



FACULTY OF HUMANITIES AND SOCIAL SCIENCES  
SCHOOL OF LANGUAGES AND CULTURES

FRENCH PROGRAMME  
FREN 418 STUDIES IN FRENCH SOCIETY

TRIMESTER 1 AND 2 2014

**Trimester dates**

Trimester dates: 3 March to 16 November 2014

Teaching dates: 3 March to 17 October 2014

Easter/Mid-trimester break: 18 April to 4 May 2014

Mid-year break: 3–13 July 2014

Mid-trimester break 2/3: 25 August to 7 September 2014

Study week: 20–24 October 2014

**Withdrawal dates:** Refer to [www.victoria.ac.nz/students/study/withdrawals-refunds](http://www.victoria.ac.nz/students/study/withdrawals-refunds). If you cannot complete an assignment or sit a test or examination, refer to [www.victoria.ac.nz/students/study/exams/aegrotats](http://www.victoria.ac.nz/students/study/exams/aegrotats).

**Names and contact details**

**Course Coordinator and Lecturer (Trimester 1):** Associate Professor Jean Anderson  
Office: vZ513  
Phone: 463 5797  
Email: [jean.anderson@vuw.ac.nz](mailto:jean.anderson@vuw.ac.nz)

**Course Coordinator and Lecturer (Trimester 2):** Dr Keren Chiaroni  
Office: vZ514  
Phone: 463 5798  
Email: [keren.chiaroni@vuw.ac.nz](mailto:keren.chiaroni@vuw.ac.nz)

**School Administrators:** Nina Cuccurullo  
Office: vZ610  
Phone: 463 5293  
Email: [nina.cuccurullo@vuw.ac.nz](mailto:nina.cuccurullo@vuw.ac.nz)

Sarah Walton  
Office: vZ610  
Phone: 463 5318  
Email: [sarah.walton@vuw.ac.nz](mailto:sarah.walton@vuw.ac.nz)

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

**Contact Person for Māori and Pasifika Students:** Dr Vanessa Frangville  
Office: vZ703  
Phone: 463 6463  
Email: [vanessa.frangville@vuw.ac.nz](mailto:vanessa.frangville@vuw.ac.nz)

**Contact Person for Students with Disabilities:** Dr Margaret Sutherland  
Office: vZ615  
Phone: 463 5975  
Email: [margaret.sutherland@vuw.ac.nz](mailto:margaret.sutherland@vuw.ac.nz)

**School Website:** [www.victoria.ac.nz/slc](http://www.victoria.ac.nz/slc)

### **Class times and locations**

#### **Lectures**

Wednesday 9.00am – 10.50am vZ (von Zedlitz) 510

### **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.

### **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.

### **Course learning objectives (CLOs)**

Students who pass this course should be able to:

1. understand and discuss in some detail, both orally (research project presentations) and in writing (essays, tests), 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 21<sup>st</sup> century representations offer similar or different appreciations of those elements or changes

### **Teaching format**

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.

## Mandatory course requirements

In addition to achieving an overall pass mark of 50%, students must:

1. submit the assessments specified for this course, on or by the specified dates (subject to provisions for late submission of work);
2. attend a minimum of 80% of classes.

## Workload

The expected workload for a 30 point course is 300 hours over the year. Students should expect to spend about 10 hours per week on this course, in addition to class times. Readings should be completed in advance of classes as indicated each week. For the seminar presentation, an estimated 20 hours of reading and preparation will be needed, and approximately 30 hours each for the essays.

## Assessment

FREN 418 is 100% internally assessed.

Assessment items and workload per item	%	CLO(s)	Due date
1 Essay 1 (approx. 2,500 words)	20%	1, 2, 3	15 May
2 Essay 2 (approx. 2,500 words)	20%	1, 2, 3	18 September
3 Research Project Presentation 1 (25 minutes)	20%	1, 2, 3	Weeks 7-11 (14 April – 31 May)
4 Research Project Presentation 1 (25 minutes)	20%	1, 2, 3	Weeks 22-23 (1 – 8 October)
5 In-class test 1 (1 hour)	10%	1, 2, 3	4 June
6 In-class test 2 (1 hour)	10%	1, 2, 3	15 October

## Submission and return of work

Assignments are to be handed in at the SLC Office on the 6th floor of the Von Zedlitz building. Students will be able to collect marked work from the SLC Office on the 6th floor of von Zedlitz between the hours of 10am and 2pm each day. A Student ID card will need to be shown to collect work.

A portfolio of marked work should be maintained by the student for submission to the external examiner at the end of the course.

## Extensions and 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.

## Set texts

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

## Class representative

A class representative will be elected in the first week, 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 the course is 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: [www.vuwsa.org.nz](http://www.vuwsa.org.nz)

## Student feedback

Response to feedback for this course will be discussed in class or delivered via Blackboard. Student feedback on University courses may be found at [http://www.cad.vuw.ac.nz/feedback/feedback\\_display.php](http://www.cad.vuw.ac.nz/feedback/feedback_display.php)

## Other important information

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: [www.victoria.ac.nz/students/study/exams/integrity-plagiarism](http://www.victoria.ac.nz/students/study/exams/integrity-plagiarism)
- Aegrotats: [www.victoria.ac.nz/students/study/exams/aegrotats](http://www.victoria.ac.nz/students/study/exams/aegrotats)
- Academic Progress: [www.victoria.ac.nz/students/study/progress/academic-progress](http://www.victoria.ac.nz/students/study/progress/academic-progress) (including restrictions and non-engagement)
- Dates and deadlines: [www.victoria.ac.nz/students/study/dates](http://www.victoria.ac.nz/students/study/dates)
- FHSS Student and Academic Services Office: [www.victoria.ac.nz/fhss/student-admin](http://www.victoria.ac.nz/fhss/student-admin)
- Grades: [www.victoria.ac.nz/students/study/progress/grades](http://www.victoria.ac.nz/students/study/progress/grades)
- Resolving academic issues: [www.victoria.ac.nz/about/governance/dvc-academic/publications](http://www.victoria.ac.nz/about/governance/dvc-academic/publications)
- Special passes: [www.victoria.ac.nz/about/governance/dvc-academic/publications](http://www.victoria.ac.nz/about/governance/dvc-academic/publications)
- Statutes and policies including the Student Conduct Statute: [www.victoria.ac.nz/about/governance/strategy](http://www.victoria.ac.nz/about/governance/strategy)
- Student support: [www.victoria.ac.nz/students/support](http://www.victoria.ac.nz/students/support)
- Students with disabilities: [www.victoria.ac.nz/st\\_services/disability](http://www.victoria.ac.nz/st_services/disability)
- Student Charter: [www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter](http://www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter)
- Student Contract: [www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract](http://www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract)
- Subject Librarians: <http://library.victoria.ac.nz/library/resources/subjectcontacts.html>
- Turnitin: [www.cad.vuw.ac.nz/wiki/index.php/Turnitin](http://www.cad.vuw.ac.nz/wiki/index.php/Turnitin)
- University structure: [www.victoria.ac.nz/about/governance/structure](http://www.victoria.ac.nz/about/governance/structure)
- VUWSA: [www.vuwsa.org.nz](http://www.vuwsa.org.nz)

## 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.

## Course programme

Part A:	
<b>WEEK 1</b>	
5 March	Historical overview 1914-1939 <i>La der des ders</i> , the war to end all wars Social and psychological impact
<b>WEEK 2</b>	
12 March	<i>Les années folles</i> , the Roaring Twenties Civilisation without sexes?
<b>WEEK 3</b>	
19 March	<i>La grande crise</i> , profit and loss Paris centre of the arts
<b>WEEK 4</b>	
26 March	Socialism and the 1930s <i>Le Front Populaire</i>
<b>WEEK 5</b>	
2 April	<i>La garçonne</i> (1) Women and machines: planes and boats and trains
<b>WEEK 6</b>	
9 April	<i>La garçonne</i> (2) Fashion forward: Chanel, Poiret, Vionnet
<b>WEEK 7</b>	
16 April	Barbusse, <i>Le Feu</i> <i>Joyeux Noël / Un long dimanche de fiançailles</i> Student presentations
<b>Easter /Mid-trimester break 18 April – 4 May</b>	
<b>WEEK 8</b>	
7 May	Marguerite, <i>La Garçonne</i> <i>Coco avant Chanel / Titaïna, Mon Tour du monde</i> Student presentations
<b>WEEK 9</b>	
14 May	Marie Marvingt, <i>fiancée du danger</i> Student presentations
<b>ESSAY 1 DUE</b>	
<b>WEEK 10</b>	
21 May	Piaf and Baker: <i>La Fin du music-hall</i> <i>Ma vie en rose / Paris 36</i> Student presentations
<b>WEEK 11</b>	
28 May	Conclusions: memory and post-memory
<b>WEEK 12</b>	
4 June	Test 1, in class time
<b>Mid-year study/examination period and break 9 June – 13 July</b>	
Part B:	
<b>WEEK 13</b>	
16 July	Ballets Russes (1) new body, new steps
<b>WEEK 14</b>	
23 July	Ballets Russes (2) changing spaces, the new scenography, the artist as designer, the inheritance of the BR in France and NZ. Guest speaker

<b>WEEK 15</b>	
30 July	Field study and invited speaker
<b>WEEK 16</b>	
6 August	The <i>Theatre Revue</i> and <i>Journal des modes</i> : couturiers and costume design, staged fantasies from theatre to drawing room
<b>WEEK 17</b>	
13 August	Interior Design: personal and private space, the fashionista at home
<b>WEEK 18</b>	
20 August	New fixations: from the Freudian couch, to the surrealists' nightmare
<b>Mid-trimester break 24 August – 8 Sept</b>	
<b>WEEK 19</b>	
10 Sept	Architecture; public spaces (buildings, museums, galleries and gardens), redrawing the world between the wars
<b>WEEK 20</b>	
17 Sept	The great exhibitions: France on show, the vision of empire; exotika and the human zoo <b>ESSAY 2 DUE</b>
<b>WEEK 21</b>	
24 Sept	Photography: from Man Ray to the photojournalists, portents of war Student presentations
<b>WEEK 22</b>	
1 Oct	Student presentations
<b>WEEK 23</b>	
8 Oct	Student presentations
<b>WEEK 24</b>	
15 Oct	Test 2, in class time

## **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.*