

HIST 4360: European Popular Culture

Semester: Maymester 2008

Instructor: Dr. Miranda Pollard

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Office hours: Mon 12:15-1:00pm, Tues 8:00-9:00am



Objectives

This course provides a brief introduction to some of the major themes in the history of European popular culture by exploring various cultural moments and phenomena from the mid-nineteenth century to the present. For the sake of coherence in this intensive Maymester course, the case studies will all come from France, England and Ireland. Topics include sport, religion, music, work, holidays, fashion, and street life, as well as more explicitly political themes such as war memorials, sexism, anti-semitism, racism, and nationalist ideology.

Work Load

The course load for Maymester is equivalent to a full semester's study so students are advised to take this class only if they have sufficient time and energy to devote to it. Readings, written assignments, discussions, and film analysis all presume a heavy investment of intellectual effort. You are also reminded that this is an upper division history class, not a survey.

Assignments

Your grade will be decided as follows:

Discussion participation: this requires demonstrated preparation for class, ability to answer questions concisely and on-topic, and to ask questions relevant to specific issues and assigned materials. If you have difficulty speaking in public, or have other concerns about your ability to participate fully in class, please speak to Dr. Pollard who will assign you a parallel task. Please note: being present in class and staying awake is *not* sufficient to earn discussion credit. **20%**

Random quizzes : there will be 2-10 random quizzes based on assigned texts, class materials, lectures, discussions etc. Each quiz will consist of no more than 10 brief questions, of a factual and/or interpretive nature. You will get some sample questions before you have to do your first quiz. There are no make-up quizzes. If you miss the quiz, you miss the quiz! Where possible quizzes will be discussed and corrected in class. **30%**

Class presentations: each student is required to present a brief report on an *assigned* theme/topic related to our readings. The report should be in the format of a *formal* 10-12 minute Powerpoint presentation to the class, conveying essential historical and popular cultural information, appropriate imagery, and key issues to spark

further discussion which you will facilitate. You will be given detailed instructions about this assignment on Friday 16 June. **25%**

Final paper: there will be a final *research paper*, of 8 (minimum) and 12 (maximum) typed pages, dealing with an agreed topic from an assigned list of subjects covering the full range of class materials, such as food and diet, or traditional music, or religious practices, in one or more of the three countries we are studying. Comparative research on other European countries is encouraged. Detailed instructions for this research paper will be given by the end of next Monday's class. You are advised to start thinking of what subjects might interest you and to start collecting materials accordingly...photographs, music, documents, books and articles... The research paper will be an ideal opportunity for you to demonstrate your critical understanding of the theories, practices and histories form this course. **25%**

Attendance (required). After one class absence, **1%** will be deducted for each further absence, unless such an absence is the result of a documented emergency. This policy reflects the fact that every day of Maymester class is equivalent to a week of a normal semester. To get credit for attendance you must be in class by the first fifteen minutes and not take unscheduled breaks during class.

Classroom policies

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 while others are speaking, 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. Please try to avoid taking breaks during class. 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.

Warning!

Dr. Pollard will monitor students' work closely but expects that everyone will abide by the university's code on academic honesty. Plagiarism or cheating of any kind will be severely punished. If you are in any doubt about the policy *please ask*. The university's code of conduct is available at: See:

<http://www.uga.edu/ovpi/honesty/ahs.htm>

Schedule

Some reading or film assignments *may be* changed or modified as the semester progresses, but the grade breakdown and attendance policy will remain as stated above.

The schedule is organized around lectures, discussions, and film screenings on chronologically arranged topics as set out in the schedule below. The text should be read (and/or the film watched) before the date indicated. Some film excerpts will be shown in-class and there will be some documents handed out in-class. It is your responsibility to know what the assignments are, to have the relevant texts and handouts and to see the assigned films by the due date. All these texts are potential quiz material, and, above all, the more you can appropriately incorporate and refer to a wide range of texts in your reports and research papers the better you will do. Some articles are available via JSTOR; the rest will be available in a BelJean Packet, and you will need to have the (complete) books indicated below.

Tues 13 May Introduction, 1: the course, its content and student responsibilities

Wed 14 May Introduction 2: How historians and cultural critics talk about Popular Culture

Thurs 15 May Judith R. Walkowitz "Going Public: Shopping, Street Harassment, and Streetwalking in Late Victorian London" *Representations*, No. 62 (Spring, 1998)

- Ellen Ross "Fierce Questions and Taunts": Married Life in Working-Class London, 1870-1914", *Feminist Studies*, Vol. 8, No. 3 (Autumn, 1982)
- Fri 16 May Lecture: Europe c.1900-1918
- Mon 19 May "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 Kaufman, Epilogue, "Politics and Mass Culture, Representing Lourdes in the Twentieth Century", Suzanne Kaufman *Consuming Visions: Mass Culture and the Lourdes Shrine*
- Tues 20 May Robert Roberts *The Classic Slum: Salford Life in the First Quarter of the Century* Chapter 8, "Culture"
- Wed 21 May Jay Winter "War memorials and the mourning process", Chapter 4, in *Sites of Memory, Sites of Mourning. The Great War in European Cultural History*
Discuss: Life and Nothing But, dir. B.Tavernier (watch film before this date)
- Thur 22 May Frank McCourt *Angela's Ashes: a Memoir* (1999)
- Fri 23 May Stephen Frears *Liam*
- Mon 26 May *Mrs. Minerva*, dir. William Wyler (1942) (watch film before this date)
- Tues 27 May Winston Churchill Speeches (documents handout) *The Battle of Britain* Dir. Kenaway (1969) (excerpts)
- Wed 28 May Laurence Wylie *Village in the Vaucluse* Chapter 11 "At the Café", Chapter 12 "At Home", Chapter 13 "Community Celebrations"; Jacques Tati *Monsieur Hulot's Holidays* (excerpts)
- Thur 29 May The Beatles' *Sgt. Pepper's Lonely Hearts Club Band*
- Fri 30 May Marcia Landy *Monty Python's Flying Circus*
Film: *Monty Python and the Holy Grail*
- Mon 2 June Film: *The Commitments*, dir. Alan Parker (1991) and/or *Once*, dir. John Carney (2007)
- Tues 3 June *Riverdance* (1997) Michael Flatley, Jeanne Butler and/or U2 "Go Home" Live from Slane Castle
- Wed 4 June Conclusions

Notes:

