

UCEAP Paris French Language and Culture Program Courses - Summer 2017  
PCC 107. **Paris Reflections: Reconstructing Sites of Memory through Literary and Cinematographic Representations**

**Prof. Fredrik Ronnback**

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**Office Hours**

by appointment

**Lecture**

Tuesday/Thursday 14h00-16h00

**(unless otherwise indicated)**

Wednesday – Visits (times will vary)

**COURSE DESCRIPTION**

Paris inscribes in every street corner a page of France's history. Its cobblestone streets record centuries of struggle and offer the world at large their narrative. Writers, chroniclers and later filmmakers have picked up these narratives and turned them into eternal works of art. The historian today, retracing this past, has turned them into sites of memory.

This course will use literary texts and films as well as historical texts to search for and reconstruct these sites of memory. From the French Revolution to the student revolt of May 1968, we shall follow Parisians and read and watch what has been said about them. We will study the ways in which cinematic representations and literary texts shape collective memory and offer their particular historical/political representation of France. We will take an interdisciplinary approach and compare and contrast works of fiction with works of non-fiction, the written word with the visual representation and finally through site visits, introduce yet another means of transmission, the words inscribed in stone. Classes will be broken up into specific themes each pertaining to a major event in the life of France. 4.0 UC quarter units. Suggested subject areas for this course: *History / Film / Comparative Literature*

**Goals**

The overriding goal of this course is to provide students with a classic overview of France's history since the French Revolution. However, by using alternative voices of transmission, it further aims to offer students the tools to reflect critically on cinematic and literary representations of France's history. Students will examine the role of cinematic representation and literary texts and analyze their contribution to our understanding and interpretation of historical events.

**Themes/Topics:**

1. The French Revolution, Napoleon: the birth of a nation
2. The *Fin du Siècle*: a World of contrasts
3. World War One: the Trauma of a new world
4. World War Two: a Divided France and a philosophical rebirth
5. The Algerian War: that Forgotten episode
6. Mai 68: the Beach Beneath the Street

**Learning Outcomes**

The course seeks to develop students' written and oral analytical skills, and their collaborative skills through the following activities and assignments:

- Class discussion
- Group work on the presentations of films and literary works.
- Analytical papers

The final exam tests students on how well they have retained and engaged with the events that we covered. It also serves as an effective way to measure what they have gained from their experience of Paris.

**Required texts:**

Emil Zola, *The Belly of Paris*

Georges Perec, *Things*

Course Reader [CR]

**Class Requirements:**

Your grade will be based on the following elements:

Group oral presentation	20%
Discussion around the readings	10%
Class Participation	10%
Short Papers (2)	40%
Final Exam	20%

**Assignments:** The deadlines for assignments are firm. No extensions or make up assignments.

Class Participation is required both in the classroom and on all of our group visits. As per the UCEAP Paris Attendance Policy, excessive absences will result in a lowered final grade. Excessive absences will incur a sanction of ¼ of a letter grade for each absence beyond the two absences allowed for medical, transport delay or emergency situations. Class participation means engaging with the course material. In order to do so, you are expected to arrive on time, to have seen the films, to have read all the readings prior to course meetings, and to actively participate during lectures, discussions, and site visits.

**A Note on Plagiarism:**

Plagiarism is a serious offense and could result in your dismissal from the program. All instances of suspected plagiarism will be reported to EAP for disciplinary action. If you borrow words or an idea from any source, whether it be a book, journal, magazine, the Internet, or a lecture, you need to indicate where the information came from. Diana Hacker's *A Writer's Reference* identifies three different acts that are considered plagiarism: "(1) failing to cite quotations and borrowed ideas, (2) failing to enclose borrowed language in quotation marks, and (3) failing to put summaries and paraphrases [of other texts] into your own words" (Hacker 261). (By both citing the source of this definition of plagiarism and by "enclosing borrowed language in quotation marks," this syllabus has avoided charges of plagiarism.) If you have any questions regarding plagiarism, please ask me.

**A Note on Electronic Devices**

As a courtesy to your instructor and fellow students, please do not use cell phones, laptops, tablets, e-readers, or other electronic devices during class, even to check the time. Make sure phones are turned off. Use of these devices will lower your participation grade. No recording (audio or visual) of class sessions will be permitted.

## COURSE SCHEDULE (Subject to change at instructor's discretion)

### WEEK 1

Thursday June 22

**Lecture: History and Memory: an overview of the class including a chronology of the events covered.**

Reading:

- Rolph-Michel Trouillot, *Silencing the Past: Power and the Production of History*, chapter, 'The Power in the Story', Beacon Press, 1995

Friday June 23

**We shall start class discussing the Trouillot reading**

**Theme 1: The French Revolution, the fall of the monarchy: contentious politics**

Reading:

- Jules Michelet, extracts from *The History of the French Revolution* [CR]
- Cecil Jenkins, *France, People, History and Culture*, Chapter 6, 'From the Revolution to Napoleon' [CR]
- Declaration of the Rights of Man and of the Citizen [CR]
- Olympe de Gouges, Declaration of the Rights of Woman [CR]

### WEEK 2

Tuesday June 27

**We shall start class discussing the Michelet, Jenkins readings and the two declarations.**

**Theme 1 (contd)**

**The French Revolution: the turbulent birth of a Republic**

Reading & viewing:

- Romain Rolland's *Danton* [CR]
- Film: *Danton*, Andrzej Wajda, 1983

**Group 1: Oral presentation theme 1 (Rolland/Wajda)**

Wednesday June 28

**Theme 1 (contd)**

Class Excursion: Le musée Carnavalet

Thursday June 29

**We shall discuss Weber, Kedward and Lissagaray readings**

**Theme 2: From the 2<sup>nd</sup> Empire to the end of the 19th century : *Fin du Siècle, la Belle Epoque*: a world of contrasts**

Reading:

- Passages from Eugen Weber, *France: Fin de Siècle*, Belknap Press of Harvard University Press, (1986) [CR]
- Extracts from Prosper-Olivier Lissagaray: *History of the Paris Commune of 1871*, (1896) [CR]
- Excerpts from Rod Kedward, *La Vie en Bleu: France and the French since 1900* [CR]

## WEEK 3

Tuesday July 4

### **Theme 2 (contd)**

Reading & Viewing:

- Emile Zola, *The Belly of Paris*, Translation by Brian Nelson.
- Film: Woody Allen, *Midnight in Paris*, 2011
- Film: Peter Walker, *The Paris Commune*, 2000

Group 2: Oral presentation (Zola/Allen)

Group 3: Oral presentation (Zola/Watkins)

Thursday July 6

**We shall discuss the Kedward reading**

### **Theme 3: World War One: the Trauma of a New world**

Reading:

- Rod Kedward, *La Vie en Bleu: France and the French since 1900*, Chapter 4, 'Total War, 1914-1918' [CR]

## WEEK4

Tuesday July 11

**PAPER #1 DUE**

### **Theme 3 (contd)**

Reading & Viewing:

- Film: Jean Pierre Jeunet, *Un Long Dimanche de Fiançailles*, 2004
- Extracts from Henri Barbusse, *Under Fire: The Story of a Squad*, (1917) [CR]

Group 4: Oral presentation (Barbusse/Jeunet)

Thursday July 13

**We shall discuss the Gildea and Rousso readings**

### **Theme 4: World War Two: a divided France and a philosophical rebirth**

Reading:

- Robert Gildea, *France since 1945*, chapter 3 'Echoes of the Occupation', OUP, 2002 [CR]
- Sarah Bakewell, chapter 7, 'Occupation, Liberation' *The Existentialist Café*, Chatto & Windus, 2016
- Extracts from Henri Rousso, *The Vichy Syndrome: History and Memory in France since 1944*, Harvard University Press, 1994 [CR]

## WEEK 5

Tuesday July 18

**We shall discuss the Bakewell reading**

### **Theme 4 (Contd)**

Reading & Viewing:

- Jean Paul Sartre [Sartre 2], *No Exit/In Camera*, 1944 [CR]
- Jean Paul Sartre [Sartre1], 'Paris Alive, *The Atlantic*, December 1944, <https://fr.scribd.com/doc/238556147/Paris-Alive#fullscreen>
- Film. Roselyne Bosch, *La Rafle (The Roundup)*, 2010
- Film, François Truffaut, *Le Dernier Métro (The Last Metro)*, 1980

Group 5: Oral presentation (Sartre 1/Bosch)

Group 6: Oral presentation (Sartre 2/Truffaut)

Wednesday July 19

### **Theme 4 (contd)**

**Class excursion: sites related to World War Two**

Thursday July 20

**We shall discuss the Stora eading**

### **Theme 5: Algeria, that Forgotten episode**

Reading:

- Extracts from Benjamin Stora, *Algeria, 1830-2000: a short History*, Translated by Jane Mary Todd, (2004)

## WEEK 6

\*Visit. Out of class visit: in your own time visit the Saint Michel Bridge (metro Saint Michel or Cité line 4) and look for the memorial plaque commemorating the 17 October 1961 massacre.

Tuesday July 25

**Your impressions of your out of class visit**

### **Theme 5 (contd)**

Reading, Viewing & Visiting:

- Jean Paul Sartre, 'Introduction to Franz Fanon, *The Wretched of the Earth*' [CR]
- Film. Rachid Bouchareb, *Days of Glory (Les Indigènes)*

Group 7: Oral presentation (Sartre /Bouchareb/Visit)

Thursday July 27

### **PAPER #2 DUE**

### **Theme 6: Mai 68: the Beach Beneath the Streets**

Reading:

- Extracts form Arthur Hirsch, *The French New Left: an Intellectual History from Sartre to Gorz*, 1981[CR]
- Excerpts from Rod Kedward, *La Vie en Bleu: France and the French since 1900* [CR]

## **WEEK 7**

Tuesday August 1

### **Theme 6 (contd)**

Reading & Viewing:

- Film. Olivier Assayas, *Après Mai (Something in the Air)*, 2012
- Georges Perec, *Things: A Story of the Sixties*, Translated by David Bellos, 2011

### **Final Review**

Group 8: Oral presentation (Perec /Assayas)

Thursday August 3

### **Final Exam**