, new steps
WEEK 14	
24 July	Ballets Russes (2) changing spaces, the new scenography, the artist as designer, the inheritance of the BR in France and NZ. Guest speaker
WEEK 15	
31 July	Field study
WEEK 16	
7 August	The <i>Theatre Revue</i> and <i>Journal des modes</i> : couturiers and costume design, staged fantasies from theatre to drawing room
WEEK 17	
14 August	Interior Design: personal and private space, the fashionista at home
WEEK 18	
21 August	New fixations: from the Freudian couch, to the surrealists' nightmare
Mid-trimester break 26 August – 8 Sept	
WEEK 19	
11 Sept	Architecture; public spaces (buildings, museums, galleries and gardens), redrawing the world between the wars
WEEK 20	
18 Sept	The great exhibitions: France on show, the vision of empire; exotika and the human zoo
ESSAY 2 DUE	
WEEK 21	
25 Sept	Photography: from Man Ray to the photojournalists, portents of war
WEEK 22	
2 Oct	Student presentations
WEEK 23	
9 Oct	Student presentations
WEEK 24	
16 Oct	Test 2, in class time

A detailed programme for Part B will be provided at the start of trimester 2.

Bibliography:

(Fiction)

Barbusse, Henri: *Le Feu*

Brasillach, Robert: *Génération dans l'orage: Mémoires; Notre avant-guerre; Journal d'un homme occupé.*

Daeninckx, Didier: *Le Der des ders*

Japrisot, Sébastien: *Un long dimanche de fiançailles.*

Margueritte, Victor: *La Garçonne*

Remarque, Erich Maria: *All Quiet on the Western Front*

Sartre, Jean-Paul: *La Nausée*

Titaÿna: *Mon Tour du monde*

(Films)

Coco avant Chanel

Joyeux Noël

Metropolis

Un long dimanche de fiançailles

Paris 1936

(Critical Studies)

Baldensperger, Fernand: *Littérature française entre les deux guerres, 1919-1939.*

Baumont, Maurice: *Faillite de la paix (1918-1939).*

Bettelheim, Charles: *Bilan de l'économie française, 1919-1946.*

Black, Jeremy: *Avoiding Armageddon: from the Great War to the Fall of France, 1918-1940.*

Clout, Hugh: *After the Ruins: Restoring the Countryside of Northern France after the Great War.*

Desanti, Dominique: *La Femme des années folles.*

Kemp, Tom: *French Economy, 1913-39: the History of a Decline.*

Roberts, Mary Louise: *Civilization without Sexes: Reconstructing Gender in Postwar France, 1917-1927.*

Lorcin, Patricia M.E. and Daniel Brewer (eds): *France and its Spaces of War: Experience, Memory, Image.*

Schivelbusch, Wolfgang: *Culture of Defeat: on National Trauma, Mourning and Recovery* (trans. Jefferson Chase).

Sherman, Daniel J.: *Construction of Memory in Interwar France.*

Schuker, Stephen A.: *End of French predominance in Europe: the Financial Crisis of 1924 and the Adoption of the Dawes Plan.*

Silver, Kenneth E.: *Chaos & Classicism: Art in France, Italy, and Germany 1918-1936.*

Tournassoud, Jean: *Album-photo de la Grande Guerre.*

Weber, Eugen: *Hollow Years: France in the 1930s.*