Memory and Trauma in France after 1945

Course Description

This course is about the impact of trauma on individuals, on peoples within a nation, and on the
nation itself. This will not be a course on the Holocaust or Holocaust literature, nor will this be
a course about World War II or the Algerian War. This is a course on the trauma of war and of
colonialism over time and into the present. More specifically, the course will explore how
trauma, an event which is or is thought to be unrepresentable, is expressed through the arts.
Arts will be taken in the largest possible sense. Although the course will concentrate on
literature, it will also consider film.

Goals

Students will be expected to become familiar with

the history of France after 1939 (World War II and the wars of decolonization)
theories of trauma and memory
attempts to give expression to trauma in the arts and possibly
theories and controversies surrounding witnessing

Students will be asked to use this knowledge in increasingly sophisticated readings of literary
texts and works of art.

French Credit

The course is taught in French, the readings and the assignments are in French, the
examinations are in French. The students receive French credit for the course.

Students interested in taking the course but not wanting French credit may submit the
assignments in English and take the examinations in English.

ASSIGNMENTS AND GRADING
Midterm Examination: 20%
Final Examination, comprehensive: 30%
Term Paper: 30%
Class Attendance and Participation (including homework and quizzes): 20%

Class attendance: Students are allowed ONE absence for any reason. Any subsequent absence, even for medical reasons, will result in the lowering of the participation grade by one letter grade (e.g. from B to B-). Exceptions will be made of course for students who are seriously ill upon presentation of a written medical excuse from a doctor or from the host family.

Policy concerning electronic equipment: The use of cell phones for any purpose (receiving or making telephone calls, receiving and sending text messages) is forbidden. Cell phones should be turned off before class begins. If a cell phone rings, the student will be asked to leave, not to return, and will be counted as absent for the class. No computers are allowed either. Students should take notes by hand in a notebook.

Academic integrity. Memory and Trauma in France after 1945 is a course of the University of North Carolina at Wilmington. All students are expected to follow the academic Honor Code. Please read the UNCW Honor Code carefully. Academic dishonesty in any form will not be tolerated in this class. Please be especially familiar with UNC-W’s position on plagiarism as outlined in the UNCW Student Handbook. Plagiarism is a form of academic dishonesty in which you take someone else’s ideas and represent them as your own. Here are some examples of plagiarism:

a. You write about someone else’s work in your paper and do not give them credit for it by referencing them with footnotes and bibliography.

b. You give a presentation and use someone else’s ideas and do not state that the ideas are the other persons.

Attention: Facts of “general knowledge” (e.g. birthdates, capital cities, works written by a well-known author) do not need to have a source. Facts not of general knowledge do (e.g. the current unemployment rate in France).
Tuesday, February 12  Introduction to the course and to the history of France since 1939
Friday, February 15  Introduction to Theories of Trauma and Memory

PART I: POSTCOLONIAL TRAUMA

Tuesday, February 19  Maïssa Bey, *Entendez-vous dans les montagnes*
Friday, February 22  Maïssa Bey, *Entendez-vous dans les montagnes*

Tuesday, February 26  Didier Daeninckk, *Meutres pour mémoires*
Friday, March 1  Didier Daeninckk, *Meutres pour mémoires*

Tuesday, March 5  Didier Daeninckk, *Meutres pour mémoires*
Friday, March 8  Visite de l’exposition à la Cité nationale de l’immigration

Tuesday, March 12  Nina Bouaroui, *Garçon manqué*
Friday, March 15  Nicole Garcia, *Un Balcon sur la mer* (film)

Tuesday, March 20  Nina Bouraoui, *Garçon manqué*
Friday, March 22  Discussion d’*Un Balcon sur la mer*

Tuesday, March 26  Examen

Part II: THE TRAUMAS OF WORLD WAR II

Friday, March 29  Alain Resnais, *Nuit et brouillard* (film)

Tuesday, April 2  Discussion
Friday, April 5  Claude Lanzmann, *Shoah* (excerpts)

Wednesday, April 9  Discussion
Tuesday, April 12  Yannick Haenel, *Jan Karski*

Tuesday, April 16  Yannick Haenel, *Jan Karski*
Friday, April 19  Controverse: Lanzmann et Haenel

Tuesday, April 23  Modiano, *Dora Bruder*
Friday, April 26  Modiano, *Dora Bruder*

VACANCES VACANCES

Tuesday, May 14  Fabrice Humbert, *l’Origine de la violence*
Friday, May 17  Fabrice Humbert, *l’Origine de la violence*

Tuesday, May 22  Fabrice Humbert *l’Origine de la violence*

Friday, May 24  Revision

Tuesday, May 28  Final Exam