



School of English, Journalism
& European Languages

UNIT OUTLINE

HEF225/325
Le Maghreb

Semester 1, 2006

www.utas.edu.au/units/HEF225

Convenor:	Dr Agnès Hafez-Ergaut Room: HUM 567 Phone: 6226 7141 Email: Agnès.HafezErgaut@utas.edu.au
Consultation hours:	Wednesdays (1 to 2 pm) and after class
Unit description:	The Maghreb plays an important role in the cultural and political shaping of France in the 20th century. It has inspired and is still inspiring political and cultural passions. European and North-African writers each have their own, very different, vision of the Maghreb, which is clearly reflected in their literary output. This unit studies three works by two early European writers: André Gide's <i>L'Immoraliste</i> , Albert Camus' <i>L'Etranger</i> and <i>La Femme adultère</i> and one work, <i>L'Enfant de sable</i> , by a Moroccan writer, Tahar Ben Jelloun. It raises issues on the status of the Maghreb in relation to the French over the 20th century. Each text is studied in the light of its author's originality and cultural specificity.
Texts:	André Gide, <i>L'Immoraliste</i> Albert Camus, <i>L'Etranger</i> + <i>La Femme adultère</i> Tahar Ben Jelloun, <i>L'Enfant de sable</i>
When taught:	Semester 1, 2006 2x1-hr seminars weekly. The timetable can be viewed online at http://student.admin.utas.edu.au/coursesenrolment/timetable/
Assessment:	Tutorial presentation and paper (20%), 1,500-word essay in French or 2,000-word essay in English (30%), 2-hr exam (50%).

Unit aims and objectives:	The aims of this unit are to enable students to: <ol style="list-style-type: none">1. develop the skills of close reading, critical thinking and textual analysis in French;2. become familiar with 20th century French fiction;3. develop knowledge of specific philosophical and cultural notions.
Learning outcomes	<ul style="list-style-type: none">• Build knowledge in the areas described in the Unit Aims and Objectives (above).• Enhance skills in written and oral communication (in French) through essay writing and participation in tutorial activities.

LECTURE / SEMINAR SCHEDULE

Week beginning	Topic
1ère semaine	-Le Maghreb: données géographiques, historiques et religieuses -La littérature maghrébine d'expression française: thèmes, auteurs et enjeux -Problématique : La représentation du Maghreb et de ses habitants dans l'imaginaire français
2ème semaine	-Présentation de Gide: biographie et oeuvre -Présentation de L'Immoraliste: résumé, thèmes, personnages, etc.
3ème et 4ème semaines	Travaux dirigés sur L'Immoraliste
5ème semaine	-Présentation de Camus: biographie et oeuvre -Présentation de L'Etranger: résumé, thèmes, personnages, etc.
6ème et 7ème semaines	-Travaux dirigés sur L'Etranger
8ème semaine	-Travaux dirigés sur La Femme adultère
9ème semaine	-Présentation de Tahar Ben Jelloun: biographie et oeuvre -Présentation de L'Enfant de sable: résumé, thèmes, personnages, etc.
9ème et 10ème semaines	-Travaux dirigés sur L'Enfant de sable
11ème et 12ème semaines	-Conclusion: Le regard de chacun des auteurs sur le Maghreb et les Arabes
13ème semaine	-Préparation à l'examen
	Study period: 5 June – 9 June 2006
	Examination period: 10 June – 27 June 2006

ASSIGNMENTS

Devoirs

- 1) Exposé accompagné d'un compte-rendu écrit (environ 500 mots) (20%),
- 2) Dissertation (de 1500 mots en français ou de 2000 en anglais) (30%)

Choix de sujets de dissertations et d'exposés (suggestions)

- Commentez les caractéristiques de l'immoralité de Michel. Est-ce un héros positif?
- Le personnage de Marceline, sa valeur symbolique.
- La représentation des Arabes dans L'Immoraliste.
- Le style de Gide: vocabulaire, syntaxe, images, métaphores.
- La sensualité dans L'Immoraliste et L'Enfant de sable.

- La fatigue, l'ennui et l'indifférence dans l'Etranger
- L'humour et l'ironie
- L'Etranger est-il un roman initiatique?
- Le rôle des éléments naturels (soleil, ciel, mer)
- La solitude et l'incommunicabilité dans L'Etranger
- L'Etranger peut-il être considéré comme une tragédie moderne?
- Le thème de la culpabilité dans L'Etranger
- La vie absurde dans l'Etranger
- La représentation de l'Algérie et des Arabes dans L'Etranger.
- Le rôle du silence dans l'Etranger.
- Le rôle des éléments naturels (soleil, ciel, mer) dans L'Etranger.
- La peinture de l'univers de la justice dans L'Etranger.
- Meursault est-il un anti-héros?
- Le personnage féminin dans La Nuit sacrée

- La mémoire et l'imaginaire dans L'Enfant de sable.
- La solitude dans L'Enfant de sable.
- L'errance dans L'Enfant de sable.
- La décolonisation du corps dans L'Enfant de sable.
- La place et le rôle de la femme dans la société musulmane d'après L'Enfant de sable.
- Comparez les techniques narratives de L'Etranger et de La Nuit sacrée.

Lectures recommandées

- Pratt Mary, Mapping ideology: Gide, Camus and Algeria, College Literature, 8, 1981.
- Thody Philip, Albert Camus, MacMillan, 1989.
- Marrouchi Mustapha, "Breaking up/down/out of the boundaries: Tahar Ben Jelloun", French Review, 1997.
- Hafez-Ergaut, Agnès, L'absurde, la nature et les Arabes dans l'Etranger, AUMLA, 101, May 2004, 99-108.
- Maazaoui, Abbe, L'Enfant de sable et La Nuit sacrée ou le corps tragique, French Review, 1997, 68-77.
- Lukes, Steven, The Meanings of 'Individualism', Journal of the History of Ideas, 1, 1971, 45-66.

Lectures annexes

Hafez-Ergaut, Agnès, L'espace clos dans trois ouvrages de Tahar Ben Jelloun : La Réclusion solitaire, L'Ecrivain public et L'Enfant de sable, Présence francophone, 50, 1996.

Chardoune Jacqueline, André Gide et l'Afrique, Nizet, 1968.

Spears, Thomas, Politics and Literature : An Interview with Tahar Ben Jelloun, Yale French Studies, 83, 30-43.

Argand, Catherine, Tahar Ben Jelloun, Forums Lire, http://www.lire.fr/entretien/273_000085J

Rollin, André, La Nuit sacrée par Tahar Ben Jelloun au peigne fin, Le Magazine littéraire, 137-139.

Leighen, Patricia, The White Peril and L'Art nègre: Picasso, Primitivism, and Anticolonialism, The Art Bulletin, 72, 4, 1990, 609-630.

Chebel, Malek, L'Image de l'Autochtone maghrébin in Images et Colonies Iconographie et propagande coloniale sur l'Afrique française de 1880 à 1962, 1993, 272-279.

Boone, A. Joseph, Vacation Cruises ; Or, the Homoerotics of Orientalism, PMLA, 110, 1, Special topic: Colonialism and the Postcolonial Condition, 1995, 89-107.

Smalls, James, 'Race' As Spectacle in Late-Nineteenth-Century French Art and Popular Culture, French Historical Studies, 26, 2003, 351-382.

Hafez-Ergaut, Agnès, Jeux de masques : L'Enfant de sable et La Nuit sacrée de Tahar ben Jelloun, Mots Pluriels, 10 mai 1999.

ADDITIONAL INFORMATION

As a general rule, classes will be conducted in French, with as little use of English as possible.

Attendance requirements (as per the official university rule)

1. Unless exempted by the dean, a student enrolled in a unit shall attend not less than two thirds of the lectures and tutorials given in that unit;
2. Where a student has not satisfied the above requirement, the head of school, prior to the commencement of an examination period, may exclude that student from any examination in that unit to be conducted during that examination period.

Assignment Presentation

How to Type Accented Characters on the Computers in the School Lab

Access to the School's computer lab (opposite the Arts Lecture Theatre) is by means of a swipe card. More information is available from the School office. The keyboards in the lab have been configured to allow quick typing of accented characters. Here is how you do it:

é	=	' (next to "Enter") followed by 'e'
à, è, ù	=	` (top left corner) followed by vowel
â, ê, î, ô, û	=	^ (above 6) followed by vowel
ä, ö, ü	=	" (quotation mark) followed by vowel
œ	=	Alt-0156 (use the figure pad on the right of the keyboard)
ç	=	Control-Alt-comma
ß	=	Control-Alt-'s'

To type a vowel after inverted commas (" and ""), or to close inverted commas after a vowel, insert an extra space, e.g.:

"a	=	"-space-a
u'	=	u-'-space

The inverted comma won't appear until you press the space button.

PS – If you have a PC at home and you want to have the same settings on your own computer, open the Control Panel and find the tab allowing you to change the keyboard lay-out. Select "US-International". You may need to insert your Windows CD-ROM when prompted. Macintosh users who require help should refer to the Helpdesk at the Morris Miller Library.

Referencing Style

Students are required, in all assignments, to refer to their sources using the author-date system, examples of which may be found in the recommended readings. Bibliographical references are listed in a bibliography at the end of a piece, not in footnotes or endnotes (which must be kept to a minimum).

Submission of Assignments

Students are required to submit a signed cover sheet with every assignment. The cover sheet includes a declaration that students have read the University statement on Academic Misconduct (Plagiarism) on the University website at www.utas.edu.au/plagiarism, and that all material submitted is their own work, except where there is clear acknowledgement or reference to the work of others (see also below). Assignment cover sheets are available from the School office.

Hard copies of all written assignments must be submitted on or before 5pm on the due date, either in person or in the main essay box under the School office window, or the appropriate essay box to the left of the School office. Email copies, when required, may be submitted up to 48 hours later, but must be in every way identical to the hard copy. Students are required to keep copies of all submitted assignments. Assignments will be returned within three weeks of the due date.

Late Submissions

Late submissions will be penalised as follows: 5% of the available marks for the first day, and then 2% per working day thereafter. Late work will be accepted without penalty if accompanied by a medical certificate for the relevant period or a letter from a counsellor in the case of a serious non-medical reason. Once assignments have been returned no further late assignments will be accepted.

Marking Scale

The following distribution of marks and grades is applied in assessing your work:

- High Distinction (HD)—80-100%
- Distinction (DN)—70-79%
- Credit (CR)—60-69%
- Pass (PP)—50-59%
- Fail (NN)—0-49%

All marks are subject to moderation.

University Statement on Plagiarism and Academic Integrity

"**Plagiarism** is a form of cheating. It is taking and using someone else's thoughts, writings or inventions and representing them as your own; for example, using an author's words without putting them in quotation marks and citing the source, using an author's ideas without proper acknowledgment and citation, copying another student's work.

If you have any doubts about how to refer to the work of others in your assignments, please consult your lecturer or tutor for relevant referencing guidelines, and the academic integrity resources on the web at <http://www.utas.edu.au/tl/supporting/academicintegrity/index.html>.

The intentional copying of someone else's work as one's own is a serious offence punishable by penalties that may range from a fine or deduction/cancellation of marks and, in the most serious of cases, to exclusion from a unit, a course or the University. Details of penalties that can be imposed are available in the Ordinance of Student Discipline – Part 3 Academic Misconduct, see <http://www.utas.edu.au/universitycouncil/legislation/> "

The University and any persons authorised by the University may submit your assessable works to a plagiarism checking service, to obtain a report on possible instances of plagiarism. Assessable works may also be included in a reference database. It is a condition of this arrangement that the original author's permission is required before a work within the database can be viewed.

Difficulties with your Studies

If you are experiencing difficulties with your studies or assignments, have personal or life planning issues, disability or illness which may affect your course of study, you should raise these with your lecturer and/or one of the following Student Services staff as soon as possible:

- Learning Skills Adviser
- Student Counsellor
- Careers Adviser
- Disability Adviser