In colonial context, colonial supremacy is often visible through forms. On the one hand, the course will examine the transfer of aesthetic details from Europe to the colonies, on the other hand, it will explore how the transfer of forms produces new paradigms, in other words, how the encounter between French and other local cultures take shape through a diversity of aesthetic forms, discourses, languages. We will use texts and representations of the French colonial time and its legacy in cities of the Mediterranean, Africa, South East Asia, and the Caribbean. Indeed, capitals of the Francophone world are still visibly mixed, as one can see it in the streets of Algiers, Tunis, Cairo, Beirut, Port-Louis, Port-au-Prince, Hanoi, etc. Francophone cultures in the world can be considered a mestizaje. One aspect of the course will focus on ornamental detail, « le détail », as a sign of the visible aesthetic mestizaje. The “detail” as a concept/unit widely used in decorative arts, literature, architecture, plastic arts will help us explore how forms can speak and be invested ideologically. For example, if we think about the arabesque as an ornamental detail, and how it has been used in Orientalist painting ("Les femmes d’Alger dans leur appartement” by Eugène Delacroix, 1834, or in “Le bain Turc” by Jean-Auguste-Dominique Ingres, 1862, etc), or in colonial Art déco architecture, it gives an oriental touch to a technique, a form and a discourse that is mainly European. Moreover, the same arabesque is used by francophone writers as a metaphor to describe their style and their tentative to bridge the gap between their cultural identities, sometimes in conflict. Through aesthetic details, in travel-log, architecture, paintings, postcards, decorative objects, we will analyze the power of aesthetic negotiation in colonial contexts. The main themes will be: aesthetic details in landscape and colonial architecture ; transfer of forms: arabesque as a traveling aesthetic detail; ideology of aesthetics or the politics of forms; transferring, adapting and resisting Empire through aesthetics. The students (undergraduate and/or graduate) will learn how to use extensively French colonial material available at the Wolfsonian (French colonial postcards, French colonial posters, literary texts written in French). Students will be able to conduct an analysis of texts, images, and representations produced in the French and Francophone World in a historical perspective.
Course Objectives

1- Cultural knowledge: Develop a better understanding of French and Francophone culture
2- Methodology: Develop an interdisciplinary and comparative approach to cultural phenomenon (literature, history, geography) in the Mediterranean region, Indian Ocean and the Caribbean
3- Build a critical discourse (oral): Develop skills to analyze, discuss in French literary and cultural productions (paintings, movies, pictures) found in the course of our exploration of the Wolfsonian Museum collection
4- Build a critical discourse (writing): Develop research and writing skills.
5- Develop a collective research project (exhibit)

Course Material

Required readings

Eugène Fromentin


Movie

*La Bataille d’Alger*, 1966
*Halfaouin*, Farid Boughedir, Tunisie, 1990

Paintings (indicative list)

Eugène Fromentin, *La Chasse au faucon*, [1820-1863]

Pictures


Critical readings (excerpts will be accessible on Blackboard)

Wolfsonian websites
http://digital.wolfsonian.org

Grading

1- Participation and Attendance (5%)
You are required to read the chapters assigned for each week. In order to discuss the material properly, before each class you will have to prepare the book section or visual material as described in the syllabus —i.e. analyze and criticize it—, (see Response papers). Missing class will be penalized. If you miss more than two classes (without justification), the participation and attendance grade will turn to “F”.

2- Group project : Exploring the Wolfsonian Museum collection (15%)
During the semester 5 meetings (2 hours) at the Wolfsonian Museum will be scheduled — days and time will be specified. The time at the Wolfsonian will allow us to know more about the collection, spend time discussing our topic, interact with guest speakers and plan an exhibit. If for specific reasons a student cannot complete this special assignment please make sure you meet with Instructor prior to first meeting at the Museum.

3- Short Response papers 10%
5 response papers of a few sentences (two paragraphs maximum) will be due every two weeks on Wednesdays; the question will be sent by email (starting Thursday, January 15). You are required to summarize the readings scheduled for the coming week. Please come up with additional questions that you would like to pursue in class. The response must be hard copy left on my desk (I will not accept late work).

4-Two Midterm Essays (2x20)**
During the semester, you will have to turn in two essays, using Turnitin via Blackboard***. Trying to answer a critical question about the material explored in class, you will write a short essay (between 2000 and 3000 words maximum), using critical material, readings and media discussed. The essay should show some evidence of your critical ability to analyze texts and discuss questions relevant to our topic with arguments of your own. You will use the MLA style for the bibliography. Indications will be given on “how to write an essay” and “how to present a bibliography”. Late work are not accepted.

5-Final Exam 30%
The final exam will be in class exam. You will have to answer questions addressing the visual material and texts analyzed and discussed during the semester. Please check date and time on MyFIU.edu portal to avoid any conflict.
A: excellent understanding of reading and a thought provocative approach
A: good understanding and some interesting arguments
B: good understanding of the argument
C: none to little understanding of reading

* Be aware of what plagiarism is. Plagiarism consists in “the deliberate use and appropriation of another’s work without any indication of the source and the passing off of such work as the student’s own. Any student who fails to give credit for ideas or materials taken from another is guilty of plagiarism” (Student Handbook 39). Plagiarism and cheating are serious offenses and are punishable up to and including expulsion from the University.

** For all the Midterms volume of quotation should not exceed 10%-15% of the total paper.

***This course is web-assisted, you will need to login regularly into Blackboard in order to have complementary resources, post your response papers and have access to the syllabus. (go to: <http://ecampus.fiu.edu>→login→Blackboard)

A: excellent understanding of reading and a thought provocative approach
A: good understanding and some interesting arguments
B: good understanding of the argument
C: none to little understanding of reading

Additional Items:

1- Expectations for Class Behavior: Disruptive, rude and/or disrespectful behavior in the classroom will not be tolerated. If you engage in such behavior, you will be asked to leave the class.

2- If you miss a class, it is your responsibility to get any missed material from someone else.
<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
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| Week 1 | Wed 01/14 | *Méditerranée-Algérie I*  
Wed 01/14  
Introduction  
- Histoire culturelle I  
- Introduction à Eugène Fromentin, *Un été dans le Sahara* (1857)  
- Définir l'Orientalisme I |
| Week 2 | Wed 01/21 | *Histoire culturelle II*: Fernand Braudel, *La Méditerranée* (online reading)  
- Eugène Fromentin, *Un été dans le Sahara*, pp. 101-156  
- Lecture critique: Choix de dessins réalisés par E.F rassemblés par Anne-Marie Christin et la préface d’E.F [s’interroger sur le rapport entre texte et image] |
| Week 3 | Wed 01/28 | *Histoire culturelle III*: Fernand Braudel, *La Méditerranée* (online reading)  
- Eugène Fromentin, *Un été dans le Sahara*, pp. 157-224  
- Représentations du Sahara par Eugène Fromentin/Aquarelles 1931 Wolfsonian Collection  
- Indication pour l’essai 1 |
| Week 4 | Wed 02/04 | }
### Week 5
**Wed 02/04**
- Histoire culturelle IV
- Représentations picturale de femmes par Eugène Fromentin/Aquarelles Wolfsonian analyse des détails

### Week 5
**Wed 02/11**
- Eugène Fromentin, *Un été dans le Sahara*, pp. 295-351
- Conclusion
  - Discuter Exposition Wolfsonian
  - Essai 1 à rendre

### Week 6
**Wed 02/18**

**Méditerranée-Algérie II**

**Wed 02/18**
- Eugène Fromentin, *Une année dans le Sahel*, pp. 35-109

  → *Alger*, Nadir Moknène
  - Screening Nadir Moknène’s *Viva Laldjérie*
  - [http://www.youtube.com/watch?v=UiTJlxrQ8rw](http://www.youtube.com/watch?v=UiTJlxrQ8rw)

  - Discuter Exposition Wolfsonian

### Week 7
**Wed 02/25**
- Histoire culturelle V: Julia Clancy-Smith, “Exoticism, Erasures, and
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<tr>
<th>Week 8</th>
<th>Wed 03/04</th>
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<tr>
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<td>Absence”, in Walls of Algiers, pp. 19-61</td>
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<td>Eugène Fromentin, <em>Une année dans le Sahel</em>, pp. 110-168</td>
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<td>Malek Alloula, <em>The Colonial Harem</em></td>
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<th>Week 9</th>
<th>Wed 03/11 Spring Break</th>
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<td><em>Océan Indien – île Bourbon</em></td>
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<tr>
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<th>Spring break reading</th>
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<tr>
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<td>Histoire culturelle: Paul Gilroy, <em>The Black Atlantic</em> [extraits en ligne]</td>
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<td>George Sand, <em>Indiana</em>, pp. 7-119</td>
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<td>Analyse de représentation [source Wolfsonian Museum]</td>
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<td>Indication pour l’essai 2</td>
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<th>Week 10</th>
<th>Wed 03/18</th>
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<tr>
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<td>Introduction à George Sand, <em>Indiana</em></td>
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<td>George Sand, <em>Indiana</em>, pp. 7-119</td>
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<td>Week 11</td>
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|         | **Wed 03/25**  
|         | - George Sand, *Indiana,* pp. 120-187  
|         | - Exposition Wolfsonian  
|         | - Essai 2 à rendre |

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<th>Week 12</th>
<th>Wed 04/01</th>
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|         | **Wed 04/01**  
|         | - George Sand, *Indiana,* pp. 188-259  
|         | - Conclusion  
|         | - Représentations collection Wolfsonian en ligne  
|         | - Finaliser l’exposition au Wolfsonian |

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<th>Week 13</th>
<th>Wed 04/08</th>
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|         | **Wed 04/08**  
|         | - George Sand, *Indiana,* pp. 260-344  
|         | - Conclusion  
|         | - Représentation collection Wolfsonian  
|         | - Evaluation de l’enseignant |

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<th>Week 14</th>
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|         | **La Caraïbe**  
|         | **Wed 04/15**  
|         | - Histoire culturelle: Edouard Glissant, *Poétique du divers*  
|         | - Textes et images de la Caraïbe à définir en groupe  
<p>|         | - Collection du Wolfsonian : “Renaissance in Haiti” |</p>
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<tr>
<th>Week 15</th>
<th>Wed 04/22</th>
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| Wed 04/22 | 📝 Textes et images de la Caraïbe à définir en groupe  
|          | 🕺 Finaliser l’exposition au Wolfsonian autour de la Caraïbe  
|          | ♠ Présentations de la recherche des étudiants gradués |
| Week 16 |  
|         | **Exam Week, Wednesday, April 29**  
