



UGPC APPROVAL \_\_\_\_\_  
 UFS APPROVAL \_\_\_\_\_  
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 BANNER POSTED \_\_\_\_\_  
 CATALOG \_\_\_\_\_

## Graduate Programs—NEW COURSE PROPOSAL

DEPARTMENT: COMPARATIVE STUDIES

COLLEGE: ARTS AND LETTERS

**RECOMMENDED COURSE IDENTIFICATION:**

PREFIX   CST   COURSE NUMBER   7936   LAB CODE (L or C) \_\_\_\_\_

(TO OBTAIN A COURSE NUMBER, CONTACT [RPOLANSK@FAU.EDU](mailto:RPOLANSK@FAU.EDU))

COMPLETE COURSE TITLE: INTERDISCIPLINARY PERSPECTIVES

**EFFECTIVE DATE**

(first term course will be offered)

CREDITS:  
3

TEXTBOOK INFORMATION: SEE SYLLABUS

GRADING (SELECT ONLY ONE GRADING OPTION): REGULAR   X   SATISFACTORY/UNSATISFACTORY \_\_\_\_\_

**COURSE DESCRIPTION, NO MORE THAN 3 LINES:**

THESE VARIABLE TOPIC COURSES EMPHASIZE THE INTERDISCIPLINARY FOCUS THAT IS AT THE FOUNDATION OF THE CULTURES, LANGUAGES, AND LITERATURES TRACK OF THE PHD. CONTENT WILL VARY FROM SEMESTER TO SEMESTER BUT WILL INVARIABLY SERVE TO GUIDE STUDENTS IN APPROACHING CULTURAL TEXTS AND FORMATIONS FROM A MULTIDISCIPLINARY PERSPECTIVE. MAY BE REPEATED UP TO FOUR TIMES.

**PREREQUISITES\*:**

GRADUATE STANDING IN THE COLLEGE OF ARTS AND LETTERS OR PERMISSION OF THE INSTRUCTOR

**COREQUISITES\*:**

**REGISTRATION CONTROLS (MAJOR, COLLEGE, LEVEL)\*:**

GRADUATE STANDING IN THE COLLEGE OF ARTS AND LETTERS

\* PREREQUISITES, COREQUISITES AND REGISTRATION CONTROLS WILL BE ENFORCED FOR ALL COURSE SECTIONS.

**MINIMUM QUALIFICATIONS NEEDED TO TEACH THIS COURSE: PHD IN A RELATIVE FIELD**

Faculty contact, email and complete phone number:

Michael J. Horswell, [Horswell@fau.edu](mailto:Horswell@fau.edu)  
561-297-3863

Departments and/or colleges that might be affected by the new course must be consulted and listed here. Please attach comments from each.

N/A

**Approved by:**

Department Chair: \_\_\_\_\_

College Curriculum Chair: \_\_\_\_\_

College Dean: \_\_\_\_\_

UGPC Chair: \_\_\_\_\_

Graduate College Dean: \_\_\_\_\_

**Date:**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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\_\_\_\_\_

**ATTACHMENT CHECKLIST**

♦ **Syllabus** (see guidelines for requirements: <http://www.fau.edu/graduate/facultyandstaff/programscommittee/index.php>)

♦ **Written consent** from all departments affected by new course

Email this form and syllabus to [diamond@fau.edu](mailto:diamond@fau.edu) **one week before** the University Graduate Programs Committee meeting so that materials may be viewed on the UGPC website prior to the meeting.

**Instructor: Carla Calargé**  
**Office: GS 217**  
**Room: GS 212R**  
**Time: T 4:00p.m—6:50p.m**  
**Tel: 72533**

**email: ccalarge@fau.edu**

**Office hours: TR 10:00- 11:30 a.m; T 2:00- 4:00 p.m or by appointment**

## **SAMPLE SYLLABUS**

### **CST 7936: France in Algeria, France and Algeria: (Contested) History, Conflictive Memor(y/ies), Literature and Culture**



#### **Catalog Description**

THESE VARIABLE TOPIC COURSES EMPHASIZE THE INTERDISCIPLINARY FOCUS THAT IS AT THE FOUNDATION OF THE CULTURES, LANGUAGES, AND LITERATURES TRACK OF THE PHD. CONTENT WILL VARY FROM SEMESTER TO SEMESTER BUT WILL INVARIABLY SERVE TO GUIDE STUDENTS IN APPROACHING CULTURAL TEXTS AND FORMATIONS FROM A MULTIDISCIPLINARY PERSPECTIVE. MAY BE REPEATED UP TO FOUR TIMES.

#### **Course description**

Course entirely conducted in French. The Algerian War of Liberation remains one of the most important wars of colonial independence in modern history. Between 1954 and 1962, the Republic of France engaged in a massive military campaign aimed at retaining control of Algeria, one of its most prized colonial possessions. During this extended struggle and in its immediate aftermath, more than two million French soldiers were dispatched to Algeria, hundreds of thousands of Algerians died, and a million European colonists, widely known as *pieds-noirs*, were forced to leave a land where they had lived for generations. However, despite the fact that the Algerian war of independence produced traumatic and lasting effects for populations on both sides of the Mediterranean, for decades, memory of this cataclysmic event was vigilantly repressed in cultural and political life. This course is designed to explore the history of France in/and Algeria since 1830 when the French first invaded Algiers. Through novels, memoir, essays, graphic novels and films we will examine the evolution of the representation of Algeria in France, we will also try to explore the reasons that led to the suppression of this chapter of history for almost three decades in France. We will compare and contrast French and Algerian works related to the war in an attempt to shed light on the role of memory (or memories) when history is still (not) being written.

### Course objectives:

This course is designed to fulfill the following objectives:

1. Familiarize you with the history of France in Algeria and the history of the Algerian War of Independence
2. Introduce you to different types of representations of the Orient (imagery, travel narratives, fiction) that were prevalent in the XIXth century and beginning of the XXth
3. Introduce you to the conflicting discourses that took place in France around the Algerian War between 1954 and 1962
4. Familiarize you with the history of the repressed memory of the Algerian chapter in France and the issues related to the writing of this history
5. Introduce you the multiple and often conflictive memories related to the Franco-Algerian history
6. Frame the debate with Postcolonial theory

### List of Readings :

Ferrandez, Jacques. *Les Carnets d'Orient*. Tome 1.  
Maupassant, Guy de. « Allouma, » « Mohammed-Fripouille »  
Loti, Pierre. *Les trois dames de la Kasbah*  
Ferraoun, Mouloud. *Le Fils du pauvre*  
Kateb, Yacine. *Le Polygone étoilé*  
Camus, Albert. « L'Hôte »  
Alleg, Henri. *La Question*.  
Etcherelli, Claire. *Elise ou la vraie vie*  
Boudjedra, Rachid. *La Répudiation*.  
Djebar, Assia. *L'amour, la Fantasia*.  
Kerdouche, Dalila. *Mon père, ce harki*.

### Films :

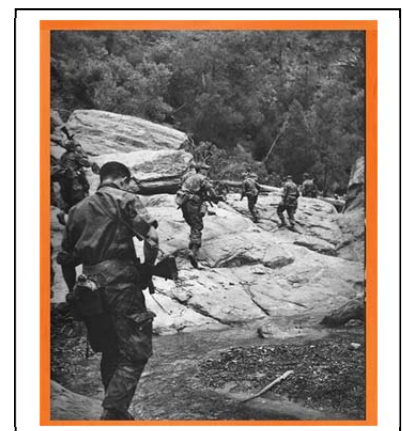
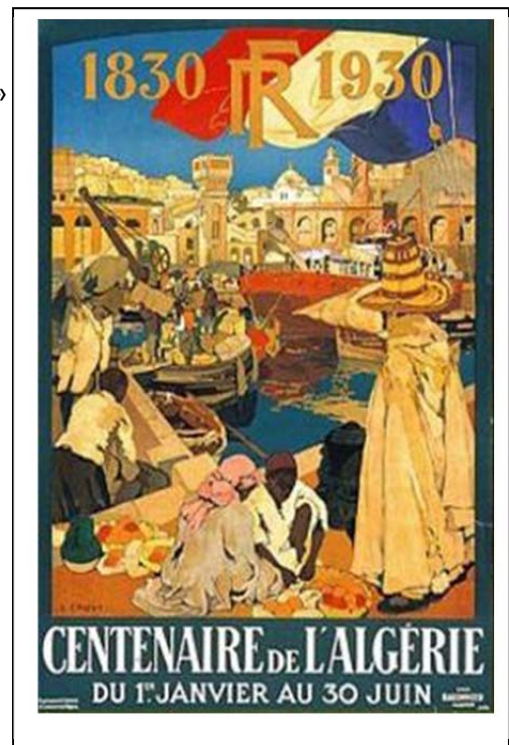
*Pépé le Moko* (Dir : Julien Duvivier)  
*La Bataille d'Alger* (Dir : Gillo Pontecorvo)  
*Outremers* (Dir : Brigitte Rouan)  
*Nuit Noire. 17 Octobre 1961.* (Dir. Alain Tasma)

### Critical Readings :

Said, Edward. *Orientalism* (Introduction)  
Fanon, Frantz. « De la violence »  
Memmi, Albert. *Portrait du colonisé* (Introduction)  
Lorcin, Patricia. *Imperial identities. Stereotyping, Prejudice and Race in Colonial Algeria* (excerpts)  
Stora, Benjamin. *La Guerre des mémoires. La France face à son passé colonial.* excerpts  
Additional articles on Blackboard

### Grading and Evaluation:

Attendance and participation: 10%  
1 Mid-term Paper (8-10 pages) 30%  
1 Presentation: 10 %  
1 Lead discussion: 10%  
Final essay (15-18 page research paper) 40%



**Class Policies:**

Attendance:

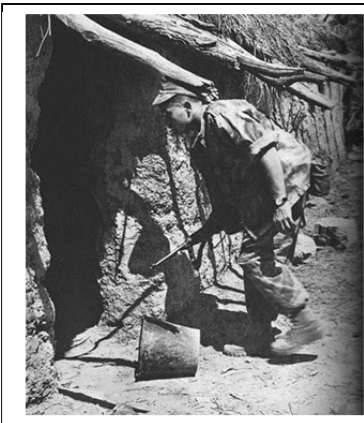
- Class meets once a week: attendance is **mandatory**. If a student is absent due to an emergency such an illness or death in the family, he/she will be excused **only** with a **written** excuse.
- There is nothing such an excused absence. Students are allowed only one absence, after which, their attendance grade will drop by a letter grade for each absence.

Homework:

- If the student is absent for any reason, he/she will be responsible for turning in his/her homework on time. He/she will be responsible also for the material covered in class (Check blackboard, get in touch with friends, email instructor, check syllabus).
- Students are expected to read, view films and complete their assignments for the date indicated prior to coming to class (syllabus / blackboard calendar). Homework should be completed on time. **No Late homework** will be accepted.
- All **essays are due on time**. Grades will decrease by 5 points for each day papers are late.

Participation:

- Participation is crucial in this class since it is structured around students’ input. Students are required to come prepared and to actively participate to debates in class.



**Oral Presentation (10%)**

Each student will give an individual 20-25 minute class presentation in French on an assigned topic related to an additional film, novel or theoretical reading . Students are encouraged to use visual aids (posters, film clips, power points...) and prepare hand outs.

Students are also encouraged to discuss the presentation with me at least one day before it is scheduled. Oral presentations cannot be rescheduled.

**Student Lead Discussion (10%)**

Each student will lead the class discussion one time during the semester. They will be in charge of presenting the work, author and/or context of production of the work. They will also raise important questions, discuss important themes, present controversial aspects of the work etc. Students are encouraged to prepare a visual aid and/or a handout for their classmates.

**Grading Scale:**

<b>A</b> 93-100	<b>A<sup>-</sup></b> 90-92	<b>B+</b> 87-89	<b>B</b> 83-86	<b>B<sup>-</sup></b> 80-82	<b>C+</b> 77-79	<b>C</b> 73-76	<b>C<sup>-</sup></b> 70-72
<b>D+</b> 77-79	<b>D</b> 73-76	<b>D<sup>-</sup></b> 60-62	<b>F &lt; 60</b>				

### Students with Disabilities

- In compliance with the Americans with Disabilities Act (ADA), students who require special accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD) located in Boca Raton –SU 133 (561-297- 3880), in Davie, MOD I (954- 236-1222), in Jupiter- SR 117 (561-799-8585), or at the Treasure Coast – CO 128 (772- 873- 3305) and follow all OSD procedures.

### Plagiarism

- Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty, including cheating and plagiarism, is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see:  
[http://www.fau.edu/regulations/chapter4/4.4001\\_Honor\\_Code.pdf](http://www.fau.edu/regulations/chapter4/4.4001_Honor_Code.pdf)

### TENTATIVE SCHEDULE



**Session 1 : Jan 12 \* Students must read the Introduction to *Orientalism* prior to coming to class**

- Introduction au cours
- Discussion d'*Orientalisme* d'E. Said.
- Présentation de l'histoire de la colonisation de l'Algérie

Devoir : Lire les nouvelles de Maupassant et de Loti (Blackboard) et montrer en quoi et comment elles s'inscrivent dans le courant orientaliste

Lire les extraits de *Imperial identities. Stereotyping, Prejudice and Race in Colonial Algeria* (Blackboard)

**Session 2 : Jan 19**

- Discussion des lectures.
- Présentation Orale: l'orientalisme dans la peinture.-----  
Le cas de DeLacroix et de Fromentin (Etude d'une peinture au moins)

Devoir : Lecture des *Carnets d'Orient*

Lecture de l'article : « Gendered Configurations of Colonial and Metropolitan Space in *Pépé le Moko* »

### Session 3 : Jan 26

- Discussion menée par un étudiant sur *Les Carnets*. -----
- Visionner un film : *Pépé le Moko*

Devoir : Lecture du *Fils du Pauvre* de M. Ferraoun

### Session 4: Feb 2

- Discussion du film à la lumière de l'article.
- Discussion du roman de Ferraoun.
- Présentation orale : Le code de l'Indigénat



Devoir : Lire les cent premières pages du *Polygone étoilé*

Lire l'article de Charles Bonn « Kateb Yacine »

### Session 5: Feb 9

- Présentation Orale : Un roman de Mohammed Dib -----
- *Le Polygone étoilé* : Commencer la discussion

Devoir : Terminer la lecture du *Polygone étoilé*

Lire les extraits de Fanon « De la Violence »

### Session 6: Feb 16

- Discussion menée par un étudiant sur le chapitre de Fanon : -----
- Continuer et terminer la discussion sur *Le Polygone étoilé*.
- Le début de la guerre de libération

Devoir : Lire *La Question* d'Henri Alleg. Lire aussi la nouvelle de Camus.

Lire l'introduction de *Portrait du colonisé*

### Session 7: Feb 23

- Discuter « l'Hôte » de Camus
- Discuter *La Question* de Henri Alleg.

Devoir : Lire l'article sur *La Bataille d'Alger*

Lire les cent premières pages de *Elise ou la vraie vie*



**Session 8: Mar 2**

- **SUBMIT MID-TERM PAPER**
- *La Bataille d'Alger* à la lumière des lectures précédentes.
- Discussion menée par un étudiant sur la nécessité ( ?) de torturer pendant la guerre -----

Devoir : Terminer la lecture *Elise ou la vraie vie*.

**SPRING BREAK**

**Session 9: Mar 16**

- Discussion *Elise ou la vraie vie* : race, classe, genre
- Visionner *Nuit Noire, 17 Octobre 1961*

Devoir : Lire l'introduction de l'ouvrage d'Anne Donadey  
Lire les 100 premières pages de *La Répudiation*



**Session 10: Mar 23**

- Discussion du film menée par un étudiant :  
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- *La Répudiation* Commencer la discussion

Devoir : Terminer la lecture de *la Répudiation*  
Lire l'article sur Boudjedra (Blackboard)

**Session 11: Mar 30**

- *La Répudiation* Discuter le roman et les lectures

Devoir : Lire la première moitié de *L'Amour, La Fantasia*  
Lire le premier article sur Djebar (Blackboard)

**Session 12 : Apr 6**

- Présentation orale du film *La Trahison* : -----
- *L'Amour, La Fantasia* Commencer la discussion du roman

Devoir : lire la deuxième moitié du roman de Djebar

Lire l'article sur Djébar (Blackboard)

**Session 13 : Apr 13**

- Terminer la discussion de *L'Amour, La Fantasia* : -----
- Discuter l'article aussi
- Présentation orale : « Penser le passé colonial français, entre perspectives historiographiques et résurgence des mémoires » -----

Devoir : Lire, *Mon Père, ce Harki*

**Session 14 : Apr 20**

- **REMETTRE LE PLAN DE L'ESSAI FINAL**
- Discussion *Mon Père, ce Harki* : -----

Devoir : Lecture de l'article : « Penser le passé colonial français » (Blackboard)

**Session 15 : Apr 27**

- Visionner *Outremers*. Discuter le film et l'article
- Synthèse du cours

**FINAL PAPER MUST BE TURNED IN TO MY BOX BY 5PM ON THE SCHEDULED EXAM DAY FOR THIS CLASS**