**FLORIDA ATLANTIC UNIVERSITY**

**Graduate Programs—NEW COURSE PROPOSAL**

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**DEPARTMENT:** LANGUAGES, LINGUISTICS, AND COMPARATIVE LITERATURE

**COLLEGE:** ARTS AND LETTERS

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**RECOMMENDED COURSE IDENTIFICATION**

*(TO OBTAIN A COURSE NUMBER, CONTACT ERUDOLPH@FAU.EDU)*

**PREFIX:** FRW  **COURSE NUMBER:** 6767  **LAB CODE:** (IF APPROPRIATE, L OR C)  

L = LAB COURSE; C = COMBINED LECTURE/LAB

**COMPLETE COURSE TITLE:** FRANCE IN/AND ALGERIA. (Contested) History, Confictive Memory(ies), Literature and Culture

**EFFECTIVE DATE**

(First term course will be offered)

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**CREDITS**

**3 CREDITS**

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**TEXTBOOK INFORMATION:** NO TEXTBOOK BUT SEVERAL NOVELS. LIST PROVIDED IN THE SYLLABUS

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**GRADING**

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

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

This course is designed to explore the history of France in/and Algeria as represented in literary and cinematic production. Through novels, memoir, essays, graphic novels and films we will examine the evolution of the French representations of Algeria, we will also try to explore the reasons that led to the suppression of this chapter of history for almost three decades in France. Course conducted in French.

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**PREREQUISITES***

**NONE**

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**COREQUISITES***

**NONE**

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

* IN THE LLCL GRADUATE PROGRAM.

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

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**MINIMUM QUALIFICATIONS NEEDED TO TEACH THIS COURSE:**

MEMBER OF THE GRADUATE FACULTY OF FAU AND HAS A TERMINAL DEGREE IN THE SUBJECT AREA (OR A CLOSELY RELATED FIELD).

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Faculty contact, email and complete phone number:

**Email:** ccralarge@fau.edu

**Phone:** 297-2533

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**Please consult and list departments that might be affected by the new course and attach comments.**

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**NONE**

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Approved by:

**Date:** 9-28-16  
10-17-16

1. **Syllabus** must be attached; see guidelines for requirements:


2. **Review Provost Memorandum:**
   - **Definition of a Credit Hour**

3. **Consent** from affected departments (attach if necessary)

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Email this form and syllabus to **UGPC@fau.edu** one week before the University Graduate Programs Committee meeting.

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*FAUnewCourseGrad—Revised March 2016*
Catalogue Description
This course designed to explore the history of France in/and Algeria as represented in literary and cinematic production. It will explore the reasons that led to the suppression of this chapter of history for almost three decades in France. It 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 contested.

Course Description
The colonial conquest of Algeria took forty years (1830-1870). In 1848, Algeria became part of France and the French government spared no effort to populate those “new territories” with European settlers. However, despite the various military French pacification efforts, uprisings on the part of the Algerian people were frequent: they resulted from a colonial oppressive order that contradicted the ideals of the French Republic (liberté, égalité, fraternité). In 1945, the brutal repression of the Sétif uprisings had General Duval say: « Je vous donne la paix pour dix ans, à vous de vous en servir pour réconcilier les deux communautés. Une politique constructive est nécessaire pour rétablir la paix et la confiance. » He was right! And because no constructive politics were pursued after Setif, a war began, 10 years later for the liberation of Algeria.

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 settlers, 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 as represented in literary and cinematic production. Through novels, memoir, essays, graphic novels and films we will examine the evolution of the French representations of Algeria, 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 entirely conducted in French.

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:
Maupassant, Guy de. « Allouma, » « Mohammed-Fripouille »
Gide, André. *L’Immoraliste*.

Ferraoun, Mouloud. *Le Fils du pauvre*
Camus, Albert. « L’Hôte » *L’Étranger*

Didier Daeninckx *Corvée de bois*
Djebar, Assia. *L’Amour, la Fantasia*

Leila Sebbar. *La Seine était rouge*
Dallia Kerchouche *Leila, Avoir 17 ans dans un camp de Harkis.*

Films:
*Pépé le Moko* (Dir. : Julien Duvivier)
*La Bataille d’Alger* (Dir. : Gillo Pontecorvo)
*Quand l’Algérie était française* (dir. Serge de Sampigny)
*Nuit Noire. 17 Octobre 1961.* (Dir. Alain Tasma)
*L’ennemi intime* (Dir. Patrick Rotman)
Critical Readings:
Said, Edward. *Orientalism* (excerpts)
Fanon, Frantz. « De la violence »
Memmi, Albert. *Portrait du colonisé* (extrait)
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.*
Additional articles will be posted 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%

Grading Scale

<table>
<thead>
<tr>
<th>A 93-100</th>
<th>A' 90-92</th>
<th>B+ 87-89</th>
<th>B 83-86</th>
<th>B' 80-82</th>
<th>C+ 77-79</th>
<th>C 73-76</th>
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<tr>
<td>C' 70-72</td>
<td>D+ 67-69</td>
<td>D 63-66</td>
<td>D' 60-62</td>
<td></td>
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</tbody>
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Class Policies:

Attendance:
Class meets once a week: attendance is mandatory. If a student is absent due to an emergency such an illness, he/she will be excused only with a written excuse. 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 complete readings, 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 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.

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.

Students with Disabilities  
In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) — in Boca Raton, SU 133 (561-297-3880); in Davie, LA 203 (954-236-1222); or in Jupiter, SR 117 (561-799-8585) — and follow all SAS procedures.

Plagiarism  
Students at Florida Atlantic University are expected to maintain the highest ethical standards. Dishonesty 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. 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.

The FAU Code of Academic Integrity prohibits dishonesty and requires a faculty member, student, or staff member to notify an instructor when there is reason to believe dishonesty has occurred in a course/program requirement. For more information, see:  
TENTATIVE SCHEDULE

* Students must read the Introduction to Orientalism prior to coming to class. They also must watch Histoire de l’Algérie coloniale. (Weblink available on BB: https://www.youtube.com/watch?v=lulkaP61goU)

Session 1 : Aug. 25
- Introduction au cours. Répartition des présentations.
- Discussion d’Orientalisme d’E. Said.
- Présentation de l’histoire de la colonisation de l’Algérie

Devoir : Lire les nouvelles de Maupassant (Blackboard) et montrer en quoi elles s’inscrivent dans le courant orientaliste
   Lire les extraits de Imperial identities. Stereotyping, Prejudice and Race in Colonial Algeria (Blackboard)

Session 2 : Sept 1
- Discussion des lectures.
- Présentation Orale: Linda Nochlin « Imaginary Orient » Discuter le cas d’une peinture qui ne soit pas dans l’article.

Devoir : Lecture des Carnets d’Orient. Mckinney : “Tout cela, je ne voulais pas le laisser perdre’ colonial ‘lieux de mémoire’ in Ferrandez’s comic books’
   Visionner le film Pépé le Moko

Session 3 : Sept 8
- Présentation orale : « Gendered Configurations of Colonial and Metropolitan Space in Pépé le Moko ». Appliquer le contenu de l’article à la scène d’ouverture du film
- Discussion des lectures et du film

Devoir : Lecture de L’Immoraliste d’André Gide
Session 4: Sept 15
- Présentation de l’œuvre :
- Discussion du roman de Gide
- Portrait du Colonisateur de Memmi (Le colonisateur qui se refuse. Le colonisateur qui s’accepte)

Devoir: Lire la première moitié de Le Fils du pauvre et visionner Quand l’Algérie était Française (lien sur BB : https://www.youtube.com/watch?v=GuFd5LHFxSM)

Session 5: Sept 22
- Présentation du roman de Ferraoun :
- Discussion du roman
- Discussion du documentaire
- Présentation : Portrait du colonisé (Albert Memmi) : comment peut-on utiliser l’ouvrage de Memmi pour le documentaire et le roman de Ferraoun

Devoir: Terminer le roman de Ferraoun
Lire les extraits de Fanon « De la Violence »

Session 6: Sept 29
- Discussion menée par un étudiant sur le chapitre de Fanon :
- Continuer et terminer la discussion sur Le Fils du pauvre

Devoir: Lire L’Etranger de Camus

Session 7: Oct 6
- Présentation du roman :
- Discuter la lecture
- Discuter « Camus et les colonies » et « Of Women and Arabs »

Devoir: Examen de la mi-semester lire « l’Hôte » de Camus + « Camus and the Colonial tradition »

Session 8: Oct 13
Soumettre l’examen mi-semesteriel
- Présentation de la Bataille d’Alger :
- La Bataille d’Alger à la lumière des lectures précédentes

Devoir: « Corvée de bois » et L’ennemi intime (lien sur BB : https://www.youtube.com/watch?v=uGBs2rD10fk)

Session 9: Oct 20
Presentation de « corvée de bois »
Discussion de la lecture
Discussion du film
Devoir : Lire la moitié de L'Amour la Fantasia

Session 10: Oct 27
Présentation du roman :-------------------
Présentation de deux articles : « The Multilingual Strategies of Postcolonial Literature » and « La Querelle des discours »

Devoir : Terminer la lecture du roman + Lire l'introduction de Recasting Postcolonialism

Session 11: Nov 3
- Discussion du roman
- Discussion de l'introduction de Donadey : -------------------

Devoir : Lire La Seine était rouge de Leila Sebbar
« Anamnesis and National Reconciliation »

Session 12 : Nov 10
Présentation du roman : -------------------
Discussion de la lecture
Présentation : « Les enfants de l’ombre » et « Guerre d’Algérie et romans de jeunesse » ---

Devoir : Commencer à lire Leila, Avoir 17 ans
Stora : La Guerre des mémoires

Session 13 : Nov 17
- Presentation du roman : -------------------
- Présentation Paris 1961 : « Papon and the origins of Police Violence » .................
- Visionner Nuit noire. 17 octobre 1962
- Discuter le film et les lectures

Devoir : Terminer la lecture du roman

Session 14 : Dec. 1
- Discuter le roman
- Résumé du cours

Session 15: Dec. 8
Discussion du papier final.

FINAL PAPER DUE ON Monday December 12th before 5:00p.m.