

UC Center French Language and Culture Program Courses - Summer 2016
PCC 107. **Paris Reflections: Reconstructing Sites of Memory through Literary and Cinematographic Representations**

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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%

Class Participation is required both in the classroom and on all of our group visits. As per the UC Paris Attendance Policy, excessive absences will result in a lowered final grade. Please refer to the UC Paris Academic Handbook for the policy on absences and tardies. Class participation means engaging with the course material. In order to do so, you are expected to have seen the films and 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 16

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 17

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 21

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 22

Theme 1 (contd)

Class Excursion: Le musée Carnavalet

Thursday June 23

We shall discuss Weber, Kedward and Lissagaray readings

Theme 2: From the 2nd 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 June 28

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 June 30

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 5

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)

Wednesday July 6

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]

Thursday July 7

Theme 4 (Contd)

Class excursion: sites related to World War Two

WEEK 5

Tuesday July 12

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 13 (Make-up class for Bastille)

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)
- 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.

WEEK 6

Tuesday July 19

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 21

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 July 26

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 July 28

Final Exam