

Syllabus
DePaul University, School for New Learning
Undergraduate Programs

Course #: HC282
Jazz Age Paris, 1919-1939
Winter, 2018-2019



Delaunay, Champs de mars (1911/23)

Instructor: Sara L. Kimble, PhD
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Course Dates: 01/08/2019 - 03/19/2019
5:45-9:00PM Tuesdays
Room 404, Daley Bldg (14 E. Jackson), DePaul University Loop Campus

1. Course Description

This course addresses the history of Paris society and culture in the era between the two world wars. We will explore issues of race, class and gender during the interwar era. We will examine political and social crises of the interwar period including the radicalization of the extreme right, and the rise of the left-wing Popular Front, as well as the rise of French feminism and anxieties surrounding gender roles in postwar society. We will also examine the role of American writers, artists, musicians and performers in the cultural world of Paris, the City of Light, an outpost in the Harlem Renaissance.

2. Learning Outcomes

- Analyze global problems such as racism, sex discrimination, religious discrimination, and class inequality during 1919-1939 from French and American perspectives.
- Describe the implications of the social and political transformations that reshaped French life during the modern era and the effect of these changes on the literary and artistic products
- Identify and analyze the roles of social and economic forces on political in the history of France during 1919-1939 era
- Examine the significance of French-American intellectual and cultural exchanges for both societies

Competencies offered (where relevant):

H1X	Can describe and analyze the roles of social, economic, cultural, and political forces in the history of France during 1919-1939 era.
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A3X	Can interpret experience in relationship to the perspective of a significant intellectual or artist from the interwar period in France (1919-1939)
H5	Can analyze issues and problems from a global perspective. Analyzes one or more global issues, problems, or opportunities facing the human race. 2. Explains how these issues affect individuals or societies in both positive and negative ways.

3. Learning Strategies & Resources

- Required texts are available online via D2L. These are scanned as PDF files. Read before class and print or bring copies to class.
- Film clips and field trip to Art Institute of Chicago will also be used.

4. Learning Deliverables (graded assignments to demonstrate student learning)

Item	Description	Grade weight
Biography assignment	short written (2 pages) and oral report (5 minutes) on a biographical figure of significance who is mentioned in the readings. [varied dates as assigned]	15%
Midterm essay	essay (4 pages) that situates a figure in historical context	20%
Art Institute Field Trip	short essay / reflective journal format (2 pages)	10%
Annotated bibliography	2-3 primary and 2-3 secondary sources described in annotated bibliography (MLA) to be used for final essay	10%
Final essay	Essay that expands on the midterm essay using primary sources (6 pages)	25%
Attendance and participation	Participation includes in-class reading, writing, discussion and other activities	20%

5. Grading Criteria & Scale

- D2L - This course will use the "Desire2Learn" system. See <https://d2l.depaul.edu/d2l/home> It is important that your email address is current on the university's system. D2L sends emails or texts to your preferences as you have entered them. Please check on Campus Connect to make sure your current address is entered. It is your responsibility if you have not done this, and you do not receive class information and updates.
- All assignments **must** be satisfactorily completed for a passing grade in this course.
- All type written assignments should be submitted to D2L.

The following University grading standards will be used in assessment:

- A** Accomplished the stated objectives of the course in an EXCELLENT manner
- B** Accomplished the stated objectives of the course in a VERY GOOD manner
- C** Accomplished the stated objectives of the course in a SATISFACTORY manner
- D** Accomplished the stated objectives of the course in a POOR manner
- F** Did NOT accomplish the stated objectives of the course
- PA** Passing achievement in a pass/fail course. (Grades A through C-) Students who take this course pass/fail must request this option from the instructor by the end of the second week of the term. Students who request pass/fail grading cannot revert to A-F grading.
- W** Automatically recorded when the student's withdrawal is processed after the deadline to withdraw without penalty, but within the stipulated period.

See additional information pertaining to the grade designations, for [graduate grades](#) and for [undergraduate grades](#).

Assessment: Each assignment will be assessed based on its completeness and thoroughness. Incomplete work or work that does not demonstrate depth of thinking will not be considered passable. Detailed instructions and rubrics will be provided separately. All learning journals should be submitted online via Desire2Learn by the deadlines indicated. Late papers will only be accepted in cases of emergency and will be subject to a 5% penalty per day. All writing done as homework should be typed and double spaced.

6. Course Policies

Policy on Attendance: DePaul University anticipates that all students will attend all class meetings of this course. Attendance is essential to success in this class. If emergency or extenuating circumstances necessitates an absence, students must inform the instructor as soon as possible. No credit can be awarded for assignments missed due to an unexcused absence.

Workload Expectations: For satisfactory completion of this course, students in this class are expected to spend at least 2 hours involved in outside class preparation for every hour spent in class.

Incomplete (IN) Grade: This process follows university [policy](#). A student who encounters an unusual or unforeseeable circumstance that prevents her/him from completing the course requirements by the end of the term may request a time extension to complete the work.

- The student must formally initiate the request by submitting the [Contract for Issuance of Incomplete Grade](#) form (via email, word doc), no later than week 10 (or prior to the final week of a shorter-term course).
- The instructor has discretion to approve or not approve the student's request for an IN grade.
- The instructor has discretion to set the deadline for completion of the work, which may be earlier but no later than two quarters (not counting Summer term).
- The instructor may not enter an IN grade on behalf of a student without a completed and agreed upon contract.
- The student is alerted that IN grades are not considered by Financial Aid as evidence of satisfactory academic progress.
- This course includes and adheres to the college and university policies described in the links below:
 - [Academic Integrity Policy \(UGRAD\)](#)
 - [Incomplete \(IN\) and Research \(R\) Grades Expiration Policy](#)
 - [Course Withdrawal Timelines and Grade/Fee Consequences](#)
 - [Accommodations Based on the Impact of a Disability](#)
 - [Protection of Human Research Participants](#)

Other Resources for Students

- [University Center for Writing-based Learning](#)
- [SNL Writing Guide](#)
- [Dean of Students Office](#)

7. Course Schedule

Week & Date	Topic	Assignments
Week 1 1/8	Introduction	<p>Read: Excerpt from Stovall, <i>Transnational France</i>, pp. 283-298</p> <p>In-class chronology exercise: What are the central events in the history of Paris from 1929 to 1939? Discuss: What were the central historical issues and questions that characterize this period?</p>
Week 2 1/15	Legacy of World War I	<p>Read: Koos, "The First World War, 1914-18: Death of the Old world, Birth of a New?" in <i>France since the Revolution: texts and contexts</i> (2003); Weber, "A Wilderness called Peace" (4 pages)</p> <p>View: Excerpts from <i>The Great War and the Shaping of the Twentieth Century</i> (1996)</p>
Week 3 1/22	American Writers in Paris: The "Lost Generation" of Expatriate Writers	<p>Read: Fitch, <i>Sylvia Beach and the Lost Generation</i>; Benstock, <i>Women of the Left Bank</i>, pp. 3-36; primary sources by: Sylvia Beach; Gertrude Stein; Hemingway</p> <p>View: Modernist Portraits (28 minutes) & answer video comprehension questions</p> <p>+ start student biographical presentations</p>
Week 4 1/29	Paris Noir: African-Americans in Paris:	<p>Read: Stovall, "Harlem-sur-Seine: Building an African American Diasporic Community in Paris" pp. 17-61 ; primary sources by: Bricktop and James Baldwin</p> <p>+ student biographical presentations</p>
Week 5 2/5	Gender Roles & French Women's Political Rights	<p>Read: 1. Karen Offen, "Feminism, Anti-Feminism, and National Family Politics," from <i>Connecting Spheres</i>, pp. 177-186; 2. Mary Louise Roberts, "Samson and Delilah revisited : the politics of fashion in 1920s France"</p> <p>+ student biographical presentations</p>

Week & Date	Topic	Assignments
Week 6 2/12	Avant Garde & Modernism in Art & Culture	Read: Andre Bréton, The Surrealist Manifesto (1924, primary source); "African Influences in Modern Art" and "Surrealism" in Heilbrunn Timeline of Art History; " <i>Exposition internationale du surrealisme</i> ," + Field trip to Art Institute of Chicago (AIC) + Midterm essays due 2/12/2019
Week 7 2/19	Rise of Political Right and the Popular Front	Read: Stovall, "France and the World Depression," <i>Transnational France</i> , pp. 306-315; McMaster, excerpts on interwar France racism and antisemitism from <i>Racism in Europe</i> , pp. 117-128, 135-139, 159-162; primary sources: Inquiry in 6 February 1934 riots; Matignon Agreements, 1936 + AIC reflection due
Week 8 2/26	American Jazz & its French Reception	Read: Shack, "The Golden Age: The Thirties," <i>Harlem in Montmartre</i> , pp. 76-102; Gillette, "Jazz and the Evolution of Black American Cosmopolitanism in Interwar Paris" View: Video lecture on "Harlem in Montmartre: The French Contribution to Jazz" + annotated bibliography due: 2/26/2019
Week 9 3/5	French Colonialism & Anti-Colonialism	Read: Watson, chapter 4, from <i>Tricolor and Crescent</i> ; Primary sources: League of Nations Mandates documents (1922); <i>Le Phare du Dahomey</i> (1933); Fanon, <i>Black Skin, White Masks</i> (1952, excerpt) View in class: <i>Frantz Fanon: black skin, white mask</i> DVD. 322.4 F214j'
Week 10 3/12	Legacies and Conclusions	Read: Ta-Nehisi Coates, "Who's French? Who's American?"; Marlene Schiappa's United Nations statement (2018)
Week 11 3/19	Finals week	Final Essays Due date: 3/19/2019

This schedule/outline is *subject to change*. Any changes will be announced in class, via D2L & email. Please sign up for notifications on D2L.

Instructor Brief Bio

Dr. Sara L. Kimble is a tenured, Associate Professor at DePaul University. She is a scholar of the history of modern France, European legal history, and comparative women's history. Her research is published in books such as *New Perspectives on European Women's Legal History* (2017); *Practiced Citizenship: Women, Gender and the State in Modern France* (2019); and in peer-reviewed journals such as *French Colonial History*, *French Historical Studies*, the *Bulletin of the German Historical Institute*, and *Acta Poloniae Historica*.