

## FREN-307g: Maymester in Paris

**Maymester 2023**

 May 15<sup>th</sup> – June 10<sup>th</sup>
**Instructor: Guilan Siassi**
[gsiassi@usc.edu](mailto:gsiassi@usc.edu)
**Live Hy-Flex or Online Sessions:**
**Week 1** (5/15 – 5/19)

See Daily Schedule for meeting times

**Zoom Meeting ID: TBA**
**In-person and Virtual Office Hours:**
*By Appointment*

IES or Parisian café of your choice!

**Zoom Meeting ID:** 916 7317 2719

## Public Memory and the Ghosts of History

### COURSE OVERVIEW:

In Paris, the past is ever-present, embedded throughout public space, in what Pierre Nora calls *lieux de mémoire* (“realms of memory”). But which past? Whose history? Which stories from the past are conserved, reconstructed, transfigured, or overwritten upon the palimpsest of collective memory? Which losses are remembered, mourned, commemorated, and represented today? Which ones are forgotten, disavowed, or concealed? And of those lost histories—effaced from public memory, official archives, and master narratives—what traces remain?

In this Maymester course, we will explore ghostly figures of the past that are left behind, or that emerge, within the cultural spaces of the French *République*. We will learn to make sense of such spectral encounters by developing a critical approach to historical and cultural texts, while living and studying in the City of Lights. Through this experiential approach, built upon thoughtful observation, active involvement, and hands-on learning in the field, we will construct new meanings around questions of loss, trauma, and political violence.

The class will begin with a week of intensive coursework online (synchronous class sessions via Zoom), during which we will study some of the key moments in French history that have shaped national identity and collective consciousness. The following three weeks will be spent on-site in Paris, with daily class meetings in the morning, followed by afternoon visits to cultural sites, where we will experience the present and past of the French capital through direct engagement with its national and (post)colonial *lieux de mémoire*.

We will ground our study of French national culture in close readings of literary and visual texts that both reflect accepted historical narratives and bring to light the gaps within them. Regular site visits, guest lectures, virtual tours, and collaborative presentations will help us experience the present and past of the French capital through its national and (post)colonial *lieux de mémoire*.

We will also familiarize ourselves with basic concepts in psychoanalytic theory and memory studies, developing a critical lexicon for the study of texts, which we will continue to expand and hone over the remainder of the Maymester in Paris. Through this analytic framework, we will come to see how the ghost functions not only as a productive metaphor for that which has been repressed in collective memory, but also as a hermeneutic tool to “read” the illegible traces and blanks of History itself.

Building on these cultural, historiographical, and theoretical foundations, we will deepen our understanding of key questions central to this course, such as the following:

- When and why do ghosts appear and what can they tell us about histories of violence, repressed traumas, or other psychic and social wounds that would otherwise remain hidden?
- In what ways do ghosts serve as the “presence of an absence” – signifiers of erasure that intrude upon the present, forcing the haunted to reckon with that which is not there?
- How does the idiom of haunting make possible new perspectives on the collective past, as ghosts speak for those who have been forgotten or denied a voice in official historical narratives?

This course will be experiential and culturally immersive with many activities in the field. We will approach our texts from a variety of perspectives, paying close attention to both their socio-historical and cultural contexts, and their formal literary aspects. In reading these works, students are encouraged to think comparatively and to draw connections between past and present, relating the texts to one another and to their own experiences.

This course will also be academically rigorous, requiring critical engagement with texts and cultural objects of study that undergraduates may find challenging or unfamiliar. While no specialized knowledge of French history or culture is required, and while the professor will take a student-centered approach, providing context and supportive scaffolding to guide students through course material and concepts, they, in turn, will need to commit to doing all coursework and taking an active role in their learning. This commitment will entail **at least 2-3 hours/day of independent (asynchronous) reading, viewing, or research, or field work in addition to 2-4 hours of daily in-class (synchronous) learning and/or guided field work.**

As we will be following a predominantly “flipped” course design, students are expected to take notes on assigned homework and assimilate contextual and background information that will not necessarily be covered again in class. **All pre-class assignments will be posted on Blackboard and must be submitted online prior to the start of the next session.** Homework (asynchronous work) will generally consist of 1) preparatory readings/ viewings for the upcoming unit; 2) a discussion board post or written reflection on that new content; and 3) occasionally, a written reflection to synthesize material previously covered.

The course will be conducted in English but a basic level of conversational and reading French is required (completion of FREN-150 or equivalent). Priority will be given to French majors and minors.

### **REQUIRED TEXTS:**

- *The Seven Ages of Paris* by Alistair Horne. ISBN-10: 1400034469
- **\*\*** *The Horla* by Guy de Maupassant (trans. Charlotte Mandell). ISBN 9780976140740
- **\*\*** *Dora Bruder* by Patrick Modiano (trans. Joanna Kilmartin). ISBN-10: 0520218787
- *The Seine Was Red: Paris, October 1961* by Leïla Sebbar (trans. Mildred Mortimer). ISBN-10: 0253220238
- **Films:** Jeunet, *A Very Long Engagement* (2004) ; Barratier, *Paris 36* (2008); Ophuls, *Le Chagrin et la Pitié* (1971. Clips/scenes); Malle, *Lacombe, Lucien* (1974); Bosch, *La Rafle* (2010. Optional); Hanèke, *Caché* (2005); Godard, *Tout va bien* (1972)
- Additional readings (articles, book chapters, excerpts) and/or video clips posted on Blackboard.

\*\* e-books available via Open Access through USC Libraries.

### **LEARNING OBJECTIVES:**

By the end of this course, students will

- demonstrate a solid understanding of major historical events in post-Revolutionary France.
- deploy this historical understanding to deepen their engagement with literary, visual, and cinematic texts as well as their experience of various *lieux de mémoire* in Paris.
- compose critical written pieces—both structured argumentative essays and informal reflections—to summarize, synthesize, interrogate, and analyze these texts and experiences.
- relate key concepts in literary theory, psychoanalysis, and memory studies to cultural texts, particularly those representing historical violence, loss and trauma, the uncanny, and the dynamics of remembrance and forgetting.
- apply these conceptual frameworks alongside close reading practices to engage with the experiences of those who have been left out of national archives and official histories.
- develop a critical vocabulary to discuss the experience of haunting and hauntedness.

### **GRADING:**

Your final grade will be broken down as follows:

- 10% **Classwork:** Students will be evaluated on their timely completion of pre-class homework, their engagement in class, as well as their contributions to class discussions.
- 25% **Written and Oral Reflections:** These will take the form of regular discussion board posts on VoiceThread, collaborative presentations on Google Slides, or short (~150-250 word) response papers.
- 15% **Short Paper** (3 pages) : A formal, analytical essay on an assigned topic.
- 10% **Oral presentation:** Students will present on a selected (thematic/ historical) topic using audio-visual supports. The presentation should last approximately 10-15 minutes and be followed or interspersed with 10-15 minutes of guided class discussion, interactive “games” or other collaborative activities to consolidate knowledge and deepen understanding of the topic at hand.
- 10% **Site Visit Journal** (2 pages) : account of a visit undertaken with the class, individually, or with a partner/small group, tying observations back to readings and class discussions. Evaluated in terms of cohesiveness, depth of reflection, and creativity of approach.
- 30% **Final Research Project:** Oral Presentation (~ 10 min., worth 5%) and Paper (6-8 pages, worth 25%)

### **INSTRUCTIONAL MODALITY, CLASS RECORDINGS, AND ATTENDANCE**

The first week of this course will be held online, with daily **synchronous** class meetings on Zoom in the mornings (ending by 1pm PDT). These live class sessions will be recorded. The following three weeks will be held on site, in Paris, with morning meetings in our classroom at IES Paris and guided site visits or independent field work in the afternoons.

In light of the ongoing pandemic and related safety protocols, if it becomes necessary to hold any other class session(s) online, those meetings will be held via Zoom and automatically recorded. Depending on the tech set-up of our classroom at IES Paris, I will attempt to record our in-person sessions as well.

These recordings are intended to make course content more accessible to you, in case you miss something during class or must be absent for a portion of class. However, watching such recordings asynchronously is NOT a substitute for attending live class, be it face-to-face or online. Active (synchronous) engagement and interaction with your peers and myself are essential to your success in this class. As such, excessive absences, tardies, or early departures may impact your Classwork grade since you'll be unable to demonstrate your timely preparation for that day's lesson, participate fully in class discussions, or interact in a spontaneous, continuous manner with myself and your classmates.

With this in mind, however, if you fall sick, need to quarantine, or must be absent for any other reason, including self-care, please let me know. You should then watch the recording of the class session you missed, and/or get the notes from a classmate, and post to the relevant VoiceThread Discussion Forum with any questions or contributions to that day's discussion. These posts will be considered for the extent to which they demonstrate thoughtful engagement with relevant course content and class discussions. They can thus attenuate any negative impact absences may have on your Classwork grade.

Please note that Zoom recordings are intended for the sole purpose of viewing by students enrolled in the course. USC policy prohibits the sharing of any synchronous or asynchronous course content outside of the learning environment. See [SCampus Section 11.12\(B\)](#) for more detail.

### **TECHNOLOGY CONSIDERATIONS**

We will be using four main online platforms for this class:

- **Blackboard**, our learning management system : for course info and links to below listed platforms, announcements, supplemental resources, assignment submission, class recordings, and grades.
- **A shared Google folder**, with subfolders organized by week: for collaborative in-class and asynchronous work, PDFs of slide decks and other documents, sign-up sheets for student presentations, etc.
- **VoiceThread**, a multimedia discussion board: for asynchronous conversations about, and engagement with, course-related content (see below for more information).
- **Zoom** : for our first week of class (5/16 – 5/20), virtual office hours, and any other online class meetings, in the event that this modality becomes necessary for public health reasons.

You will need the following to participate fully in this course:

- Computer with a high-speed internet connection.
- Working audio and webcam, either on your computer or on a mobile device.
- Google Chrome, Mozilla Firefox, or Microsoft Edge web browser installed on your computer.
- Access to Blackboard and G Suite (in particular, Google Drive, Docs, and Slides) via your USC email address login.
- A USC email account that you can check daily.
- Microsoft Word or other word processing software (free downloads of [Microsoft Office](#) are available for USC students).

- Adobe Reader or other PDF-viewing software.
- **Recommended:** access to a printer, particularly if you know that you engage better with paper vs. electronic readings and documents.

### **TECHNOLOGY SUPPORT AND ACCESSIBILITY**

You can find a list of software that is available free of charge to USC students [on the ITS website](#). USC's [Digital Campus Student Toolkit](#) provides support for various platforms used in the online learning environment. For any technical Blackboard inquiries, contact [Blackboard assistance](#). [Zoom support](#) is also available.

I realize that this class requires access to technology that you may not personally own. If you need resources to successfully participate in this class, such as a laptop or internet hotspot, you may be eligible for the university's equipment rental program. You can [submit an application here](#). The Student Basic Needs team will contact all applicants and distribute equipment to eligible applicants prior to the start of the semester.

Blackboard includes [accessibility features](#) in its learning management system for various accommodations and display options.

### **VOICETHREAD MULTIMEDIA DISCUSSION BOARD**

In this course, we will be using VoiceThread, an online platform for asynchronous discussion that puts digital media (images, videos, and documents) at the center of a conversation. It is more dynamic than a traditional discussion board as it allows you to annotate and engage with content through audio and video comments, in addition to text.

Please [register for VoiceThread here](#) **using your USC email address**. Do NOT try to register using "Find my Institution" if you are given that option. Alternately, an account will be created for you and you will be added to our course group automatically when you click on the link to our VoiceThread homepage in Blackboard.

For full functionality on your computer, you will need to use **Chrome, Firefox, or Edge**. Other browsers are not supported. There is also a mobile app that has been significantly improved from prior versions.

### **NETIQUETTE AND COMMUNICATION**

Please respect established norms for participation and interaction in any synchronous Zoom meetings. These norms include joining the live session on time or a few minutes early, turning video on (if possible), keeping your audio muted except during indicated turn-taking and question time, and using the chat function appropriately, depending on whether your messages apply to the whole group or only to specific individuals. I strongly encourage students to keep their camera on to help build class community and help *me* be a better teacher by being able to "read" your understanding and to feed off of your energy.

You may email private questions and concerns directly to me at [gsiassi@usc.edu](mailto:gsiassi@usc.edu). Emails will receive a response within 48 hours on weekdays.

## **ACADEMIC CONDUCT**

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in [\*SCampus\* in Section 11, \*Behavior Violating University Standards\*](#). Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

Here are some general guidelines regarding plagiarism :

- Submitting material authored by another person but not appropriately documented or cited (quotation marks, footnotes, endnotes, bibliography) is plagiarism. If you borrow any words or ideas – whether you directly quote or paraphrase the material –, you must give credit to your source in your paper. This includes material derived from written sources, or from tutors, classmates, or the internet.
- Documenting false sources or failure to credit your sources is plagiarism.
- A paper bought or taken from the Internet, or used previously is plagiarized.
- When undertaking peer review or accepting assistance from a tutor, remember that the resulting text must represent your authority and abilities, and not those of the person(s) assisting you.

## **SUPPORT SYSTEMS**

For a full list, with links and contact information, of USC’s student support systems and services (academic support, mental health, accessibility, equity and diversity, etc.), please see Blackboard → Resources and Opportunities.

Here’s to a fun and fruitful Maymester in Paris!

I look forward to exploring the City of Lights—and its ghosts—with you.

*Bon voyage!*

## Daily Schedule

### PLEASE NOTE:

This schedule is subject to change based on the needs of the class. Any necessary revisions will be announced in class, communicated via email and/or posted to Blackboard.

While the schedule below lists the major readings and viewings that you should complete prior to the following class meeting (“Asynchronous work”), **you should always check Blackboard for updated assignment details.** These may include links to **supplemental texts, guidelines for independent research, and/or prompts for written or oral reflections.** Unless otherwise indicated, asynchronous work should be completed or submitted prior to the following class session.

Week 1	Time	
		<u>Asynchronous work (** to be completed prior to our first class session **)</u> <ul style="list-style-type: none"> <li>Read: Horne, pp. 173-188 (Ch. 11, “The most beautiful city that could ever exist”).</li> <li>Read: Pierre Nora, “Realms of Memory” pp. 7-12; 15-16.</li> </ul>
Mon. 5/15	9am -12pm PDT synchronous session on Zoom	Introduction to the course + overview of USC Library resources.  <b><i>Key Moments in French History from the Revolution of 1789 through the Second Empire</i></b>  <u>Discussion:</u> <ul style="list-style-type: none"> <li>Key moments in post-Revolutionary French history</li> <li>Nora, “Between Memory and History: Les Lieux de Mémoire”</li> </ul> <u>Asynchronous work</u> <ul style="list-style-type: none"> <li>VoiceThread assignment (begin in class): Paris overview + The French Revolution</li> <li>VT assignment: From the French Revolution to the Paris Commune</li> <li>Renan, “What is a Nation?” (1882), pp. 8-22.</li> </ul>
W1M		
Tues. 5/16	9am - 12:30pm PDT synchronous session on Zoom	<b><i>Memory, Forgetting, and Haunting in the Third Republic</i></b>  <b>*Guest speaker:</b> Maya Boutaghou (University of Virginia).  <u>Discussion:</u> <ul style="list-style-type: none"> <li>The Third Republic and its realms of memory</li> <li>Renan, “What is a Nation?” + further discussion of <i>les lieux de mémoire</i></li> </ul> <b>Student presentation:</b> French colonial expansion through the end of the 19 <sup>th</sup> century. <b>Student presentation:</b> The Paris Commune and “The Bloody Week”  <u>Asynchronous work</u> (to be completed prior to our next class session) <ul style="list-style-type: none"> <li>Collaborative presentation: Napoleonic Paris.</li> <li>Read: Baudelaire, “The Swan” from <i>Les Fleurs du Mal</i> (1857)</li> <li>Read: Maupassant, <i>The Horla</i> (1887 version), pp. 1-44.</li> </ul>
W1T		

Wed.  
5/17  
  
9am -12pm  
PDT  
synchronous  
session on  
Zoom

W1W

Discussion:

- Baudelaire, “The Swan” + Maupassant, *The Horla*
- **Theme:** The Fantastic as a Genre of Supernatural Haunting

Asynchronous work (to be completed prior to our next class session)

- Read: “France battles over whether to celebrate or cancel Napoleon” (NYT article)
- Watch/ Listen: Video and podcast on The Haitian Revolution + post on VT
- Horne, “Epilogue: Death in Paris – The Père Lachaise Cemetery” (pp. 413-422)

Thurs.  
5/18  
  
9am -  
12:30pm  
PDT  
synchronous  
session on  
Zoom

W1R

***War in the Shadow of Antisemitism and Colonial Expansion***

**\*Guest speaker:** Kévi Donat (*Le Paris Noir*). Topics: The hidden side of French colonial history; The Haitian Revolution; *Les tirailleurs sénégalais*.

**Student presentation:** The Dreyfus Affair (1894-1906)

**Student presentation:** Art and Culture in *Belle Epoque* Paris

Asynchronous work (to be completed prior to our next class session)

- Horne, pp 303-322 (Ch. 17, “The Great War”) + consult Sp ‘21 collaborative presentation on The Great War and its *lieux de mémoire*
- Read: Freud, “Remembering, Repeating, and Working Through” (pp. 147-156)
- Written reflection or VT post

Fri.  
5/19  
  
9am – 11am  
PDT  
synchronous  
session on  
Zoom

W1F

***Modern Haunts and Hauntings***

Discussion:

- Key concepts in psychoanalytic theory
- “Remembering, Repeating, and Working Through” (guided close reading)

**Student presentation:** The World Fairs of 1889 and 1900

**Student presentation:** The Colonial Exhibition of 1931

Asynchronous work (to be completed prior to our next class session)

- Breton, *Manifesto of Surrealism* (1924) (excerpts pp. 1-6; 9-14; 21-28; 29-47)
- Breton, *Nadja* (first paragraph)
- Written reflection or VT post

Pack your bags and prepare for your trip (if you’re not already in Paris)!

***Bon voyage!***

**Week 2      Time**

Mon      2pm **Paris**  
5/22      **time**  
**W2M**      (PDT+9)  
On-site orientation starting at IES Abroad Center at 77 rue Daguerre, 75014 Paris.  
(Please come straight from the airport to the center any time between 2-4 pm).

Tue  
5/23      10am –  
12:30pm

Discussion:

- **Theme:** Ghosts of the Unconscious



W2T

- Introduction to Surrealism
- Close reading: Breton, *Manifesto* + *Nadja* (first paragraph)
- Close reading: Desnos, “I have dreamed of you so much”

2-4:30 pm Asynchronous work (to be completed prior to our next class session)

- **Film Screening:** Jean-Pierre Jeunet, *A Very Long Engagement* (2004)

evening Welcome Dinner!

Wed.  
5/24  
9am –  
11:30am

***National Wounds, Contested Legacies, and the Uneven Politics  
of Mourning in Postcolonial France***

W2W

Discussion:

- Surrealism & psychoanalysis + *A Very Long Engagement*

**Student presentation:** *Négrophilie* and Paris cultural life in the interwar period

lunch/  
transit

*(Optional)* Join me for a stroll, cutting through the Cimetière Montparnasse (tombs of Dreyfus, Baudelaire, Maupassant, Tzara, Desnos, Gainsbourg, Sartre, and de Beauvoir among others). After getting lunch at a creperie, we'll pass by the Hôtel Delambre where Breton once lived before catching the metro (line 12) at Notre Dame des Champs.

2 – 4pm

**Site Visit :** Guided visit of *Espace Dalí* in Montmartre

*Afterward:* Visit Sacré Coeur and wander around the narrow, cobbled streets and stairways of Montmartre.

If you still have some juice left, check out Dora Bruder's family home at 41 Bd. Ornano (metro Simplon, line 4), It shouldn't take more than 35 minutes, and you'll get a good feel for the *arrondissement*.

Asynchronous work (to be completed prior to our next class session)

- Horne, pp. 339-349 (Ch. 18, “The Phony Peace” - starting from section titled “The Right-Wing Leagues” through end of chapter). *Optional:* read the full chapter.
- Horne, pp. 353-374 (Ch. 19, “The Occupation”)

Thurs.  
5/25  
10am –  
12:00pm

**\*Guest speaker:** Karen Adler (Independent Scholar). Topic: World War II, the Occupation, and the Resistance.

W2R

- Open discussion, review, elaboration

2– 4pm

**Guided Visit: Walking Tour of Occupied Paris with Karen Adler**

Asynchronous work (to be completed prior to our next class session)

- Horne, pp. 375-401 (Ch. 20, “I was France”)
- Watch “Overview of USC Shoah Foundation” (recording)
- Collaborative Presentation or VT Post

Fri.  
5/26  
10am –  
12:00pm

**SHORT PAPER DUE BY MIDNIGHT**

W2F

**\*Guest speaker:** Kévi Donat (*Le Paris Noir*). Topics: Major symbols of *Négritude* in Paris; the relationship between Black writers of the Diaspora; The 1956 Conference in Paris.

2– 4pm

**Guided Visit:** Walking Tour of Black Paris with Kévi DonatAsynchronous work (to be completed prior to our next class session)

- Modiano, *Dora Bruder* (pp. 3-61)
- Written reflection or VT post

Week 3	Time	
Mon. 5/29 W3M	10am – 12:30pm	<b><i>Those we mourn and those who can but haunt us</i></b>
		<u>Discussion:</u> <ul style="list-style-type: none"> <li>• Modiano, <i>Dora Bruder</i> (pp. 3-61)</li> </ul>
		<b>Student presentation:</b> The Vel d'Hiv Roundup [ <i>La Rafle du Vel' d'Hiv</i> ] (1942)
	lunch/ afternoon	( <i>Optional</i> ) take the metro (line 6) to 8, Bd. de Grenelle to view a plaque commemorating the Vel d'Hiv Roundup. From there, cross the Bir Hakeim bridge, noting the plaque marking the battle of French Free Forces vs. Nazi Corps in 1942. From there, it's a 15-minute walk to the Trocadero Gardens, which is a great picnic site with a view of the Eiffel Tower.
		<u>Asynchronous work</u> (to be completed prior to our next class session) <ul style="list-style-type: none"> <li>• Modiano, <i>Dora Bruder</i> (pp. 62-119)</li> <li>• Caruth, <i>Unclaimed Experience</i> (Introduction, pp. 1-9).</li> </ul>
Tue. 5/30 W3T	9am – 11:30am	<u>Discussion:</u> <ul style="list-style-type: none"> <li>• Modiano, <i>Dora Bruder</i> (pp. 62-119)</li> <li>• <i>Le Chagrin et la Pitié</i> (clips)</li> <li>• <i>Femmes tondues</i>: The shaved women of the Liberation</li> </ul>
		<b>Student presentation:</b> Vichy France in public memory over the post-war years
	1 – 3pm	<u>Asynchronous work</u> (to be completed prior to our next class session) <ul style="list-style-type: none"> <li>• <b>Film Screening:</b> Louis Malle, <i>Lacombe, Lucien</i> (1974)</li> <li>• (<i>optional</i>) Consult Sp.'21 Collaborative Presentation: Père Lachaise Cemetery</li> </ul>
	4 – 6pm	<b>Guided Site Visit:</b> Père Lachaise Cemetery
Wed. 5/31 W3W	9am – 11:30am	<u>Discussion:</u> <ul style="list-style-type: none"> <li>• Malle, <i>Lacombe, Lucien</i></li> <li>• Speaking (symptomatically) of trauma...</li> </ul>
		<b>Student presentation:</b> The Algerian War (1954-1962)
	2 – 4pm	<b>Guided Visit + Walking Tour:</b> La Grande Mosquée de Paris + Le Jardin des Plantes We will end our walking tour at the Institut du Monde Arabe, from whose rooftop terrace you can enjoy stunning views of the Seine and Notre Dame.

Asynchronous work (to be completed prior to our next class session)

- Sebbar, *The Seine Was Red*: “Introduction” (pp. xiii – xxiv) and pp. 1-50
- Written Reflection
- Make plans to visit the plaque/ stela dedicated to those lost on October 17, 1961 on the Pont Saint-Michel sometime before Monday (cf. suggested on class slides ).

Thurs. 10am –1pm  
6/1

***(Post-)Colonial Hauntings***

W3R

**Guest speaker:** Mariam Habibi (American Graduate School). Topic: Immigration to France (focus on the case of Muslim immigrants from Algeria pre- and post-independence)

afternoon

*(Optional)* Join me for a walk around the two presqu'îles, stopping to view the plaque/stela commemorating the October 17, 1961 massacre, passing through the Memorial to the Martyrs of the Deportation, and then grabbing a well-earned Berthillon ice cream on Ile Saint-Louis.

Asynchronous work (to be completed prior to our next class session)

- Sebbar, *The Seine Was Red*, pp. 50-111
- Collaborative presentation on the sites mentioned in Sebbar's *TSWR*.

Fri. 10am –12pm  
6/2

W3F

Discussion:

- Sebbar, *The Seine Was Red* (through end)
- Traces of the Oct. 17<sup>th</sup>, 1961 in French public memory and cultural texts
- The history of the Palais de la Porte Dorée and the Musée de l'Histoire de l'Immigration

2 – 4pm

**Guided Site Visit:** Palais de la Porte Dorée + Musée National de l'Histoire de l'Immigration

Asynchronous work (to be completed prior to our next class session)

- Hussey, “The Return of the Repressed: The Bitter Legacy of the Algerian War” in *The New Statesman*, 21 November, 2018
- Abraham, “Notes on the Phantom: A Complement to Freud's Metapsychology,” pp. 170-177

**Week 4 Time**

Mon. 10am –12pm **SITE VISIT JOURNAL DUE**

6/5

W4M

- **Film Screening:** Michael Hanèke, *Caché* (2005)

1:30 –  
3:30pm

Discussion:

- Sebbar, *TSWR* + Hanèke, *Caché*
- **Theme:** From impossible mourning to encryption

Asynchronous work (to be completed prior to our next class session)

- Achille, Forsdick, & Moudileno. “Introduction.” *Postcolonial Realms of Memory* (1-22)
- Watch (Zoom recording): Charles Forsdick “The Pantheon's empty plinth: remembering transatlantic slavery in the memoryscapes of Paris”

Tues. 9am –12pm **Student presentation(s):** Chapter of choice in *Realms of Memory* (~ 20pp)  
6/6 **Student presentation(s):** Chapter of choice in *Postcolonial Realms of Memory* (~ 20pp)  
**W4T** **Student presentation(s):** The Cultural Politics of *La Coupe du Monde* (1996 & 2018)

Discussion

- Postcolonial Realms of Memory

Audiovisual texts and cultural spotlights:

- LEJ: “Liberté, Egalité... Mbappé”
- “La Marseillaise” and its re-incarnations
  - *L’hymne national*: lyrics in French and English (Youtube)
  - Gainsbourg, “Aux Armes et cetera”
  - Diam’s, “Ma France à Moi”

2 – 4pm **Guided Site Visit:** Le Musée du Quai Branly

Asynchronous work (to be completed prior to our next class session)

- Horne, pp. 402-412 (Ch. 21, “Les Jours de Mai”)

Wed. 9am –  
6/7 11:30am

***“Sharing the Casket” of Rebels Past: Whither la Révolution?***

- **Theme:** The (Eroding) Legacy of the Front Populaire & the French welfare state

**Student presentation:** The Social Uprisings of May ’68

**Student presentation:** The Rise of the Far Right in France

**Student presentation:** The *Gilets Jaunes* movement

Audiovisual texts and cultural spotlights:

- Clips from Christophe Barratier, *Paris 36* (2008) and Jean-Luc Godard, *Tout va bien* (1972)

1 – 3pm Asynchronous work (to be completed prior to our next class session)

- **Film Screening:** Matthieu Kassovitz, *La Haine*
- VT post

4 – 6pm **Guided Site Visit:** Le Panthéon

Thurs. 10am –1pm  
6/8

***Haunted by the Future: Alienation, Reaction, and Terror***Discussion:

- Kassovitz, *La Haine*
- **Theme:** Re-memorizing *Fraternité*: Neoliberalism, class struggle, and the fractured body politic of France today
- **Theme:** Islamism and Ethno-Nationalist Populism
  - The administrative erasure of ethno-racial difference and the specter of “identity politics”
- **Theme:** The ghosts of Charlie Hebdo and the November 13 terror attacks (2015)

3-5pm      **Site Visit with audio guides:** Les Catacombes de Paris

Asynchronous work (to be completed prior to our next class session)

- VT post
- Prepare/ Finalize your final paper presentation.

Fri.      9am –12pm      Final Paper Presentations (10 min each)

6/9

W4F

afternoon      End-of-Program celebratory lunch at *Aux Artistes*, 63 Rue Falguière (metro Pasteur)

FINAL RESEARCH PAPERS DUE BY **FRIDAY, JUNE 16<sup>TH</sup>**, MIDNIGHT