

General Education Course Information Sheet
Please submit this sheet for each proposed course

Department & Course Number French 98TB
 Course Title Memory, Violence, and Genocide
 Indicate if Seminar and/or Writing II course Seminar

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis X
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice _____

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This course allows students to develop the literary skills to think critically about the texts, film, oral testimony, and academic texts that we will study. We will study a variety of francophone cultures to interrogate how contemporary francophone texts use memory as a tool to discuss history.

3. List faculty member(s) who will serve as instructor (give academic rank):

Nanar Khamo, Teaching Fellow; Lia Brozgal, Faculty Mentor

Do you intend to use graduate student instructors (TAs) in this course? Yes _____ No X

If yes, please indicate the number of TAs _____

4. Indicate when do you anticipate teaching this course:

2017-2018 Fall Enrollment _____ Winter Enrollment _____ Spring Enrollment X

5. GE Course Units

Is this an ***existing*** course that has been modified for inclusion in the new GE? Yes ___ No X

If yes, provide a brief explanation of what has changed. _____

Present Number of Units: _____ Proposed Number of Units: 5

6. Please present concise arguments for the GE principles applicable to this course.

- ❑ General Knowledge

The historical knowledge required to understand the literary texts that we study involve a detailed understanding of French (and, to an extent, British) colonial activity from the 17th century to the 20th centuries. Holocaust and World War II history will also prove imperative. Students will also learn how to do close reading.
- ❑ Integrative Learning

Studying literature, film, oral testimony, and academic texts will allow students to work through a variety of disciplines and genres under the rubric of “memory.”
- ❑ Ethical Implications

The question of representation of historical violence invariably links to the question of ethics. Does a writer have the right to represent a genocide that s/he did not personally experience? Concepts of memory and representation will involve discussions of ethics.
- ❑ Cultural Diversity

Students will be reading texts from a variety of francophone countries in dialogue with other countries to think through commonalities in representations of violence.
- ❑ Critical Thinking

All of the coursework is geared to fostering skills of critical thinking. All student assignments require them to analyze and think through the texts and film. The instructor will also demonstrate methods of doing so throughout the quarter.
- ❑ Rhetorical Effectiveness

Reading through texts and questioning their effectiveness in conveying a memory of an event through their use of rhetoric will be of use to the students.
- ❑ Problem-solving

In their major paper for the course, students will identify a problem or site of inquiry and practice solving it through means of literary analysis.
- ❑ Library & Information Literacy

As they develop a research paper throughout the course of the quarter, students will make great use of the UCIA library system, particularly at YRL, as well as the virtual databases for articles.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

- | | | |
|---|-----------------------|---------|
| 1. Lecture: | <u>3</u> | (hours) |
| 2. Discussion Section: | <u>N/A</u> | (hours) |
| 3. Labs: | <u>N/A</u> | (hours) |
| 4. Experiential (service learning, internships, other): | <u>N/A</u> | (hours) |
| 5. Field Trips: | <u>N/A (optional)</u> | (hours) |

(A) TOTAL Student Contact Per Week 3 **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

- | | | |
|-------------------------------------|------------|---------|
| 1. General Review & Preparation: | <u>2</u> | (hours) |
| 2. Reading | <u>4</u> | (hours) |
| 3. Group Projects: | <u>N/A</u> | (hours) |
| 4. Preparation for Quizzes & Exams: | <u>N/A</u> | (hours) |
| 5. Information Literacy Exercises: | <u>1</u> | (hours) |
| 6. Written Assignments: | <u>4</u> | (hours) |
| 7. Research Activity: | <u>2</u> | (hours) |

(B) TOTAL Out-of-class time per week 13 **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week

16

(HOURS)

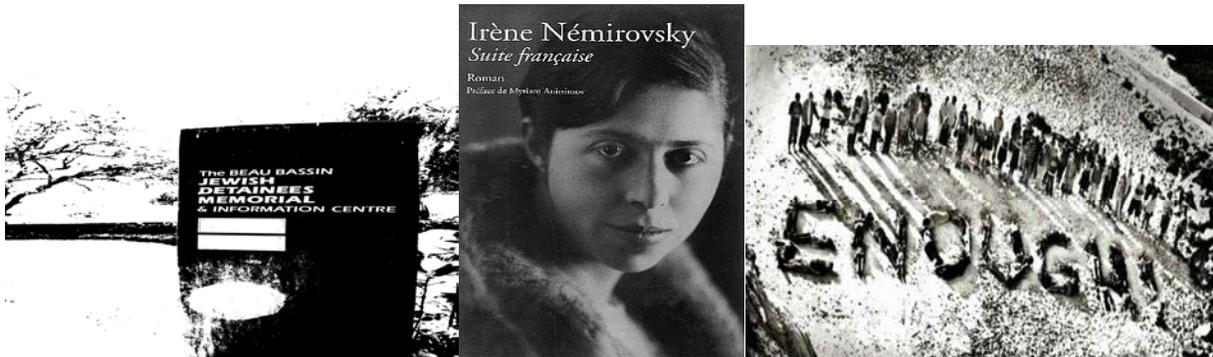
Memory, Violence, and Genocide

Instructor: Nanar Khamo

nanark@ucla.edu

Spring 2018

Wednesdays 2pm-4:50pm



“The function of memory is not only to register past events, but also to stimulate human consciousness.”

–Raphael Lemkin, Polish jurist who coined the term “genocide” in 1943

Course Overview

How can we define individual and collective memory? How do authors of fiction “remember” violent historical events? From literature to film to graphic novels, cultural productions of the twentieth and twenty-first centuries have been charged with a “duty to remember,” employing a variety of artistic tactics to interrogate, challenge, and codify memory.

In recent years, the concept of “memory” has grown into a productive lens through which literary scholars interrogate the lasting repercussions of historical violence represented in literature. Memory Studies is one discipline to have grown out of Holocaust Studies; Genocide Studies is another. In this class, the Holocaust will be at the center of many of the discussions, as we study authors who remember and respond to the most familiar genocide of the twentieth century as a way of starting conversations about other forms of violence.

The novels we will study straddle the line between fiction and nonfiction, raising questions of the potency of literary tools and techniques with regards to memory. We will study the Rwandan genocide as remembered by Ivoirian Véronique Tadjo; a little-known episode of Holocaust and Jewish history fictionalized by Mauritian Natacha Appanah; as well as a fictional account of the Holocaust as it was unfolding in France during the 1940s by Jewish writer Irène Némirovsky, published decades after her own death. We will finish by watching a film that aims to depict the reality of the summer of 1961 in Paris with a scene that includes an unexpected Holocaust testimony that arises in dialogue with other forms of violence and unrest.

Students will pursue a topic of their choice for their final research paper, which we will develop throughout the quarter. The paper will expand upon concepts, ideas and theories touched upon in class by performing close readings of selected passages of texts in conjunction with outside research in the form of academic articles.

Objectives

1. Create a solid foundation of the disciplinary development of Holocaust studies, Genocide Studies, and Memory Studies
2. Develop an analytical framework and conceptual vocabulary necessary to discuss theories of memory
3. To think critically about the relationship between history and literature, historiography and imagination.
4. Throughout the course, hone in on writing and research skills in an incremental fashion
5. Foster techniques of critical literary analysis, particularly close reading skills
6. Develop public speaking skills and the ability to present one's work to the public through weekly presentations on their response papers and discussion questions, as well as the end of the quarter symposium

Required Texts

1. Appanah, Natacha. *The Last Brother*. Translated by Geoffrey Strachan 2007, Graywolf Press, 2011. (originally published in French in 2007)
2. Tadjó, Véronique. *Shadow of Imana: Travels in the Heart of Rwanda*. Translated by Véronique Wakerly, Waveland Press, Inc, 2002 (originally published in French in 1998)
3. Irène Némirovsky, *Suite française*. Translated by Sarah Smith, Knopf, 2006 (originally published in French in 2004)

Critical Texts (available on CCLE)

1. Paul Ricoeur, *Memory, History, Forgetting*, excerpts
2. Michael Rothberg: *Multidirectional memory*, introduction and "The Work of Testimony in the Age of Decolonization: *Chronicle of a Summer* and the Emergence of the Holocaust Survivor"
3. Pierre Nora, *Lieu de mémoire*, excerpts
4. Aimé Césaire, *Discourse on colonialism*

Film: Jean Rouch, Edgar Morin. *Chronicle of a Summer* (*Chronique d'un été*, 1961), available on CCLE and at Powell Library.

Assignments

1. Weekly Response papers and discussion questions: During weeks two to nine, you will alternate between posting either response papers or discussion questions on the class website, writing a total of four each. You will post them online each Tuesday by noon to allow time for your peers to read and respond to your thoughts.

a. Response paper: one page exploration of a passage or an idea.

b. Discussion questions: A well-crafted question requires careful reading of the text. Please post three questions that reflect your sites of inquiry and interest. It is important to pose questions that will illicit discussion, rather than a simple answer in the affirmative or negative.

20% of final grade.

2. Research Paper: 12-15 page research paper that analyzes selected passages from the texts that we study or scenes from the film. Students are encouraged to pick a topic of their choice, related to the themes of the class. I highly encourage students to meet with me to discuss their topics well in advance of the due date for the topic proposal. Students will work on their paper throughout the quarter, honing on their writing and analytical skills.

Paper timeline:

Topic Proposal (due Week 4) You will write one page that describes the passages that you have chosen to analyze, as well as your analytical framework. You will gesture towards the arguments that you will make in this paper and conclusions you might draw.

Outline and bibliography (due Week 6): 10% of total grade. You will turn in a 4-5 page outline of your paper that clearly shows how you plan on organizing your arguments. It is important to include topic sentences and concluding analysis to be able to trace a coherent argument.

First Draft (Due Week 9): 15% of total grade. This 6-8 pages draft will reflect your developing argument and original ideas. You will perform textual analysis and incorporate the outside research listed in your bibliography to support your arguments.

Final Paper (Due Friday of finals week by midnight): 20% of total grade. 12-15 pages total.

3. Presentations: On the last day, you will present your work in a symposium that is open to the public. For 8-10 minutes, you will discuss your project by presenting your analytical framework. You will begin by discussing the writing process and the ways in which you have changed and adapted your topic throughout the quarter. 15% of your total grade.

Late Paper Policy: Your overall paper grade will go down by half a letter grade every day it is late.

Note on Plagiarism: Please consult UCLA's code on plagiarism. All student work must be your own.

Grading Breakdown:

Participation/Attendance 10%

Presentation 15%

Weekly response papers and discussion questions 20%

Final Paper 30%

First Draft 15%

Outline and bibliography 10%

Extra credit opportunity: A visit to the Museum of Tolerance. On the first day of class, we will decide on a weekend that works best for the majority of students to visit this important cultural institution.

Weekly Syllabus

Week 1: Memory, Violence, and Genocide

Introduction to the course; discussion of reading strategies; tools for critical analysis in literature and in film; discussion of collective and individual memory; discussion of the birth of disciplines, beginning with Holocaust Studies, moving to comparative Genocide Studies and transitioning to Memory Studies; introduction to the texts and film that we will study.

Week 2: Testimony vs. Imagination: Confronting the Rwandan Genocide

Required reading: 1. Tadjó's *Shadow of Imana* (first half) 2. Rothberg's *Multidirectional Memory* (introduction)

Discussion of Tadjó's background as an Ivoirien, including a history of decolonization in Côte d'Ivoire and present-day violence; introduction to the "Writing to Remember" project; Historical background to the Rwandan genocide (1994).

Guiding questions: Does an author have the "right" to write about a trauma such as genocide that she did not personally experience? In what ways is Tadjó's experience multidirectional?

Week 3: Collective memories of the Rwandan Genocide

Focus on questions of fiction and nonfiction elements in the text.

Required Reading: Finish Tadjó's *Shadow of Imana*.

Suggested: meet with me this week to discuss your topic

Guiding questions: How is this text creating a "collective memory" of the atrocity? How to reconcile it with the West's lack of response? How to think through elements of nonfiction and fiction in the text? How to negotiate the use of pronouns in this text?

Week 4: Multidirectional Mauritius

Background introduction to Mauritius' history of slavery and indenture; discussion of the Holocaust as experienced in the Indian Ocean (Madagascar and Mauritius). Discussion of topics for research paper.

Required reading: 1. Appanah, Natacha. *The Last Brother* (first half) 2. Excerpts from Pierre Nora's *Lieu de mémoire* (Site of Memory)

Guiding questions: What literary techniques does Appanah employ to remember the detention of the Central European Jews in Mauritius during World War II? In what ways are they effective?

Due: Topic Proposal

Week 5: Mauritius and the Holocaust

Required reading: 1. Finish Appanah's *The Last Brother* 2. Aimé Césaire, *Discourse on Colonialism*

Guiding questions: How to analyze Raj's conception of the Holocaust in the Indian Ocean, as well as his conceptions of Jewish culture? How does this relate to Raj's own cultural conceptions and what kind of discourse on race does this suggest? How do you relate Césaire's charge that the West only cared about the Holocaust because it concerned the death of "white people" with representations of the Holocaust in this novel? How does the fictionalized newspaper account at the end compromise Raj's role as an historian?

Week 6: Remembering the Holocaust in the 21st century

Required Reading: 1. Némirovsky's *Suite française* (first half)

Discussion of the publication of the book decades after Némirovsky's death; Firsthand victim experience in the form of fiction; Background to the Holocaust and France (offer excerpts in class from Saul Friedländer's corpus and Susan Suleiman's *The Némirovsky question*)

Guiding questions: What does the reception of this text published decades after the Holocaust suggest about the memory of this genocide?

Due: Paper outline and bibliography.

Week 7: Remembering the Holocaust in the 21st century

Required reading: 1. Finish Némirovsky 2. Ricoeur, excerpts from *Memory, History, Forgetting*

Viewing of Holocaust testimonies on iWitness; using Ricoeur's ideas on collective and individual memory to think through Némirovsky's text

Guiding questions: How does oral memory differ than the written? What is the difference between "real," lived experience versus a fictionalized one? What literary tools enable a representation of the atrocity as it was occurring? How to relate Ricoeur's concepts on collective and individual memory to this novel?

Week 8: Memory and nonfiction

Required reading: 1. Rothberg, *Multidirectional Memory*, "The Work of Testimony in the Age of Decolonization: *Chronicle of a Summer* and the Emergence of the Holocaust Survivor"

Background of 1961 as a pivotal year in Holocaust Studies (Eichmann trial, Arendt controversy); introduction to concept of *cinéma vérité*; Film viewing in class and discussion; if scheduling

permits, we will have professors from the Department of French and Francophone Studies and History Department in a roundtable to discuss the film.

Guiding questions: How can we relate Césaire's *Discourse on Colonialism* that we discussed during Week 5 with the film's depictions of decolonization and the Holocaust?

Week 9: Writing Workshop

Due: First draft

Bring 2 copies to swap with your peers for a peer editing process. Discussion of writing difficulties, finding sources.

Guiding questions: Which elements and aspects of the papers you have read by your peers did you find the most successful?

Supplementary worksheet: Peer editing checklist

Week 10: Research Symposium

Students conduct presentations of their work in class of roughly ten minutes. They are required to use multimedia.

Concluding questions: How to apply what they have learned in this class to the outside world? Is memory a Western concept?

Supplementary worksheet: Peer evaluations.

Final Research Paper due **Friday of Finals Week by midnight.**



New Course Proposal

French 98TB Memory, Violence, and Genocide

Course Number	French 98TB
Title	Memory, Violence, and Genocide
Short Title	MEMRY&VIOLNC&GENOCD
Units	Fixed: 5
Grading Basis	Letter grade only
Instructional Format	Seminar - 3 hours per week
TIE Code	SEMT - Seminar (Topical) [T]
GE Requirement	Yes
Major or Minor Requirement	No
Requisites	Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.
Course Description	Seminar, three hours. Requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Development of techniques of literary and film analysis to interrogate ways in which writers and filmmakers remember violent historical events. These events include Holocaust, indentured servitude in Mauritius, and Rwandan genocide. Letter grading.
Justification	Part of the series of seminars offered through the Collegium of University Teaching Fellows
Syllabus	File Khamo_Syllabus.pdf was previously uploaded. You may view the file by clicking on the file name.
Supplemental Information	Instructor (Nanar Khamo) UID: 904198069 Professor Lia Brozgal is the faculty mentor for this course.
Grading Structure	Participation/Attendance 10% Presentation 15% Weekly response papers and discussion questions 20% Final Paper 30% First Draft 15% Outline and bibliography 10%
Effective Date	Spring 2018
Discontinue Date	Summer 1 2018
Instructor	Name: Nanar Khamo Title: Teaching Fellow
Quarters Taught	<input type="checkbox"/> Fall <input type="checkbox"/> Winter <input checked="" type="checkbox"/> Spring <input type="checkbox"/> Summer
Department	French & Francophone Studies
Contact	Name: MICHELLE CHEN E-mail: mchen@oid.ucla.edu
Routing Help	

ROUTING STATUS

Role: Registrar's Office

Status: Processing Completed

Role: Registrar's Publications Office - Livesay, Blake Cary (BLIVESAY@REGISTRAR.UCLA.EDU) - 61590
Status: Added to SRS on 8/31/2017 9:45:38 AM
Changes: Description
Comments: Course description edited into official version.

Role: Registrar's Scheduling Office - Lin, Jessica (JLIN@REGISTRAR.UCLA.EDU) - 58253
Status: Added to SRS on 8/30/2017 11:09:24 AM
Changes: Short Title
Comments: No Comments

Role: FEC School Coordinator - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040
Status: Approved on 8/25/2017 4:16:28 PM
Changes: No Changes Made
Comments: Approved by College FEC Chair, Joe Bristow. Routing to Doug Thomson in the Registrar's Office.

Role: FEC Chair or Designee - Bristow, Joseph E (JBRISTOW@HUMNET.UCLA.EDU) - 54173
Status: Approved on 8/20/2017 8:05:56 PM
Changes: No Changes Made
Comments: No Comments

Role: FEC Chair or Designee - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040
Status: Returned for Additional Info on 8/4/2017 4:40:29 PM
Changes: No Changes Made
Comments: Routing to Joe Bristow for FEC approval.

Role: CUTF Coordinator - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042
Status: Approved on 7/14/2017 6:08:18 PM
Changes: No Changes Made
Comments: on behalf of Professor Kathleen L. Komar, Chair, CUTF Faculty Advisory Committee

Role: Initiator/Submitter - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042
Status: Submitted on 7/14/2017 4:01:43 PM
Comments: Initiated a New Course Proposal

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