

REQUEST FOR NEW COURSE

1. General Information.

- a. Submitted by the College of: A&S Today's Date: 9-3-09
- b. Department/Division: MCLLC/French
- c. Contact person name: Dr. Jeffrey Peters Email: jnp@uky.edu Phone: 269-1733
- d. Requested Effective Date: Semester following approval OR Specific Term/Year¹: Spring 2011

2. Designation and Description of Proposed Course.

- a. Prefix and Number: FR 335
- b. Full Title: War, Literature, Film
- c. Transcript Title (if full title is more than 40 characters): _____
- d. To be Cross-Listed² with (Prefix and Number): _____

e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours³ for each meeting pattern type.

____ Lecture ____ Laboratory¹ ____ Recitation 3 Discussion ____ Indep. Study
____ Clinical ____ Colloquium ____ Practicum ____ Research ____ Residency
____ Seminar ____ Studio ____ Other – Please explain: _____

- f. Identify a grading system: Letter (A, B, C, etc.) Pass/Fail
- g. Number of credits: 3
- h. Is this course repeatable for additional credit? YES NO
If YES: Maximum number of credit hours: _____
If YES: Will this course allow multiple registrations during the same semester? YES NO
- i. Course Description for Bulletin: This course examines the strategies used by French writers and filmmakers to translate the experience and memory of World War I and World War II into literary and cinematic form. Topics treated will include eyewitness testimony, uses of irony and humor, the representation of disfigurement, the question of documentary, collaboration with the enemy, and practices of commemoration. Taught in English, with no knowledge of French necessary.
- j. Prerequisites, if any: _____
- k. Will this course also be offered through Distance Learning? YES⁴ NO
- l. Supplementary teaching component, if any: Community-Based Experience Service Learning Both
3. Will this course be taught off campus? YES NO

¹ Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

² The chair of the cross-listing department must sign off on the Signature Routing Log.

³ In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

⁴ You must *also* submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

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4. Frequency of Course Offering.

- a. Course will be offered (check all that apply): Fall Spring Summer
- b. Will the course be offered every year? YES NO

If NO, explain: Will be offered on a rotating basis with other electives taught in English.

5. Are facilities and personnel necessary for the proposed new course available? YES NO

If NO, explain: _____

6. What enrollment (per section per semester) may reasonably be expected? 20

7. Anticipated Student Demand.

- a. Will this course serve students primarily within the degree program? YES NO
- b. Will it be of interest to a significant number of students outside the degree pgm? YES NO

If YES, explain: Courses on film and war are always very successful and easily enrolled.

8. Check the category most applicable to this course:

- Traditional – Offered in Corresponding Departments at Universities Elsewhere
- Relatively New – Now Being Widely Established
- Not Yet Found in Many (or Any) Other Universities

9. Course Relationship to Program(s).

- a. Is this course part of a proposed new program? YES NO

If YES, name the proposed new program: _____

- b. Will this course be a new requirement⁵ for ANY program? YES NO

If YES⁵, list affected programs: _____

10. Information to be Placed on Syllabus.

- a. Is the course 400G or 500? YES NO

If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in 10.b. You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR 3.1.4.)

- b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from 10.a above) are attached.

⁵ In order to change a program, a program change form must also be submitted.

SIGNATURE ROUTING LOG

General Information:

Proposal Type: Course Program Other
 Proposal Name¹ (course prefix & number, pgm major & degree, etc.): FR 335 *NEW*
 Proposal Contact Person Name: Jeffrey Peters Phone: 269-1733 Email: jnp@uky.edu

INSTRUCTIONS:

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

Internal College Approvals and Course Cross-listing Approvals:

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
MCL French and Italian division faculty	9/15/09	Suzanne Pucci / 257-1066 / spuce1@uky.edu	<i>Suzanne Pucci by TP</i>
MCL, Chair	9/15/09	Ted Fiedler / 257- / tfiedler@uky.edu	<i>Theodore Fiedler</i>
		/ /	
A&S Educational Policy Committee	3/31/10	David Hunter / 257-7016 / david.hunter@uky.edu	<i>David Hunter</i>
A&S Associate Dean for Undergraduate Programs	3/31/10	Anna Bosch / 257-6689 / bosch@uky.edu	<i>Anna Bosch</i>

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision ²
Undergraduate Council	9-28-2010	<i>[Signature]</i>	
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

¹ Proposal name used here must match name entered on corresponding course or program form.

² Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

Syllabus

FR 335: War, Literature, Film

Time and Place to be determined

Instructor:

Dr. Leon Sachs

Office: Patterson Office Tower, rm 1033

Office phone. 257-1896

Email: leon.sachs@uky.edu

Home phone: 859-335-4977

Office hours: TBA

Course Description:

The study of war is no longer the exclusive domain of military and diplomatic historians. Today, cultural historians, art historians, and literary and film scholars have expanded the study of war experience to include a reflexion on the traces of violence that remain after the last canon has fired and the peace treaties are signed. How does war, they ask, enter the collective imagination of a people? How is it remembered and commemorated? How are such national ordeals explained and taught to younger generations? Along with the national holidays, museums and countless monuments in France, literature and film play an inestimable role in this transmission of memory.

The purpose of this course is to examine these traces of war in literary and cinematic representations of World War I and World War II. While students will study the historical context of these conflicts, this is not a history course *per se*. Literary and cinematic concerns will guide our inquiry. Considering the various strategies that French writers and filmmakers have used to translate the experience and memory of war into literary and cinematic form, we will ask questions such as the following: How does an artist confront the competing demands of realist representation and subjective imagination when representing the war experience? What is the role of parody and irony in the description of "solemn" events? How can we assess the different didactic function of works written in or very soon after the moment of battle as opposed to those written many years, even generations, after the actual experience? How does the representation of war call particular attention to the fundamental questions of literary and filmic representation of any kind?

Learning Outcomes

Students will be able to:

- explain the impact of the First and Second World Wars on subsequent literary and cinematic production in France
- discuss the challenges involved in representing and relating in some artistic fashion events often deemed unrelatable and unimaginable.
- assess the relationship between the way one relates past events and the events in and of themselves
- discuss the function of memory and commemoration of the war experience in the formation of national identity
- develop a critical language appropriate to the analysis of literature and film
- communicate their analyses effectively in written form.

Organization of the course: readings and screenings

NB: subject to modification. Readings and especially film screenings may be accompanied by supplementary background reading.

Week 1 (T 8/27)	Introduction. Historical Overview. Discuss the presentation of the outbreak of war at the Historial de la Grande Guerre.
Week 2 (T 9/1, R 9/3)	“Writing under fire” <i>reading:</i> Henri Barbusse <u>Under Fire</u> (selections)
Week 3 (T 9/8, R 9/10)	“Militarism, Heroism and Ironic voice” <i>reading:</i> Pierre Drieu la Rochelle. <u>The Comedy of Charleroi</u>
Week 4 (T 9/15, R 9/17)	“Pacifism, Internationalism, Poetic Realism” <i>screening:</i> Jean Renoir. <u>La Grande Illusion</u>
Week 5 (T 9/22, R 9/24)	“The Problem of Disfigurement.” <i>reading:</i> Marc Dugain. <u>The Officer’s Ward</u> <i>screening:</i> Bertrand Tavernier. <u>Life and Nothing But</u>
Week 6 (T 9/29, R 10/1)	“Relating Across Generations” <i>reading:</i> Jean Rouaud. <u>Fields of Glory</u>
Week 7 (T 10/6, R 10/8)	“The Aftermath of War” <i>reading:</i> Didier Daeninckx. <u>A Very Profitable War</u>
Week 8	Midterm Exam

(T 10/13, R
10/15)

Week 9 “From One War to the Next”
(T 10/20, R *reading:* Vercors. Guiding Star
10/22) *screening:* Abel Gance. J'accuse (1938)

Week 10 “Inventing Resistance”
(T 10/27, R *reading:* Vercors. The Silence of the Sea
10/29) *screening:* Jacques Audiard. A Self-Made Hero

Week 11 “Collaboration with the enemy I”
(T 11/3, R 11/5) *screening:* Marcel Ophuls. The Sorrow and the Pity
screening: Louis Malle. Lacombe Lucien

Week 12 “Collaboration with the enemy II”
(T 11/10, R *reading:* Patrick Modiano Dora Bruder
11/12)

Week 13 “Memory and Memoir I”
(T 11/17, R *screening:* Alain Resnais & Marguerite Duras Hiroshima, Mon
11/19) Amour
reading: Marguerite Duras. The War: A Memoir (selections)

Week 14 “Memory and Memoir I” (cont.)
(T 11/24) *reading:* Marguerite Duras. The War: A Memoir

Week 15 “Memory and Memoir II”
(T 12/1, R 12/3) *reading:* Irène Nemirovsky. Suite Française (excerpts)

Week 16 TBA (Review)
(T 12/8, R 12/10)

Finals Week Final Exam

Requirements for the course

Regular Attendance, Participation in class discussion. 2 short analytical papers (5-7 pages). A midterm and final exam.

Grade Distribution

Papers: 40 % (20% each)
Midterm exam 15%
Final exam 25%

Participation and daily preparation: 20 %

Attendance policy:

Unexcused absences will adversely affect your final grade in the course. Attendance is a crucial part of any language class, since improvement can only occur through consistent and active participation with the language.

Attendance is thus mandatory. For the second and each subsequent unexcused absence, the final average will be lowered by 10 points.

In accordance with the Senate Rules (<http://www.uky.edu/StudentAffairs/Code/part2.html>): **more than 5 excused or unexcused absences** (1/5 of class meetings) require that the student withdraw from the course or take a grade of incomplete.

If you know you are going to be absent from class, please notify me before class (by e-mail). If you do miss class, it is your responsibility to find out from a classmate what you missed and to make up any missed work.

See relevant passages from the Senate Rules § 5.2.4.1 and 5.2.4.2: [<http://www.uky.edu/StudentAffairs/Code/part2.html>]:

Academic Honor and plagiarism:

Students are expected to adhere to the highest standards of academic and intellectual.

Please note the University policy on plagiarism and cheating as expressed in Part II, section 6 of the Student Code of Conduct [www.uky.edu/StudentAffairs/Code/part2.html]. Here are the passages pertaining to plagiarism. Please read them carefully:

6.3.1 – Plagiarism: All academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about a question of plagiarism involving their work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgment of the fact, the students are guilty of plagiarism.

Plagiarism includes reproducing someone else's work, whether it be published article, chapter of a book, a paper from a friend or some file, or whatever. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be. Students may

discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone.

When a student's assignment involves research in outside sources or information, the student must carefully acknowledge exactly what, where and how he/she has employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain.

N.B. The passages concerning plagiarism and cheating in the Student Code of Conduct are not meant to discourage students from sharing ideas and collaborating. On the contrary, unless instructed otherwise, students this class should collaborate as much as possible, but must acknowledge such collaboration in any work submitted for a grade.

Disability Accommodations

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.