

IN 307 Integrative Learning: Exploring France in Chicago: Identity and Culture  
Spring 2020

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Location: Room TBA Daley, 55 S. State/14 E. Jackson (LOOP)  
Prerequisite: Research Methods

### **COURSE DESCRIPTION**

Join us for armchair tourism to France to explore evidence of French-American intersections here in Chicago. Paris and Chicago are “sister cities” but what might that mean for us? In this class we will explore our identity as Americans and Chicagoans through comparisons with important moments in French history to explore parallels and differences. We will learn about major moments in French history and culture with explorations of our own architecture and art. In this course, we will examine how identity is shaped by historical events, the commemoration of those events, as well as by cultural artifacts. We will use this understanding to explore how our own sense of self is constructed through time, space, and community. Learning experiences will include films, short reflective papers, short readings, seminar-style discussions, and field trips.

### **Learning Goals:**

#### **I. Can use academic and cultural materials to identify the influences of history, society, and culture shape identity (E-2):**

1. Can demonstrate how historical moments shape identity and circumstance, and can think critically about how a place has influenced personal life and lives of others.
2. Can analyze how history, society, culture and ideas shape a people and place.
3. Can synthesize experience and report on the synthesis in written and oral forms.

#### **II. Can design individual learning experiences and express ideas through writing that enhance understanding through multiple disciplinary lenses. (E-2):**

1. Can research and discover local sources of information, be they textual, visual, artistic, architectural, web-based, or human.
2. Can collaborate in research requiring analysis, critical thinking, and communication.

In Integrative Learning, students explore the value and practice of being an integrating thinker in today’s increasingly complex world. Students are guided to draw connections among the categories and disciplines of liberal learning. Students will develop and demonstrate this ability by considering one phenomenon, problem or event through the lenses of at least two different approaches to creating and expressing knowledge. They will ask questions such as: what is identity and how is it shaped by communities at specific moments in time? We will examine key concepts such as national identity, democracy, and modernity using tools of critical analysis and historical sources.

### **Learning Resources:**

- Book to purchase or rent at U loop bookstore, Barnes and Noble, 1 E. Jackson Blvd:
  1. **Required: Vanessa R. Schwartz, *Modern France: A Very Short Introduction* (2011).**
  2. Recommended: Carl Smith, *The Plan of Chicago: Daniel Burnham and the Remaking of*

*the American City* (2007).

- Additional required readings available on D2L
- The Art Institute of Chicago is one of our key resources for this class. Note: admission to the Art Institute of Chicago is free to DePaul students **with** their ID cards. (NB: AIC also free to Illinois residents Thursdays after 5PM).

## COURSE SCHEDULE

Be advised:

- Complete readings before class to maximize your participation in activities and understanding of the concepts.
  - Field trips and events requiring additional coordination will be arranged during class and announced over D2L and email.
  - Schedule changes may occur and will be announced in class and on D2L and email.
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- **Journals should be 1.5-2 pages or 600 words minimum. Answers must include references to the readings (examples or quotations) for full points. All journals and written work completed as homework must be submitted online to D2L Dropbox. Note, most journals are due before class.**

<p><b><u>Week 1: March 30</u></b> <b><u>Introductions</u></b></p>	<p><b>Read:</b></p> <ol style="list-style-type: none"> <li>1. Charles J. Balesi, "<a href="#">French and French Canadians</a>," and R. David Edmunds, "<a href="#">Chicago in the Middle Ground</a>" from <i>The Encyclopedia of Chicago</i> (online);</li> <li>2. selections from Marquette's Journal, 1674 &amp; Map of Northwest Territory (on D2L)</li> </ol> <p><b>Write:</b></p> <ol style="list-style-type: none"> <li>1. <b>Journal #1:</b> What role did the French have in North America between 1534 and 1763? What do we know about French exploration of the Chicago region and how do we know it? (due by following Sunday by 11:30PM to D2L submission box)</li> </ol>
<p><b><u>Week 2: April 6</u></b></p> 	<p><b><u>The French and the American Revolutions: Ideas and Idealism</u></b></p> <p><b>Read:</b></p> <ol style="list-style-type: none"> <li>1. Schwartz, <i>Modern France</i>, introduction &amp; chapter 1</li> <li>2. Selections from: <i>The Declaration of the Rights of Man and Citizen</i> (1789); <i>The Bill of Rights</i> (1789; ratified 1791) <i>The Declaration of the Rights of Woman and Citizen</i> (1791);</li> </ol> <p>Recommended: <i>Declaration of Independence of Vietnam</i> (1945) &amp; explore French Revolution materials at the Newberry Library (60 West Walton Street) - <a href="https://www.newberry.org/french-pamphlets">https://www.newberry.org/french-pamphlets</a></p> <p><b>Write:</b></p> <ol style="list-style-type: none"> <li>1. Complete questions on study guide for Schwartz, <i>Modern France</i>, ch. 1 &amp;</li> <li>2. then <b>Journal #2</b> on: What are the major similarities between the French and American conceptions of individual rights? (Due to D2L Submissions Folder/Dropbox <b>before</b> class)</li> </ol>

**Week 3: April 13**



**Industrial Development and the Urban Working Class: The French Model**

**View** (in-class) selections from “Chicago: City of the Century”

(Reserve: DVD. 977.311 C532h2003)

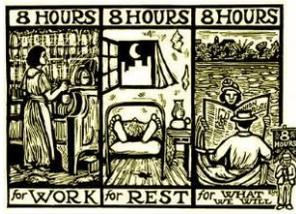
**Read:**

1. Schwartz, *Modern France*, chapter 2;
2. Selections from Emile Zola’s *Germinal* (historical fiction);
3. Donald Reid, "Claude Berri's *Germinal*," *Radical History Review* 1996, no. 66: 146-162.

**Write:**

1. Complete questions on study guide for Schwartz, *Modern France*, ch. 2;
2. then write **Journal #3**: What were the defining characteristics of urban work in the nineteenth century in France and how did people respond politically to the exploitation they experienced? (Due to D2L **before** class)

**Week 4: April 20**



**Industrial Development and the Urban Working Class: Chicago**

**Experiences**

**Read:**

1. Haymarket and May Day,” “Work,” and “Meatpacking” from *Encyclopedia of Chicago* (online);
2. Excerpts from Sinclair’s *The Jungle* (historical fiction, on D2L)

**Write:**

1. Answer Guiding Questions for Upton Sinclair *Jungle*;
2. **Journal #4**: describe the typical problems facing urban workers in 19th century Chicago in the meatpacking industry. What was attractive about socialism to some workers? What happened when workers tried to act politically to make changes in the 1880s? (Due to D2L before class).
3. Optional bonus question: What are the legacies of class-consciousness and worker protest in France versus the US?

**Week 5: April 27**



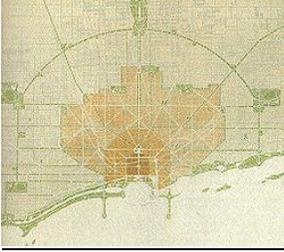
**Paris: Capital of the Nineteenth Century**

**Read:**

1. Schwartz, *Modern France*, chapter 3
2. David Pinkney on the Transformation of Paris under Napoleon III & Haussmann (D2L)  
Recommended: Patricia O’Brien, “The Kleptomania Diagnosis: Bourgeois Women and Theft in Late Nineteenth Century France,” *Journal of Social History* 17(1983): 65-77.

**Write:**

1. Complete Reading guide for Schwartz, *Modern France*, chapter 3
2. **Journal #5**: How did Haussmann modernize Paris? What is the role of consumer culture in making Paris a “capital”? (Due to D2L before class)

<p><b>Week 6: May 4</b></p> 	<p><b>French Impressionism at the Art Institute of Chicago (AIC)</b>  <b>*Meet at the Art Institute lobby at 111 S. Michigan Ave* for tour with class (time to be confirmed)</b>  <b>Read:</b> Selections on Impressionism at AIC on D2L  <b>Write:</b></p> <ol style="list-style-type: none"> <li><b>Prior to AIC visit - Learning Journal #6A:</b> Define the artistic style of Impressionism with examples of French American artists. Discuss the importance of Impressionism in modern culture. Reflect on your own reaction to this genre of art.</li> <li><b>Post-AIC visit Learning Journal #6B:</b> Reflect on the experience of using the museum as learning tool. How was learning on site different from the classroom? Which paintings were most compelling? What is the value of these paintings for Chicago and Chicagoans? (Due by Sunday)</li> </ol>
<p><b>Week 7: May 11</b></p> 	<p><b>French Influences on the Plan of Chicago (1909)</b>  Can describe influence of Paris urban planning and Haussmann on Burnham's plans for Chicago  <b>Read:</b> 1. Chapter 2 of Burnham and Bennett's <i>Plan of Chicago</i> (1909) (photocopy on D2L)  2. Carl Smith, <i>The Plan of Chicago</i> (chapters 4-8)  <b>Write:</b></p> <ol style="list-style-type: none"> <li>Answer study guide questions on Carl Smith, <i>The Plan of Chicago</i></li> <li><b>Journal #7:</b> Complete the document-based questions on chapter 2 of the <i>Plan of Chicago</i> and submit to D2L.</li> </ol>
<p><b>Week 8: May 18</b></p> 	<p><b>The "Great War" (First World War) and National Identity</b>  <b>Read:</b></p> <ol style="list-style-type: none"> <li>Antoine Prost, "Verdun," from Pierre Nora ed., <i>Realms of Memory</i> (D2L)</li> <li>Selections from Henri Barbusse, <i>Under Fire</i> (historical fiction, on D2L)</li> <li>"World War I" in <i>The Encyclopedia of Chicago</i> (online)</li> </ol> <p><b>Write: Learning Journal #8:</b> How was France changed by the First World War? What is the significance of Verdun in French memory? *Refer to readings by Antoine Prost and Henri Barbusse in your answer. (Due <b>before</b> class)</p>
<p><b>May 25</b></p>	<p>Memorial Day - University officially closed. No class.</p>
<p><b>Week 10: June 1</b></p> 	<p><b>African-American Experiences in Jazz Age Paris</b>  <b>In-class film:</b> Dir. Burke, <i>When African Americans came to Paris</i> [On Reserve: 944.36100496 W5671b2012]  <b>Read:</b></p> <ol style="list-style-type: none"> <li>Schwartz, <i>Modern France</i>, chapter 4</li> <li>Catherine Bernard, "Confluence: Harlem Renaissance, Modernism and Negritude. Paris in the 1920s - 1930s," in <i>Explorations in the City of Light: African-American Artists in Paris, 1945-1965</i>, edited by Audreen Buffalo (New York: The Studio Museum in Harlem, 1996), pp. 21-27.</li> <li>Tyler Stovall, "'The Oldest Negro in Paris': A Postcolonial Encounter"</li> <li><i>Chicago Defender</i> articles (on D2L)</li> </ol> <p><b>Write:</b></p>

	<ol style="list-style-type: none"> <li>1. Answers to study guide on Schwartz, <i>Modern France</i>, Chapter 4;</li> <li>2. <b>Journal #9:</b> How and why was Paris a receptive place for African-Americans in the twentieth century? How do you think race shaped identity and experience in Paris and Chicago historically? Discuss the 1920s-1930s in particular with reference to the primary source readings. (Due <b>before</b> class )</li> </ol>
<p><b>Week 11: June 8</b></p>  <p><b>*In-class: potluck with French foods</b></p>	<p><b>American Writers in Paris</b></p> <p>View: <a href="#">Modernist Portraits</a> (in class; 28 minutes) answer video comprehension questions in-class</p> <p><b>Read:</b></p> <ol style="list-style-type: none"> <li>1. Fitch, <i>Sylvia Beach and the Lost Generation</i>;</li> <li>2. Schwartz, <i>Modern France</i>, Chapter 5</li> </ol> <p><i>Primary source excerpts:</i></p> <ol style="list-style-type: none"> <li>3. Sherwood Anderson, from <i>Paris Notebook, 1921</i></li> <li>4. Gertrude Stein, from <i>The Autobiography of Alice B. Toklas and Paris France</i></li> <li>5. John Dos Passos, <i>A Spring Month in Paris</i></li> <li>6. Ernest Hemingway, <i>A Moveable Feast</i></li> </ol> <p>Recommended: <i>Midnight in Paris</i> (dir. Woody Allen, 2011)</p> <p><b>Write:</b></p> <ol style="list-style-type: none"> <li>1. Answers to study guide on Schwartz, <i>Modern France</i>, Chapter 5</li> <li>2. <b>Journal #10:</b> discuss the role of Paris in the American literary world of the 1920s-1930s with examples from required primary sources.</li> <li>3. <b>Final essay:</b> contextualize one writer whose experience in France shaped their career (choose from Harlem Renaissance or Modernist writer.)</li> </ol> <p>5 pgs due by <b>Friday June 12</b> to D2L.</p>

We will visit some of these sites of French-influenced architecture and art as time permits:

- Marquette building (140 S. Dearborn St) [See <https://marquette.macfound.org/>]
- Palmer House (17 E Monroe St main foyer and Empire Room)
- Beaux-Arts Classicism example: Art Institute exterior façade (111 S Michigan)
- Rookery Building (209 S. LaSalle St.)
- Art Deco examples: 33 N LaSalle St & Michigan and Van Buren Metra station [also see <http://www.chicagoartdecosociety.com/walking-tour>]
- Jean Dubuffet sculpture (100 W Randolph St)
- Chagall's *Four Seasons* mural (10 S Dearborn St)
- Buckingham Fountain (301 S Columbus Dr)

## POLICIES

### GRADING, ASSESSMENT AND ATTENDANCE

Detailed rubrics are posted on D2L. The assessments will be based upon:

1. Weekly learning journals: 10 total	50% of total grade (10 x 5% each)
2. Submission of completed study guides on readings (re: Smith and Schwartz readings)	20% total (2 x 10% each)
3. Final essay: take home, 5 pages	20%
4. Attendance and demonstration of preparedness via active class participation	10%

- All assignments **must** be satisfactorily completed for a passing grade in this course.
- All type written assignments should be submitted to D2L.
- 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.

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.

**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.

**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.

This course includes and adheres to the college and university policies described in the links below: [Academic Integrity Policy & Incomplete Policy](#)  
[Course Withdrawal Timelines and Grade/Fee Consequences](#)  
[Accommodations Based on the Impact of a Disability](#)  
[Protection of Human Research Participants](#)

**Writing Help:** Consider visiting the Writing Center to discuss your assignments for this course or any others. You may schedule appointments (30 or 50 minutes) on an as-needed or weekly basis, scheduling up to 3 hours of appointments per week. Online services include Feedback-by-Email and IM conferencing (with or without a webcam). All writing center services are *free*. More info: <http://condor.depaul.edu/writing/> Plagiarism will result in a failure of the assignment or possibly of the course. If you are unsure of how to cite a source, ask!

**FACULTY BIOGRAPHICAL SKETCH: Sara L. Kimble** (Ph.D., University of Iowa) is a tenured associate professor who teaches courses in European history, humanities, and women's history for The School for New Learning and the Liberal Studies program at DePaul University. She is an active scholar who researches French history and human rights topics. She grew up in the Pacific Northwest, lived for 2 years in Paris. She volunteers for various history and education associations. More information: <https://depaul.academia.edu/SaraKimble>