

F300 – Les femmes et la création du savoir sous l’Ancien Régime

Spring 2014 Syllabus & Course Schedule

Erin Anna-Marie Myers

Introduction

Fontenelle, Newton, Descartes, Pascal, Voltaire, d’Alembert, Diderot : On reconnaît les grands noms de la physique, des mathématiques, de l’astronomie et de la philosophie. Par contre, les noms de Julie de Lespinasse, Emilie du Châtelet, Anne de Gonzague de Clèves, et Louise Henriette (Sophie) Volland ne sont pas aussi connus. Ce cours propose d’aller à la rencontre des femmes réelles et fictives qui ont participé à la création du savoir scientifique et philosophique avant la Révolution. Quels étaient les apports particuliers des femmes et de la féminité ? Nous allons lire dans les mêmes genres de production écrite dans lesquels elles ont lu et écrit : des traités, essais, discours et rapports, des lettres philosophiques, des correspondances personnelles, et des portraits. En passant par le théâtre de Molière, nous aurons l’occasion de discuter des œuvres de Madeleine de Scudéry, la première romancière de l’ère moderne (titre controversé). Dans la même veine, nous découvrirons une représentation filmique d’une femme philosophe sous l’Ancien Régime. Nous disposerons aussi des collections à la Lilly Library pour examiner des éditions originales du XVIII^e siècle. Ce cours se réunit le lundi, mercredi, et vendredi, 14h30-15h20, à Ballantine Hall, salle 236.

Course Credit

This is a three-credit course which counts toward your CASE A&H Breadth of Inquiry requirement. F300 is required for a minor in French, and is more or less prerequisite for other 300-level courses. F300 credits also may be used towards a 29-credit major in French. Go to <http://www.iub.edu/~frithome/undergraduate/french/> for more information about minoring or majoring in French.

Required Materials

- A good college (or better) edition of a bilingual dictionary
- A notebook
- 100 ruled white notecards

Resources

- Oncourse (syllabus, readings, web links, assignments, forums, etc.)
- Wells Library (Dictionary of French Literature (Reference Room), 9th Floor stacks; IUCat)
- Electronic Enlightenment (access through libraries.iub.edu)
- Gallica, the Bibliothèque Nationale’s online digitalized collection (gallica.bnf.fr)
- ARTFL-Frantext, the University of Chicago’s online French language database (access through libraries.iub.edu)
- Instructor: Erin Myers, Visiting Lecturer & F150 Course Supervisor, BH 607, easepe@indiana.edu, 855-7538.
- Office hours: Monday 3:30-4:30; Tuesday 2:30-3:30, and by appointment.

Course Goals

- **Knowledge:** Students will gain general knowledge of the early modern period in France: social conventions, daily life, material culture, and movements in science and philosophy. They will become familiar with some of the celebrated philosophers and scientists of the 17th - and 18th-centuries, and will develop an understanding of ways in which women contributed to science and philosophy before the Revolution. Students will acquire appropriate vocabulary items.

- **Skills:** Students will develop their ability to communicate their ideas in both oral and written French. They will be able to read and analyze texts in modern and early modern French. Students will gain a greater facility in using the library resources at IU and online, and will become more independent and effective in their individual research.
- **Perspectives:** Students will contribute individually and as a class to the exploration of the connections between the early modern period and our own; they will develop appropriate, well-informed and insightful modes of inquiry into the relationships between gender, society, and literary, philosophical, and scientific production.

Grade Breakdown

- **Preparation and participation (30%):** *Cartes de visite* (reading quizzes, class presence, discussion questions, writing workshop participation)/*Correspondance* (Oncourse forum or CN Beta), 30%.
- **Oral Communication (20%):** *Salonnier/salonnière* (class discussion leader), 10%; *Rapport de physique* OU *Portrait de société* (oral presentation), 10%.
- **Writing Projects (10%):** *Entretien* (pair writing), 5%; *Portrait littéraire* (biographical introduction), 5%.
- **Mastery of Material and Methods of Research (40%):** *Journal intime* (semester-long research project, submitted and graded in stages), 40%.

Course Meetings

In order to achieve the announced goals above, course members are expected to read and prepare any assigned discussion questions before coming to class. Class time will be structured according to the following rhythm:

<i>lundi</i>	Reading due: Quiz online or in class (<i>carte de visite</i>); <i>Rapport de physique, Portrait de société</i> : Oral presentation(s) on scientific or social topics related to the reading(s); Discussion, vocabulary and comprehension questions addressed; <i>Cartes de visite</i> : Individual discussion question suggestions for Wednesday's presenters.
<i>mercredi</i>	Contextualization of the readings presented by <i>salonnier(s)/salonnière(s)</i> . Class discussion of readings based on selected discussion questions. <i>Cartes de visite/Billets doux</i> : Individual appreciation, commentary, and engagement with ideas.
<i>vendredi</i>	Writing and/or revision workshop: New prompts or an opportunity to review/correct grammar, vocabulary, spelling, mechanics, style, etc. Students wishing to workshop their writing should indicate their desire on their <i>carte de visite</i> for that day.

Cartes de visite, Correspondance

Simply put, a *carte de visite* in our class is a **short written response or quiz** to check your comprehension, facilitate your participation in class discussion, help you practice communicating with your classmates in French, and provide a measured way to reward you for consistently coming to class, putting in the effort, sharing ideas, and actively participating in writing workshops. You may earn up to three or five *bel esprit* points for each *carte de visite* you submit. Points are slightly different for writing workshop days: please refer to values in parentheses.

Type of carte	1 point (1)	2 points	3 points (2)	4 points	5 points (3)
Discussion question	Present in class	Questionable question	Valid question	Quality question	Question chosen by presenters
Presentation response	Present in class	Somewhat irrelevant response	Interesting response	Insightful response	Outstanding response
Writing workshop	Present in class	-----	Helpful participation	-----	Helpful <i>and</i> brave

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Please note that *bel esprit* points are not directly equivalent to course points or grades. They will include up to 60 points from *Correspondance* (online forum/course network participation) to determine your score for this portion of your grade. The four levels correspond to A, B, C, and D range scores, respectively. It is gauged so that once you become an *habitué(e)*, you can rapidly advance up the ranks to *philosophe*, but attaining an A+ (97%) is actually quite difficult. As a benchmark, if you score 80% of the 300 possible points, your grade for this component will be 90%. Or, if you average 14.5 of a possible 18 points per week, you are functioning at the level of a *philosophe* in our *cercle*.

<i>Status</i>	<i>Bel esprit points earned</i>
Philosophe	300-240
Bel esprit	239-210
Habitué(e)	209-180
Débutant(e)	179-0

This system is designed to accommodate stuff that happens in life, while maintaining an atmosphere of accountability, congeniality, and serious scholarship. If you know in advance that you will need to be excused from class due to chronic illness, family or work obligations, political activism, extracurricular activities or IU-approved religious observance, please discuss your circumstances with me within the first two weeks of the semester, or as soon as possible when events arise.

Salonnier/Salonnière

One Wednesday during the semester, you will **lead class discussion of readings**. You will assume the identity of a historical or fictional person involved in the topic at hand. You may or may not have a partner on that day. If there are two or three of you working together, you will need to delegate research tasks and coordinate your presentation in class, which will consist of the following: 1) Any biographical and bibliographic information pertinent to the discussion of the readings (*When* did your historical actor write it, and under what circumstances? *When* was it published, where, and by whom? How was it received? or What real-life person provided the inspiration for your character? etc.); 2) The important themes and structures (grammar, vocabulary, style, etc.) in the readings; 3) Presentation of discussion questions, one by one, which you will have researched before class, in order to better inform our discussion. The discussion questions will be a mixture of questions written by your classmates, questions you wish to pursue, and questions that I propose. As always, I am available to help you identify useful resources and guide your research. Do not feel obligated to do this all on your own without my assistance.

Rapport de physique, Portrait de société

Based on your strengths and interests, you will choose a topic and prepare a **ten-minute oral presentation in French** with effective visual support. Science topics should be chosen from the readings for the Monday on which you present (see course schedule below). Social topics should also be presented with reference to the readings. A presentation that asks the question, “What are *tourbillons* in Descartes’s thought?” or “How did economics affect the ways in which women participated in science in the 18th century?” should be informed by, or brought to weigh upon, the particular historical period and actors that we are studying that week, and, ideally, it should relate to or help answer questions in previous discussions, or should cast a prediction for future weeks’ study. Relevance is key. You should communicate with me early in the semester about the topics that interest you, and I can assist you in formulating a good question with an appropriate scope. Some topics are simply too broad to be sufficiently condensed in a ten-minute presentation.

Entretien

Together with your *salon* partner, you will interpret a **dialogue between two historical or fictional persons** on a focus of your choice. This project will follow naturally from the *salon* that you lead, and provide a way for you to reflect and synthesize. It should be submitted as a typed script with French formatting conventions for plays, dialogues, etc.

Portrait littéraire

Once you have chosen a historical or fictional person as your avatar, you will delve into that person's existence and discover as much as you can about who s/he was and what s/he cared about. Note that a *portrait littéraire* is somewhat different from a biography in that it focuses on the **physical, social, and intellectual traits or idiosyncrasies** that make up the personality and appearance of a person, as if you were painting with words and examples. You will submit this project in the third week of classes, after having had the opportunity to revise it. There are many good examples of literary portraits written by 17th- and 18th-century men and women about their friends, or you may have a look at Charles-Augustin Sainte-Beuve's portraits for some ideas. As always, this work must be your own, and other people's ideas and texts must be cited appropriately if you choose to feature them in your writing. See me for assistance.

Journal intime

You will develop a research project over the course of the semester which will culminate in an essay to be submitted in the last week of classes. Each step of the way, you will have the opportunity to workshop your ideas and your text in order to refine your thesis and correct mechanical and stylistic errors, while reviewing some grammar topics. You will submit your typed, double-spaced work via Dropbox on Oncourse for grading according to the following schedule:

Week 3	Questions ou pistes de recherche	un ou deux paragraphes
Week 5	Débuts de réponse	une ou deux pages
Week 7	Bibliographie	une ou deux pages
Week 9	Plan	une ou deux pages
Week 11	Première version	cinq à huit pages
Week 13	Seconde version	cinq à huit pages
Week 15	Conclusions	une ou deux pages

Laptops, Notebooks, Tablets, eReaders and Smartphones

...Must be silenced in class but may be consulted during class *for class purposes only*. These include, and *are* limited to: accessing digital versions of the texts, researching questions which arise during class discussion, looking up vocabulary pertinent to the discussion, viewing images and other media related to readings, and using a word processor during in-class writing time. This contract will only work if devices do not detract from class discussion. Violations of the class purpose or distraction rules will solicit warnings, and unheeded or repeated warnings will result in sanctions such as being asked to turn off or put away a device, or nevermore to use it in class. Need it not be said that the use of such devices will not be tolerated during quizzes and presentations.

Academic Honesty

Your honor as a student of Indiana University rests on your careful, thoughtful scholarship and your faithful citation of ideas and scholarship which are not your own. Submitting someone else's work in your own name, completing assignments for someone else, sharing answers or consulting unauthorized sources on individual quizzes and exams is CHEATING. Copying and pasting ideas or text from any source, digital or otherwise, without identifying the author is PLAGIARISM. Rephrasing someone else's text without identifying the author of the original is ALSO PLAGIARISM. These fraudulent behaviors compromise the integrity of the university and its students, and are cause for sanctions including receiving a "0" on an assignment or being expelled. If you have any questions about fair use or citation, please ask me. For IU policies on Academic Integrity, please refer to the Code of Student Rights, Responsibilities, and Conduct: <http://www.iu.edu/~code/code/responsibilities/academic/index.shtml>.

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date	devoirs	cours
janvier 13		Entrée en matière
15	Rousseau à Henriette *** (EE)	Rapports; distribution des noms
17	Préparer son profil et des questions	Sélection des avatars; révision des questions
20		MLK Jr. Day <i>jour férié</i>
22	Rousseau à Sophie d'Houdetot (EE)	La vertu
24	Composition : Portrait littéraire	Révision des portraits littéraires
27	Laclos et Gournay (ARTFL)	L'éducation, l'égalité, l'esclavage
29	Pistes de recherche à rendre	Rousseau, Laclos, Gournay
31	Portrait littéraire à rendre	Rédaction : Débuts de réponse
février 3	Gournay et Martinville	L'alchimie : Fille, nièce, disciple, principe
5		Gournay, Martinville
7		Révision des débuts de réponse
10	Bourgeois, Guillemeau et Guillemeau	L'anatomie du débat : Sage-femmes et chirurgiens
12		Bourgeois, J. Guillemeau, C. Guillemeau
14		Lilly Library (TBD)
17	Molière et Scudéry	L'érudition et la préciosité
19		Molière, Scudéry
21	Composition : Bibliographie	Révision de la bibliographie
24	Fontenelle	La cosmologie
26		Fontenelle, la Marquise, Descartes
28	Bibliographie à rendre	Rédaction : Plan
mars 3	Diderot (Aveugles) et Maupertuis	La géométrie
5		Salignac, Maupertuis
7		Révision du plan
10	Châtelet, Newton	La physique
12		Châtelet, Newton
14	Plan à rendre	Rédaction : Version première
Congé de printemps		
24	Châtelet (Bonheur)	Le bonheur
26		Châtelet, Voltaire
28		Rédaction : Version première
31	Diderot (Rêve)	La sensibilité universelle
avril 2		d'Alembert, Lespinasse
4	Version première à rendre	
7	Diderot à Sophie Volland	L'amitié
9		
11		
14	Lespinasse à Condorcet	L'amitié
16		
18	Seconde version à rendre	
21	Lavoisier	La chimie
23		Lavoisier, Pierrette-Paulze
25		
28	Ridicule (film)	La botanie, l'histoire naturelle
30		
mai 2	Journal intime à rendre	Fin de cours : Synthèse