

FRT 2460 EUS 3930 JST 3930
MWF 5th period-Matherly 0103

Dr. Gayle Zachmann
208 Walker Hall
Zachmann@ufl.edu

Office Hours:
Fridays, 7th & 8th period
and by appointment

**Children of the Revolution:
Avant-Gardes, Intellectuals, and the Holocaust in France**

This course provides a survey of the French literary avant-gardes, their histories and legacies, focusing on how literary and intellectual movements engage with cultural politics, and more particularly, the legacies of the French Revolution and the threat and memory of the Holocaust. While the term avant-garde may evoke artists and writers of the Roaring Twenties such as Chagall, Picasso, or André Breton, our investigation provides a broader view of avant-garde cultural activism, exploring how and why different generations of artists and writers on the front lines would appeal to the legacy of the French revolution to engage with national narratives of liberty, equality, citizenship, fraternity and human rights.

Taught in English (and assuming no prior knowledge), the class includes known French and lesser-known French-Jewish writers, artists, and journalists of the 19th, 20th and 21st centuries all selected for their engagements with issues of national identity and social transformation at key moments of French and world history, including the Dreyfus Affair, WWI and the Roaring Twenties, WWII and the Occupation, and the post-war period. The class pays particular attention to the presence of Gendered, Jewish, and Post-Colonial avant-gardist interventions, examining how various forms of artistic dissent and resistance may redirect revolutionary ideals and rhetoric to redefine French culture, cultural agency, as well as what it means to be French and French and Jewish within an increasingly global and European context.

Class consists of discussion based on assigned literary and non-literary texts. Students will gain familiarity with basic genres and movements of literary and artistic avant-gardes and intellectual activism that precede and continue during the war, familiarity with the history, cultural context, figures and forms that mark and memorialize the French Revolution, the Occupation, the Resistance, and the ways in which French Jews have served as lightning rods for discussions of France and the past... before, during and in the aftermath of World War II.

Including lectures, literary texts, manifestos, art criticism, and journalism, as well as examples of cultural production from the visual and the plastic arts, the course will be of interest to students of French and Francophone Studies, European and International Studies, Jewish Studies, African Studies, English, History, and Art History. While the class will include secondary readings, primary readings (and in certain cases visual art and films)

will be discussed as the basis for understanding the shifting aesthetic, social, political and commercial contexts with which post-revolutionary artists, critics and thinkers engage.

.Required Texts:

There will be one required text for historical background, *A History of Modern France* (Popkin, 2006). Most material (primary readings) for the course will be available electronically.

Preparation and Attendance:

Attendance and demonstration of preparation at each class session are required.

For each week there will be a seminar sheet with reading assignments and themes for discussion, questions to guide your reading, and critical works for consultation or suggested consultation.

Organization of class sessions (some preliminaries):

Participation and attendance are mandatory. This course will be conducted in seminar format. Each student is expected to come to each session prepared to discuss the readings assigned. Reading of the assigned material and participation in class discussion are essential to the successful completion of the course.

Everyone prepares questions and comments on the texts and critical texts.

Everyone prepares one page of written comments on one chosen theme or aspect of the text for discussion (see "synthetic notes" below).

Written Work:

Each week on Monday, you will turn in a page of synthetic "Notes" (a mini essay of 1-1.5 pages max) addressing *an aspect* (a theme, a technique, a strategy of the text, a question) of the readings that you have thought about/considered/studied. I will explain further how "notes" work and the logic behind them for stimulating class discussion and building material for class papers.

Final Paper: 7-10 pp.

Grading:

Participation/demonstrated preparation (25%), oral presentations/preparation of weekly mini-essays on readings (50%): 75%

Final Paper: 25%

Please note the following UF policies regarding grades, honor code and accommodations:

<http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>
<http://www.dso.ufl.edu/sccr/honorcode.php>.

Preliminary Program Themes and Primary Readings

N.B. You will receive weekly seminar sheets with reading assignments, secondary readings, themes for discussion and questions to guide your reading. Below you will find a listing of themes and some of the primary materials that will be included

Week of August 21

Revolution and Literature:

Cultural Production, the Past, and the Production of National Culture(s)

- Monday: Introduction to the course, and its terms
Avant-gardes, aesthetics, and politics
- Wednesday: Hugo, *Claude Gueux* and the Post-Revolutionary Avant-gardes
- Friday: Hugo, *Claude Gueux* and the Post-Revolutionary Avant-gardes

Week of August 28

Discourses of National Identity, Revolutionary Heritage, Avant-Gardes, and Minority Literatures...to '48

- Monday: Claire de Duras, *Ourika*
- Wednesday: Eugénie Foa, *Rachel, or the inheritance*
- Friday: Ben-Lévi, "The March 17th Decree", Sand, Prefaces to *Indiana*

Week of September 4

Imagining the Republic:

From Empire to Post-Commune Avant-Gardes, Impressionism & Messianism

- Monday: Labor day
- Wednesday: Shornstein, "The Marranos: A Spanish Chronicle" (1861)
- Friday: Mallarmé: "M. Manet et Les Impressionistes"

Week of September 11

Competing Visions of France, L'Ecole Républicaine and the Dreyfus Affair

Monday: Emile Zola/Marcel Schwob, *Sélections*

Wednesday: Emile Zola/Marcel Schwob, *Sélections*

Friday: Emile Zola/Marcel Schwob, *Sélections*

Week of September 18 *Rethinking Heroes, Heroines, and Civilization:*

Cultural Resistance from the 'belle époque' to the Great War

Monday: Claude Cahun, *Heroines*

Wednesday: Tzara, *Dada Manifesto*, Breton, *Manifesto of surrealism*

Friday: The Jewish Renaissance, the *École de Paris*, and *Nadja*

Week of September 25

Surrealisme, Revolution, and Contestation

Monday: André Breton, *Nadja*,

Wednesday: Claude Cahun, *Disavowed Confessions*, *Bets are on*

Friday: Sartre, *The Childhood of a Leader*

Week of October 2

Engaged Literature, Resistance, and Revolutionary Values I

Monday: Sartre, *The Childhood of a Leader*

Wednesday: Vercors, *The Silence of the Sea*

Friday: Vercors, *The Silence of the Sea*

Week of October 9

Engaged Literature, Resistance, and Revolutionary Values II

Monday: Vercors, *La Marche à l'étoile*

Wednesday: Vercors, *L'Imprimerie de Verdun*

Friday: Homecoming

Week of October 16

Monday: Eluard, *Liberty*, Triolet, *A Fine of Two Hundred Francs*

Wednesday: Triolet, *A Fine of Two Hundred Francs*

Friday: Triolet, *A Fine of Two hundred francs, (selections)*

Week of October 23

Engaged Literature, Resistance and Revolutionary Values III

Monday: Triolet, *A Fine of Two hundred francs, (selections)*

Wednesday: Triolet, Cahun

Friday: Triolet, Cahun, *The Mute in the Mix*

Week of October 30

Revolutionary Values and Post-War Engagements:

Mandarins and the Blood of Others

Monday: Beauvoir, *The Blood of Others*

Wednesday: Beauvoir, *The Blood of Others*

Friday: Beauvoir, *The Blood of Others*

Week of November 6

Colonial subjects and citizens:

Decolonization. Liberation, Engaged Literature, and Resistance

Monday: Césaire, *Discourse on Colonialism*

Wednesday: *Lumières Noires* (Swaim, 2006)

Friday: Veterans day

Week of November 13

'68 Culture, Individual Liberties, Decolonizations, and the Past

Monday: Of New Realism, The Second Sex, Sorrow and Pity (Selections)

Wednesday: Of New Realism, The Second Sex, Sorrow and Pity (Selections)

Friday: Of New Realism, The Second Sex, Sorrow and Pity (Selections)

Week of November 20

Post '68 Culture II:

Of Literature, Power and Cultural Politics

Monday: From Claude Lanzmann to *Les Heritiers*

Wednesday: Thanksgiving break

Friday: Thanksgiving break

Week of November 27

Post-'68 Culture, Revolutionary Values, and Heritage Discourses:

...Minority Voices, Social Fracture, and the Past

Monday: Helene Cixous, *Reveries of the Wild Woman*

Wednesday: Helene Cixous, *Reveries of the Wild Woman*,

Agnes Varda, *Les Plages d'Agnes*

Friday: Agnes Varda, *Les Plages d'Agnes*

Week of December 4

Conclusions: Children of the Revolution and Citizens of the Republic

Monday: Kristeva, *The New Humanism, ...and Beyond*

Wednesday: Conclusions