

OXFORD COLLEGE of Emory University
Humanities Division

Français 351
Études de l'Age moderne (1800-présent)

Printemps 2013
les mardi et jeudi de 10h00-11h40
Faculty Technology Development Center
(605 Emory Street)

Matthew Moyle, Ph.D.

bureau: 110 Humanities
permanences: lun, mer, ven 10h45-11h45
mar, jeu 13h00-14h00
et sur rendez-vous
tél: (770-78) 4-4673
courriel: matthew.moyle@emory.edu
twitter: profmoyle
web: fren351.matthewmoyle.com

Prerequisites: French 310, French 314, or equivalent experience. Please see the instructor if you have any questions about your preparedness for the course.

Introduction and course objectives:

The catalog description of French 351 is “a survey of literary and artistic creations of the nineteenth and twentieth centuries, with special attention to the cultural and historical context in which they were produced.” The “Modern period” in this course’s title thus refers to the wider definition of “modern,” i.e. beginning around the time of the French Revolution. Rather than attempt an exhaustive overview of the two centuries in question, we shall instead focus on several moments: the early Romantic period; the transition into naturalism or realism; the surrealist period; the Second World War and reflections on it; and the contemporary moment.

While the course’s orientation is thus broadly historical, and works will be treated in approximately chronological order, the questions we will discuss around these texts aim to draw comparisons between the thematic content and formal structures of the works and how these change (or not) over time. Our primary mode of inquiry will be the careful reading of a set of texts and reflection on them through discussion and writing.

The objectives of the course are as follows: To develop students’ skills as critical readers of the texts under study, that they may know how literary texts mean what they mean, to help students acknowledge the cultural prisms – their own as well as that of the authors -- that influence literary meaning, to interrogate how artistic forms influence our understanding of abstract concepts, and to imagine what connections can be drawn between fiction and reality, from the page, stage or screen to the “real world.” More specifically, students will learn the major figures of 19th and 20th century French letters, and will understand the defining characteristics of these authors as well as how they fit (or don’t) within the literary and cultural trends of their time.

The course also aims to improve language skills. It is hoped that by the end of the course, students will be more confident readers, attentive to nuance and style, while also improving their conversational fluency, pronunciation, as well as grammatical and lexical accuracy both orally and on the page.

Of the twelve objectives of higher education identified by the IDEA Center (<www.theideacenter.org>), this course primarily contributes to these: 1) *Gaining factual*

knowledge (terminology, classification, methods, trends); 7) *Gaining a broader understanding and appreciation of [French-language] intellectual and cultural activity*; 8) *Developing skill in expressing oneself orally or in writing*: learning how to speak and write about literature in French as well as giving you new insights into English and/or your first language; 9) *Learning how to find and use resources for answering questions or solving problems*: becoming independent readers of complicated texts and learning how to conduct research in literature; and 11) *Learning to analyze and critically evaluate ideas, arguments, and points of view*: especially constructing such an analysis in clear and persuasive prose.

This course is part of the Humanities, Arts, and Language component of Oxford's general education program. It also counts toward both the minor and the major in French at Emory College.

Texts to purchase:

- Breton, André. *Nadja*. Paris: Gallimard (Folio), 2007. ISBN: 978-2-07-036073-4
- Camus, Albert. *Les Justes*. Paris: Gallimard (Folio Théâtre), 1998. ISBN: 978-2-07-033731-6
- Chateaubriand, François-René. *Atala*, suivi de *René*. Paris: Flammarion, 2007. ISBN: 978-2-08-070862-5.
- Duras, Marguerite. *La Douleur*. Paris: Gallimard (Folio), 2007. ISBN: 978-2-07-038704-5
- Flaubert, Gustave. *Madame Bovary*. Ed. Bernard Ajac. Paris: Flammarion, 2006. ISBN: 2-08-071306-X
- Germain, Sylvie. *Magnus*. Paris: Gallimard (Folio), 2007. ISBN: 978-2-07-033648-7
- Sarraute, Nathalie. *Enfance*. Paris: Gallimard (Folio), 2011. ISBN: 978-2-07-037684-1
- RECOMMENDED: *Le Petit Robert Micro*. Paris: Le Robert, 2011 (or newer ed.). ISBN: 978-2849028919
- RECOMMENDED: A good French-English dictionary (for example: *Collins-Robert College French-English Dictionary*. New York: HarperCollins, 2007 or newer ed.; ISBN-10: 0061690236).

Please purchase the edition indicated, as I have chosen, where possible, those with features likely to be helpful to you (glosses, notes, introductions, etc.). All are available at the College bookstore, in Candler Hall.

Other readings will be made available online and/or distributed in class: (or course pack?)

Attendance:

Active participation in class discussions (and therefore, regular attendance) is indispensable for successful completion of the course. 10 participation points are given for each class day and presence is the *sine qua non* for earning these points. TWICE only during the semester, you may turn in a written response to a discussion question or questions (1 page long, due at the next class) in lieu of presence for a maximum of 7.5 points. Absences beyond two forfeit all points. In addition, **one percentage point will be deducted from your final semester average for each unexcused absence beyond three**. NOTE: Some class sessions may be replaced by one-on-one meetings with me; missing such a meeting without giving advance notice will count as an absence.

Preparation and Daily Homework:

This course will ask you to complete several sorts of out-of-class activities on a regular basis: these are summarized below but others may be added:

Lectures: There will be daily readings from the corpus or (occasionally) from secondary sources. It is crucial to have carefully read each assigned text before class. The introductory material in each edition will help you identify and situate authors and texts. Use of other secondary sources is not ordinarily required for daily discussions; instead, you are asked to carefully read, and reread, texts in order to be able to discuss them thoughtfully. The syllabus has been devised with the goal of allowing ample time for this detailed preparation. Plan to read shorter texts twice: once for comprehension, underlining vocabulary difficulties in order to return to them later; and a second time to analyze, appreciate, and reflect. Poems should be read ALOUD at least once. It is not necessary to understand every word –remember to rely on context and other lexical strategies in your first reading.

Questions de discussion: Before each class, discussion questions will be distributed. These questions are meant to guide your reading and provoke in-class discussions. It is therefore suggested that notes be jotted down before class to ensure that you can actively engage in discussion. In any case, there are no incorrect answers, and students should never hesitate to venture a response or contribution – however tentative – as it is especially by this activity that literary texts come alive.

Questions de compréhension: Mark down any of your own questions, too, important words that you didn't understand, or anything else that you didn't follow. (No question is too basic.)

Travaux écrits: You will write several **short essays** interrogating the form and theme of a given text or excerpt. Some of these will be responses to a specific question, others may be open-ended. In most cases, you may resubmit these essays with corrections for an improved grade. A **research paper** (6-8 pp.) will also be required, due in its final form on the last class day. Elements of the project will be turned in earlier. All written work must be typed and double-spaced, and is not accepted by e-mail.

Exposés: Each student will do several oral presentations over the course of the semester. One of these will be a presentation of your research project, and will take place during the period reserved for a final exam.

Exams:

Two midterm exams will be given, at approximately the sixth and tenth week, consisting of short-answer and essay questions over the works studied. There will be no final exam.

Evaluation:

Presence, participation
and preparation: 30%
Essays: 20%
Research Paper: 15%
Exams: 15%
Exposés: 20%

Grading Scale:

93-100%	A	74-77	C
90-92	A-	70-73	C-
88-89	B+	68-69	D+
84-87	B	60-67	D
80-83	B-	59 or less	F
78-79	C+		

A word on academic integrity:

Students are expected to be familiar with, and to strictly abide by the Oxford College Honor Code. In the context of this course, please be aware that the following are considered “unauthorized assistance,” and therefore constitute academic misconduct (see Honor Code, art. 1, A.3.):

- 1) The use of online or automated translators in ANY written or oral work.
- 2) Having a more advanced student or native speaker correct or complete assignments. (I want to see YOUR French, mistakes and all.)
- 3) The recycling of your own or other people’s work.
- 4) Using the words or ideas of another person (such as you might find in a secondary source) without specifically citing the author and work where those ideas are found.

That said, collaboration on informal assignments is encouraged as long as all parties benefit (e.g. asking a friend if they understood a certain passage.)

The normal penalty for a first offense of academic misconduct is a grade of ‘F’ in the course.

If you have a documented disability and wish to discuss necessary accommodations, please contact me during the first week of classes as well as the office of Access and Disability Resources (<ods.emory.edu>).

Kindly note the following: “Student work submitted as part of this course may be reviewed by Oxford College and Emory College faculty and staff for the purposes of improving instruction and enhancing Emory education.”

Pour le bien-être de tous... please refrain from eating or chewing gum, silence and stow cell phones, participate with enthusiasm, ask questions when you have them, and do all you can to contribute to the learning experience.

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Programme provisoire

- 15 jan:** introduction, poésie romantique (Lamartine, Vigny, Hugo, Desbordes-Valmore)
17-22 jan: Châteaubriand, *René*.
24 jan-12 fév: Flaubert, *Madame Bovary*
14-19 fév: poésie du milieu du XIXe siècle (Baudelaire, Rimbaud, Verlaine, Mallarmé)
21-28 fév: Breton, *Nadja*
5 mars: poésie pré-surréaliste (Apollinaire, Tzara, Valéry) et surréaliste (Breton, Aragon, Desnos, Éluard)
7 mars: Camus, *Les justes*
—*vacances de printemps*—
19-21 mars: Camus, *Les justes* (suite)
26-28 mars: Duras, *La Douleur*
2-9 avr: Sarraute, *Enfance*
11 avr: poésie récente et contemporaine (Ponge, Char, Bonnefoy, Roubaud, Jaccotet)
16-23 avr: Germain, *Magnus*
25 avr: conclusions

autres dates à noter

- 19 fév (environ):** premier examen
21 mars (environ): deuxième examen
25 avr : remise du travail de recherche
ven 7 mai, 09h00: présentations de votre travail final.

Pour les “petits” travaux écrits et les exposés, il y en aura un toutes les 2-3 semaines.