

FLORIDA ATLANTIC UNIVERSITY™

Graduate Programs—NEW COURSE PROPOSAL¹

UGPC APPROVAL _____
 UFS APPROVAL _____
 SCNS SUBMITTAL _____
 CONFIRMED _____
 BANNER POSTED _____
 CATALOG _____

DEPARTMENT: LANGUAGES, LINGUISTICS, AND
COMPARATIVE LITERATURE

COLLEGE: ARTS AND LETTERS

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, Conflictive Memor(y/ies), Literature and Culture

EFFECTIVE DATE

(first term course will be offered)

FALL 2017

CREDITS
3 CREDITS

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

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

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.

PREREQUISITES*

NONE

COREQUISITES*

NONE

REGISTRATION CONTROLS (MAJOR, COLLEGE, LEVEL)*

IN THE LLCL GRADUATE PROGRAM.

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

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).

Faculty contact, email and complete phone number:
 Email: ccalarge@fau.edu
 Phone: 297-2533

Please consult and list departments that might be affected by the new course and attach comments.³
NONE

Approved by:

Department Chair: [Signature]
 College Curriculum Chair: [Signature]
 College Dean: [Signature]
 UGPC Chair: Wm R McDaniel, Jr.
 Graduate College Dean: [Signature]
 UFS President: _____
 Provost: _____

Date:

9-28-16
10-17-16
10-17-16
12-14-2016
12-14-16

1. Syllabus must be attached; see guidelines for requirements: www.fau.edu/provost/files/course_syllabus.2011.pdf
2. Review Provost Memorandum: **Definition of a Credit Hour** www.fau.edu/provost/files/Definition_Credit_Hour_Memo_2012.pdf
3. Consent from affected departments (attach if necessary)

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

ST. LOUIS UNIVERSITY

OFFICE OF THE CHANCELLOR

ST. LOUIS UNIVERSITY
ST. LOUIS, MISSOURI 63103

MEMORANDUM FOR THE CHANCELLOR

DATE: 10-15-78

TO: THE CHANCELLOR

FROM: [Illegible]

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Barry J. McDaniel

Instructor: Carla Calargé
Office: CU 270
Room:
Time:
Tel: 7-2533
Office hours:
CRN:

email: ccalarge@fau.edu
3 credits

**FRW: 6767- 001 France in/and Algeria:
(Contested) History, Conflictive Memor(y/ies), Literature and Culture**



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 erasure of this chapter of history for almost three decades in France. It will compare and contrast French and Algerian literary and cinematic works related to the War of Liberation 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 was declared to be part of France and the French government spared no effort to populate those “new (French) territories” with European settlers. However, despite the various military French *pacification* efforts, uprisings on the part of the Algerian population were frequent: they resulted from a colonial oppressive order that contradicted the ideals of the French Republic (*liberté, égalité, fraternité*). In 1945, after the brutal repression of the uprisings in Sétif General Duval said: « 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 Sétif, 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 erasure of this chapter of history for almost three decades in the French public discourse. We will compare and contrast French and Algerian literary and cinematic works related to the war in an attempt to shed light on the role of memory (or memories) when history is still contested. 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 »
 Ferrandez, Jacques. *Les Carnets d'Orient*. Tome 1.
 Gide, André. *L'Immoraliste*.

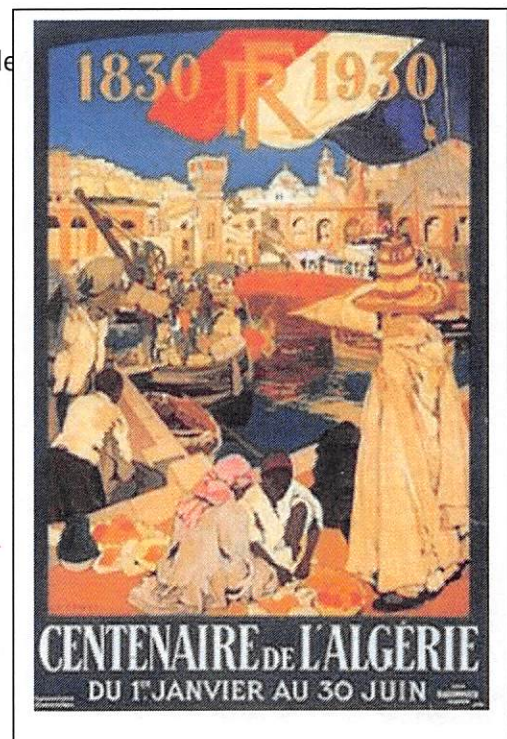
Ferraoun, Mouloud. *Le Fils du pauvre*
 Camus, Albert. « L'Hôte » *L'Etranger*

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

Leila Sebbar. *La Seine était rouge*
 Dalila 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

93-100	90-92	87-89	83-86	80-82	77-79	73-76	70-72	67-69	63-66	60-62	0-59
A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F

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:

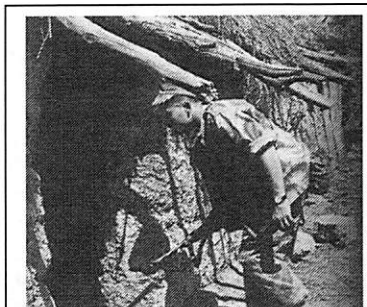
If the student is absent for any reason, he/she will be responsible for turning in his/her homework on time. He/she will be responsible also for the material covered in class (Check blackboard, get in touch with friends, email instructor, check syllabus).

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:*

http://www.fau.edu/ctl/4.001_Code_of_Academic_Integrity.pdf

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 colonisa-

teur 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 comparer et contraster 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 »-----
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Devoir : Examen de la mi-semestre+ lire « l'Hôte » de Camus + « Camus and the Colonial
tradition »

Session 8: Oct 13

Soumettre l'examen mi-semestriel

- 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

Présentation 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 » and « Guerre d'Algérie et romans de jeunesse » ---

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

Session 13 : Nov 17

- Présentation du roman : -----
- Présentation du film : *Nuit noire. Paris 1961* -----
- 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.