

UNIVERSITY COLLEGE LONDON

DEPARTMENT OF FRENCH

2004-2005

FREN4104 CULTURES OF AIDS IN FRANCE: HISTORY, POLICY AND REPRESENTATION

Write TWO essays, ONE from each Section.

You may answer in English or in French, but no special credit will be given for writing in French rather than in English.

Please note that AT LEAST ONE option paper MUST be written in English.

DO NOT BASE BOTH ESSAYS IN THIS COURSE, OR AN ANSWER IN THIS COURSE AND ONE IN ANOTHER OPTION, ON THE SAME TEXT OR ON SUBSTANTIALLY THE SAME MATERIAL.

You must refer to paragraphs 1 to 8 of the French Department's 'BA courses: Assessed Essays Booklet' for further information on the length of essays, how they are assessed, submission procedures and penalties for late submission, as well as for essay writing guidelines. Your attention is also drawn to the statement on 'Plagiarism and Non-originality' in that booklet and in the French Department Student Handbook.

Titles may be selected only from the following list: rewording of titles is not permitted.

SECTION A

1. 'Dreuilhe's book is not an autobiographical illness narrative in any narrow sense but a series of polemical essays that may be read independently of one another.' Analyse and discuss Alain-Emmanuel Dreuilhe's *Corps à corps* in the light of this assertion.
2. 'Si l'on considère cette œuvre comme une confession ou un témoignage, l'identité du moi est posée avant d'être inscrite et, pourtant, Guibert reconnaît aussi que l'aveu de sa condition fonde le moi sidéen au moment de son entrée dans le discours.' Analyse and discuss Hervé Guibert's *A l'ami qui ne m'a pas sauvé la vie* in the light of this assertion.
3. Discuss the various different contexts of place (locations, settings etc.) used in Hervé Guibert's AIDS video-diary *La Pudeur ou l'impudeur*.

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4. Analyse the cinematic treatment of sexual identities and practices in Cyril Collard's *Les Nuits fauves*.
5. 'This sacrilegious novel counter-balances the early 1990s popular media diabolization of AIDS, as well as individualized heroic accounts of life with AIDS.' Analyse and discuss this assessment of Vincent Borel's *Un ruban noir*.
6. 'The doubts which Dustan introduces at the thematic level about the use of stereotypes and the problem of reading others in life are paralleled by the signals he gives as to the problems of reading in literature.' Analyse and discuss this view in relation to Guillaume Dustan's *Dans ma chambre*.
7. 'The (hypothetical) gay community is perceived as a factor of increased social fragmentation because it relies on difference rather than on a unifying political will.' Analyse and discuss the strengths and weaknesses of this view in relation to Frédéric Martel's *Le Rose et le noir*.
8. Analyse and discuss the ways in which the work of ACT UP – Paris, *Le Sida, combien de divisions?*, attempts to politicise and change the ways in which AIDS is thought of and lived in modern France.

SECTION B

9. 'La plupart des femmes aux portraits positifs restent des comparses.' Discuss this comment with reference to TWO or MORE of the texts AND/OR films you have studied on this course.
10. 'To the extent that the republican model of universal integration caused AIDS to spread in the way it did, it must be altered. If it isn't it will only repeat and reinforce the exclusionary practices that are to blame for the deaths of tens of thousands of people.' Analyse and discuss this assessment with reference to TWO or MORE of the texts AND/OR films you have studied on this course.
11. Analyse and discuss the representation of different forms of community in TWO or MORE of the texts AND/OR films you have studied on this course.
12. Analyse the potential relationships between sexual activity and identity in TWO or MORE of the texts AND/OR films you have studied on this course.
13. With reference to TWO or MORE of the texts AND/OR films you have studied on this course, analyse and discuss why it has been suggested that AIDS is an 'epidemic of signification'.
14. 'AIDS texts in many ways question, rewrite, and subvert the narrative structures upon which they depend, intervening particularly against the implicit and explicit homophobia of those structures.' Analyse and discuss this view with reference to TWO or MORE of the texts AND/OR films you have studied on this course.

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