

EUROPEAN POPULAR CULTURE

HIST 4360

**Dr.
Miranda Pollard**

Class: Tu, Th 8:00-
9:15am

Room: SLC 147

Office hours: Th
9:30-11:30am, or
by apptmt

Contact:

mpollard@uga.edu

706-542-2658 (o)

The objective of this course is to introduce students to the history of popular culture in western Europe from the late nineteenth through the late twentieth century, using the case studies of Ireland, England and France. Students will learn about the nature and manifestations of Irish, English and French popular culture in the modern period, examining popular culture in these specific national and regional contexts, as well as learning about significant trans-nationalist forms of popular culture in western Europe. We will explore certain significant subjects in depth: how women and men of non-elite classes, of different regions, ethnicities and racial identities, were represented in and by popular culture, and in turn how ordinary women and men contested dominant discourses in this industrializing and imperialist era.

At the conclusion of this course students should be able to answer the following questions with reference to the history of western Europe:

- ◇ What is “popular culture”?
- ◇ How do definitions of what is popular, and what is cultural, change over time?
- ◇ How is popular culture recognized, accepted, resisted or transmitted?
- ◇ How is the history of popular culture related to the history of industrial (and post-industrial) capitalism and the forces of globalization?
- ◇ What is the historical relationship between American and European popular cultures?

The subjects which we will investigate to answer some of these questions include: religion and faith, commerce and commodification, gendered identities, the family and motherhood, war, history (as myth and as a record of the past), leisure practices, collective and personal subjectivities, modernity and social change, sport, humor, media, royalty, and public/private rituals. Although our focus and methodology is historical, we will also be employing the analyses of cultural studies,

sociology, anthropology, geography, film studies, critical theory, and feminist studies. Interdisciplinary analyses allow us to look at the social spaces which women and men inhabit, as communities and as individuals, and how they view themselves in these different spaces. A key question is: What are the geographies of English, Irish and French Popular Culture in this period?

You are strongly advised against taking this highly intensive class if you do NOT have sufficient time to devote to reading, preparing class carefully, studying for quizzes, papers and exams, and maintaining the required full attendance daily. Please note also that this is an upper division History Department course, for which a high standard of writing, analytical skills, and thorough preparation of extensive readings are expected.

Grades will be determined as follows:

Attendance (required)	= 5%
two absences “given”; 1% point subtracted for each other absence	
Participation	= 20%
ability to demonstrate careful reading of assigned texts, and films, as well as close attention to lectures and course content overall; includes 2% for Sgt. Pepper’s reports	
Midterm take-home	= 20%
3 short questions and 1 brief essay	
Random quizzes (2-10)	= 30%
short answers, definitions, brief essays (open book when indicated)	
Final paper	= 25%
10-12pp; one of 5 assigned topics; 3 days for completion	

You are expected to adhere to the university’s policies on Academic Honesty, available at: <http://www.uga.edu/ovpi/honesty/ahs.htm> If you do not understand these regulations, especially with regard to cheating and/or plagiarism, please ask your instructor immediately to avoid potentially severe sanctions.

Classroom behavior should be based on *respect* for your instructor, other students, administrative personnel and the janitorial staff of the building. Consider that the classroom is a workplace, for all of us. Please dress appropriately. Any distracting, disruptive or disrespectful behavior is prohibited, including but not limited to sleeping, doing crosswords, talking, eating gum audibly, surfing the web on non-class related business, text-messaging and/or having your cell phone go off during class. You are asked not to eat in the classroom (unless you bring enough for everyone!) and if you bring drinks to have them in a safe container. The janitorial staff works hard. Be sure to clean up when leaving class, and remove anything you have brought into the room.

If you are experiencing any health-related (or other problems) which may negatively impact your academic performance or your ability to abide by these classroom policies, please let Dr. Pollard know as soon as possible.

Readings: You are *required* to have the HIST 4360/6360 BelJean Packet as well as the required books for this course, Marcia Landy Monty Python and Beatrix Campbell Princess Diana, especially as texts will be needed in each class, and frequently used, for example for any open book quizzes. Failure to have the appropriate text for each day will be considered as inadequate preparation for that day's class. Having the required materials for class, knowing what has been assigned and what the class covered each day, as well keeping up to date with requirements is the responsibility of each student. Films will be available either on reserve in the Media Department of the UGA Main Library, via Vision Video (Broad Street) or by personal loan from the instructor. Please be sure to see assigned films in advance of the scheduled class discussion. There will be no make up classes or examinations unless necessitated by university business. Please ask if you need further information about any aspect of this course.

The schedule of classes provided here *may* require changes or modifications during the semester. Please check the WebCT Homepage each morning before class in case of late cancellations.

SCHEDULE OF READINGS, CLASSES AND EXAMS

Quizzes possible in any scheduled class

Tu 9 Jan	Recognizing Popular Culture Imagery in Contemporary Popular Culture...
Th 11 Jan	Introduction to Popular Culture: Lecture: How historians and cultural critics talk about Popular Culture
Tu 16 Jan	Introduction to Popular Culture: 1-Film as Text <u>The Song of Bernadette</u> dir. H.King (1943) (excerpts)
Th 18 Jan	Introduction to Popular Culture: 2-Context Raymond Williams <u>Keywords</u> (see WebCT) Lecture: England, France and Ireland, c.1850-1900
Tu 23 Jan	Popular Piety in Nineteenth Century France Eugen Weber "Dieu Est-Il Francais?" (" Is God French?") from <u>Peasants into Frenchmen</u>
Th 25 Jan	Piety and Pilgrimage: C19th France

Suzanne Kauffman “Selling Lourdes: Pilgrimage, Tourism, and the Mass Marketing of the Sacred in Nineteenth Century France” in Baranowski and Furlough (eds.) Being Elsewhere: Tourism, Consumer Culture and Identity in Modern Europe, and North America and Epilogue, “Politics and Mass Culture, Representing Lourdes in the Twentieth Century”, Suzanne Kaufman Consuming Visions: Mass Culture and the Lourdes Shrine

NB: Quizzes possible in any scheduled class

- Tu 30 Jan **Popular Culture: History and Theory**
John Storey An Introduction to Cultural Theory and Popular Culture Ch 1: “What is Popular Culture?” and Ch 5 “Marxism”
- Th 1 Feb **Culture and sport, c.1890s-1930s**
Lecture: Ireland, England and France
Film: A History of Soccer-The Beautiful Game
- Tu 6 Feb **City Life, Work and Leisure: England**
Ellen Ross Love and Toil: Motherhood in Outcast London Chapters 1 and 2
Robert Roberts The Classic Slum Chapter 8
Recommended: Judith Walkowitz City of Dreadful Delight
- Tu 6 Feb **The Great War: 1 (Ordinary Lives)**
Lecture: Daily Life for men and women in France, England and Ireland, 1914-1918
Documents (and class contributions)
- Th 8 Feb **The Great War: 2 (Nationalism)**
Lecture: Wartime Popular Culture
Film: Jean Renoir La Grande Illusion (excerpts)
Documents: Ireland, 1916
Optional: Terry Eagleton Ideology: An Introduction “What is Ideology?” (Reserve)
- Tu 13 Feb **The Great War: 3 (Nationalism and Popular Memory)**
Jay Winter Sites of Memory, Sites of Mourning Ch 4 “War Memorials and the Mourning Process”
Discuss: Life and Nothing But, dir. B. Tavernier
(watch film *before* this date)
- Th 15 Feb **Cultural Communities: 1- 1920s Paris**

- Tu 20 Feb Tyler Stovall Paris Noir: African-Americans in the City of Light Film: The Josephine Baker Story (excerpts)
Cultural Communities: 2- 1930s London
 Matt Houlbrook “Lady Austin’s Camp Boys”
 Constituting the Queer Subject in 1930s London”,
Gender and History, Vol. 14, Number 1, April 2002
 [*Get MIDTERM QUESTIONS in class*]
- Th 22 Feb **Cultural Communities: 3- 1930s Limerick**
 Frank McCourt Angela’s Ashes Chapter 1, 2 pp11-90
 Film: Angela’s Ashes (excerpts)
MIDTERM EXAM (Return by 2pm at the latest, to Ms. Luke or Ms. Carey in History Department office)
- NB: Quizzes possible in any scheduled class
- Tu 27 Feb **Cultural Communities: 4- 1930s Liverpool**
 Discuss: Liam dir. Stephen Frears
- Th 1 Mar **England in 1940: Myth and Memory: Churchill**
 Film: Churchill: A Biography of his Life and Speeches
 Discuss: Churchill “Blood, Sweat and Tears...” (May 13, 1940); “We Shall Fight Them...” (June 4, 1940); “War of the Unknown Warriors...” (July 14, 1940)
 available at: <http://www.winstonchurchill.org>
- Tu 6 Mar **England in 1940: Myth and Memory: The R.A.F**
 Lecture: WWII Europe and the Popular Imagination
The Battle of Britain dir. Kenaway (1969) (excerpts)
- Th 8 Mar **England in 1940: Myth and Memory: Women and the Homefront**
 Discuss: Mrs. Miniver dir. William Wyler (1942)
- Tu 20 Mar **France and Ireland: Occupation and “Emergency”**
 Lecture: France and Ireland (Northern Ireland and Irish Free State): Divided States
- Th 22 Mar **Britain and France in the 1950s**
 Lecture: Popular Culture in 1950s France
 Laurence Wylie Village in the Vaucluse Ch 11 “At the Café”
 Joanna Bourke Working Class Cultures in Britain 1890-1960 Ch.6, “Nation: Britishness: illusions and disillusion”
 Optional: Roland Barthes Mythologies (Reserve)
- Tu 27 Mar **Dublin: Working class lives and popular culture-1**
 Discuss: My Left Foot dir. Jim Sheridan (1989)

(optional, Christy Brown My Left Foot)

NB: Quizzes possible in any scheduled class

- Th 29 Mar **The Beatles and British Popular Culture**
Film: A Hard Day's Night dir. Richard Lester (1964)
Optional: Steven D. Stark Meet The Beatles
- Tu 3 Apr **The Beatles and World Culture**
The Beatles Anthology (excerpts)
Sgt. Pepper's Lonely Hearts Club Band (1967)
[Group reports on assigned tracks]
- Th 5 Apr
Passover **Popular Culture and British Comedy**
Marcia Landy Monty Python's Flying Circus
Discuss: Monty Python and the Holy Grail
Film (in class): "Dead Parrot", "Upper Class Twit of the Year Contest", "Hell's Grannies", "Lumberjack Song"
- Tu 10 Apr **From World Cup 1966 to World Cup 2006**
Lecture: Soccer, Social Space and National Identity
Film (in class): A History of Soccer: The Beautiful Game ("European Superpowers", "For Club and Country") Optional: Hare Football in France (reserve) or Garland/Rowe Racism and Anti-Racism
- Th 12 Apr **Dublin: Working class lives and popular culture-2**
Lecture: Music, Culture and Irish Identity, from The Chieftains to Enya, Sinéad O'Connor to U2
Discuss: The Commitments dir. Alan Parker (1991)
- Tu 17 Apr **Sexuality and Urban Culture on Film**
Lecture: Sexual Revolutions? Hetero-normativity and Popular Culture, 1968-2006
Films: A Beautiful Thing; The Crying Game; The Closet; Café au Lait; (one per group)
- Th 19 Apr **Sex and Scandal: Popular Culture and Royalism**
Beatrix Campbell Diana, Princess of Wales: How Sexual Politics Shook the Monarchy
- Tu 24 Apr **The Impact of Americanization**
Lecture: US Popular Culture in Europe: Cultural Imperialism? Documents
- Th 26 Apr **Conclusions: The history of nostalgia, popular culture and the impact of globalization**
- Th 3 Apr** **Return final papers by 12 noon to HISTORY Office**