

**UCEAP LANGUAGE AND CULTURE
PARIS, FRANCE**

**PARIS REFLECTIONS: RECONSTRUCTING SITES OF MEMORY
THROUGH LITERARY AND CINEMATOGRAPHIC REPRESENTATIONS
HISTORY 107**

SUMMER 2018

1. COURSE INFORMATION

Class Times: Tu/Th 2–4pm (unless otherwise indicated on course schedule; see M, W, F sessions)

Class Location: ACCENT Study Center

Language of Instruction: English

UC Quarter/Semester Credits: 4/2.67

UCEAP Course Subject(s): History, Film, Comparative Literature

Course Duration (weeks): 7 weeks

2. FACULTY INFORMATION

Faculty: Dr. Fredrik Ronnback

Faculty Contact Information: ronnback@nyu.edu

Office: UCEAP Paris Study Center

Office Hours: by appointment

3. 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. COURSE MATERIALS

Zola, Emile. *The Belly of Paris*, Trans. Brian Nelson, Oxford and New York: Oxford University Press, 2007. Print.

Perec, Georges. *Things*, Trans. David Bellos, London: Vintage Books, 2011. Print.

Course Reader [CR]

5. COURSE LEARNING OUTCOMES

Students will examine the role of cinematic representation and literary texts and analyze their contribution to our understanding and interpretation of historical events. Throughout the class students will:

- Gain a basic understanding of France's history since the French Revolution. Topics will include: The French Revolution; From the Second Empire to the End of the 19th Century; World War One; World War Two; The Algerian War; and May 68.
- Critically reflect on these historical events by examining alternative voices of transmission in cinematic and literary representations of France's history.
- Analyze the contributions of cinematic and literary representations to our understanding and interpretation of historical events.

6. PREREQUISITES

There are no prerequisites for this course.

7. METHODS OF INSTRUCTION

Instruction will consist of lectures on cultural production and politics as well as historical and theoretical concepts; visits to sites of importance to Parisian history; group presentations; and class discussions on various topics.

8. COURSE REQUIREMENTS

Lectures & Site Visits

Class meetings will last 2.0 hours per session. Class time will be divided between lectures, student presentations, and group discussions in which active student participation is required. Students are expected to read and view the material assigned for each class and be prepared to discuss and independently analyze the material.

In addition, students will meet twice for periodic site visits:

- Week 2: La Conciergerie
- Week 5: Sites related to World War Two

Class Participation

Attendance and active participation are required. Students are expected to do the readings and/or viewings assigned for each class meeting beforehand, and to participate actively in class discussions.

Group Presentation

The group presentation aims at evaluating students' ability to collaborate and construct an effective oral presentation using visual or other pertinent supports on a topic related to the course material. Each presentation will focus on one film and one text and requires students to demonstrate their knowledge of course material by applying relevant course concepts to the assigned works.

Written Assessment – Two short essays

Critical thought and analytical writing are fundamental components of the course and the final grade. Students will submit two short papers, relating this analysis to the assigned course material (books, articles, chapters, films, etc.). No outside research is required. The essays should demonstrate the students' ability to do a close reading of the works. Both form and content must be the original work of each student. Any quotes must be clearly indicated and sourced. Suggested topics will be provided in advance.

Essays will be 4–6 pages long and will include a title, introduction, main body, and conclusion. Essays must be typed, double-spaced in Times New Roman (12pt), and 2.5cm/1-inch margins on all four sides. The essay will be submitted in class on the date specified on the course schedule. No late submissions will be accepted.

Final Exam

The final exam aims at evaluating the students' understanding of the readings and class discussions as well as the students' development of their critical thinking skills. It also serves as an effective way to measure what they have gained from their experience of Paris. The final exam will be comprehensive and will cover all course contents, including visits. The final exam will consist of short answer and short essay-type questions, which will require students to demonstrate their knowledge of specific terms, concepts, and historical landmarks, and to compose their ideas in one or more paragraphs addressing specific topics related to course contents.

9. ASSESSMENT AND GRADING CRITERIA

The course will be graded on a 100-point scale, and the final grade will be determined as follows:

- Class Participation 15%
- Group Presentation 15%
- 2 short papers 40%
- Final Exam 30%

The numerical average will correspond to the following degrees of competence:

| | |
|----------|---|
| 90 – 100 | <i>Outstanding degree of competence</i> |
| 80 – 89 | <i>Good degree of competence</i> |
| 70 – 79 | <i>Adequate degree of competence</i> |
| 60 – 69 | <i>Basic degree of competence</i> |

10. ATTENDANCE POLICY

Attendance is expected in all course meetings, course-related activities and visits/excursions on UCEAP programs.

- Students should plan to arrive on time to all course meetings. Students will be marked absent if they are not present at the start of class. Students will also be marked absent if they skip out early.
- Roll will be called as a matter of course. The class register is the official record of student attendance.
- Absences will adversely affect course participation grades. Students will be required to meet with the Academic Director if it is determined that their lack of participation in a course has a negative impact on the other students in the class (e.g., group presentations). When appropriate, the Academic Director will confer with UCEAP on disciplinary measures to take, including probation and dismissal from the program.
- No MAKE-UPS for missed work: if a student is absent on a day when there is some form of assessment (quiz, test, presentation, exam, etc.), there will be no make-ups.
- NO LATE ASSIGNMENTS: due to the intensive nature of the program, no late assignments will be accepted and no extensions will be given.
- No guests are allowed to participate in any UCEAP courses or site visits.

11. CLASS ETIQUETTE

Students studying abroad are ambassadors for the University of California and as such, should act with decorum and respect for others at all times. As participants on the UCEAP Summer Program in Paris, students are subject to student conduct policies of UCEAP and ACCENT.

Students should seek to play their part in making the class a success. Students should arrive punctually for classes, taking special care to allow for journey times between the various venues. They should come to class with the necessary materials for taking notes, and bringing with them any books or suchlike required for the class. Students will be responsible for obtaining their own copies of any missed assignments and materials.

Food and drink may NOT be brought into the classroom or consumed during class. Cell phones and other electronic devices should be switched off upon entering the classroom or lecture room.

For more information, please consult the UCEAP Student Conduct and Discipline Policy at http://eap.ucop.edu/Documents/Policies/student_conduct_discipline.pdf.

12. ACADEMIC INTEGRITY

Students should remember that they are subject to the academic integrity provisions of the University of California. The principle of honesty must be upheld if the integrity of scholarship is to be maintained by an academic community.

All academic work—research papers, exams, and/or other assignments—must be done by the student to whom it is assigned, without unauthorized aid of any kind. Likewise, any act of academic misconduct, such as cheating, fabrication, forgery, plagiarism, or facilitating academic dishonesty, will subject a student to disciplinary action.

For more information, please consult UCEAP Academic Conduct Policy at http://eap.ucop.edu/Documents/Policies/academic_conduct.pdf.

13. STUDENT ACCOMMODATIONS

UCEAP is committed to facilitating welcoming and reasonably accessible programs. Any student who because of a disability may require special arrangements in order to meet course requirements should present appropriate verification from the campus Student Disability Office to UCEAP advisors during the application process, and should contact Paris Director upon arrival to confirm the approved accommodations. No requirement exists that accommodations be granted prior to completion of this approved university procedure. Disability status is confidential and should always be discussed in private.

For more information, please consult UCEAP Official website at <http://eap.ucop.edu/Diversity/Pages/students-with-disabilities.aspx>

14. COURSE SCHEDULE

| Date | Contents & Readings | Coursework & Study Visits |
|---|--|---|
| <p><i>WEEK 1</i></p> <p>Thurs 21 June</p> | <p><i>TOPIC:</i></p> <p>History and Memory: Introduction and Overview</p> | |
| <p><i>WEEK 1</i></p> <p>Fri 22 June</p> | <p><i>TOPIC:</i></p> <p>The French Revolution: The Fall of the Monarchy, Contentious Politics</p> <hr/> <p><i>READINGS:</i></p> <p>Rolph-Michel Trouillot, "The Power in the Story," <i>Silencing the Past: Power and the Production of History</i>, (1995), [CR].</p> <p>Jules Michelet, "The Rights of Man," <i>The History of the French Revolution</i>, (1847), [CR].</p> <p>Cecil Jenkins, "From the Revolution to Napoleon," <i>A Brief History of France</i>, (2011), [CR].</p> | |
| <p><i>WEEK 2</i></p> <p>Tues 26 June</p> | <p><i>TOPIC:</i></p> <p>The French Revolution: The Turbulent Birth of a Republic</p> <hr/> <p><i>READINGS AND VIEWINGS:</i></p> <p>Romain Rolland, <i>Danton</i>, (1899), [CR].</p> <p>"Declaration of the Rights of Man and of the Citizen," (1789), [CR].</p> <p>Olympe de Gouges, "Declaration of the Rights of Woman," (1791), [CR].</p> <p>Film: Andrzej Wajda, <i>Danton</i>, (1983).</p> | <p>Group 1: Oral presentation on Rolland & Wajda.</p> |
| <p><i>WEEK 2</i></p> <p>Wed 27 June</p> | | <p>Site Visit #1 La Conciergerie</p> |
| <p><i>WEEK 2</i></p> <p>Thurs 28 June</p> | <p><i>TOPIC:</i></p> <p>From the Second Empire to the End of the 19th Century: <i>Fin de Siècle, Belle Epoque</i></p> <hr/> <p><i>READINGS:</i></p> <p>Eugen Weber, "How They Lived," <i>France: Fin de Siècle</i>, (1986), [CR].</p> <p>Prosper-Olivier Lissagaray, "Chapter III: The Eighteenth of March" and "Chapter VI: The Mayors and the Assembly Combine Against Paris," <i>History of the Paris Commune of 1871</i>, (1896), [CR].</p> | |

| | | |
|-------------------------|--|--|
| | Rod Kedward, "New Forces: Socialism and Syndicalism, 1900–1909," <i>La Vie en Bleu: France and the French Since 1900</i> , (2005), [CR]. | |
| WEEK 3 Tues 3 July | <p><i>TOPIC:</i></p> <p>From the Second Empire to the End of the 19th Century: A World of Contrasts</p> <p><i>READINGS AND VIEWINGS:</i></p> <p>Emile Zola, <i>The Belly of Paris</i>, (1873).</p> <p>Film: Woody Allen, <i>Midnight in Paris</i>, (2011).</p> <p>Film: Peter Watkins, <i>The Paris Commune</i>, (2000).</p> | <p>Group 2: Oral presentation on Zola & Allen.</p> <p>Group 3: Oral presentation on Zola & Watkins.</p> |
| WEEK 3 Thurs 5 July | <p><i>TOPIC:</i></p> <p>World War I: The Trauma of a New World</p> <p><i>READINGS:</i></p> <p>Rod Kedward, "Total War, 1914–1918," <i>La Vie en Bleu: France and the French Since 1900</i>, (2005), [CR].</p> | |
| WEEK 4 Tues 10 July | <p><i>TOPIC:</i></p> <p>World War I: On the Western Front</p> <p><i>READINGS AND VIEWINGS:</i></p> <p>Henri Barbusse, "The Dawn," <i>Under Fire: The Story of a Squad</i>, (1917), [CR].</p> <p>Film: Jean-Pierre Jeunet, <i>Un Long Dimanche de Fiançailles</i>, (2004).</p> | PAPER #1 DUE |
| WEEK 4 Thurs 12 July | <p><i>TOPIC:</i></p> <p>World War II: A Divided France</p> <p><i>READINGS:</i></p> <p>Robert Gildea, "Echoes of the Occupation," <i>France since 1945</i>, (2002), [CR].</p> <p>Sarah Bakewell, "Occupation, Liberation," <i>At The Existentialist Café</i>, (2016), [CR].</p> | |
| WEEK 5 Tues 17 July | <p><i>TOPIC:</i></p> <p>World War II: A Philosophical Rebirth</p> <p><i>READINGS AND VIEWINGS:</i></p> <p>Jean-Paul Sartre, <i>No Exit</i>, (1944), [CR].</p> <p>Jean-Paul Sartre, "Paris Alive," <i>The Atlantic</i>, (December 1944).</p> | <p>Group 5: Oral presentation on Sartre & Bosch.</p> <p>Group 6: Oral presentation on Sartre & Truffaut.</p> |

| | | |
|------------------------------------|--|--|
| | <p>Film: Roselyne Bosch, <i>La Rafle</i>, (2010).</p> <p>Film: François Truffaut, <i>Le Dernier Métro</i>, (1980).</p> | |
| <p>WEEK 5</p> <p>Wed 18 July</p> | | <p>Site Visit #2</p> <p>World War II</p> |
| <p>WEEK 5</p> <p>Thurs 19 July</p> | <p>TOPIC:</p> <p>Algeria: That Forgotten Episode</p> <hr/> <p>READINGS:</p> <p>Benjamin Stora, "Introduction," <i>Algeria 1830–2000: A Short History</i>, (2004), [CR].</p> | <p>Out of class visit: In your own time visit the Saint-Michel Bridge (métro Saint-Michel or Cité on line 4) and look for the memorial plaque commemorating the October 17, 1961 massacre.</p> |
| <p>WEEK 6</p> <p>Tues 24 July</p> | <p>TOPIC:</p> <p>The Algerian War: The War Without a Name</p> <hr/> <p>READINGS AND VIEWINGS:</p> <p>Jean-Paul Sartre, Preface to Franz Fanon, <i>The Wretched of the Earth</i>, (1961), [CR].</p> <p>Film: Rachid Bouchareb, <i>Indigènes</i>, (2006).</p> <p>Film: Gillo Pontecorvo, <i>The Battle of Algiers</i>, (1966).</p> | <p>Group 7: Oral presentation on Stora & Bouchareb.</p> <p>Group 8: Oral presentation on Sartre & Pontecorvo.</p> |
| <p>WEEK 6</p> <p>Thurs 26 July</p> | <p>TOPIC:</p> <p>May 68: The Beach Beneath the Streets</p> <hr/> <p>READINGS:</p> <p>Arthur Hirsh, "From Origins to Culmination," <i>The French New Left: An Intellectual History from Sartre to Gorz</i>, (1981), [CR].</p> | <p>PAPER #2 DUE</p> |
| <p>WEEK 7</p> <p>Mon 30 July</p> | <p>TOPIC:</p> <p>May 68: The Revolution Will Not Take Place</p> <p>Final Review</p> <hr/> <p>READINGS AND VIEWINGS:</p> <p>Georges Perec, <i>Things: A Story of the Sixties</i>, (1965).</p> <p>Film: Olivier Assayas, <i>Après Mai</i>, (2012).</p> | <p>Group 9: Oral presentation on Perec & Assayas.</p> <p>Review for final exam.</p> |
| <p>WEEK 7</p> <p>Wed 1 August</p> | <p>FINAL EXAM</p> | |