

OXFORD COLLEGE of Emory University
Humanities Division

Matthew Moyle, PhD
matthew.moyle@emory.edu • 4-4673
Language 111 • 10:45-11:45 MTuWF
fren388.matthewmoyle.com

French 388R – Topics in French Literature and Culture
Spring 2018 • 8:30-9:20 MWF • Pierce Hall 227

Topographies

À mesure que les années passent, chaque quartier, chaque rue d'une ville, évoque un souvenir, une rencontre, un chagrin, un moment de bonheur. Et souvent, la même rue est liée pour vous à des souvenirs successifs, si bien que grâce à la topographie d'une ville, c'est toute votre vie qui vous revient à la mémoire, par couches successives, comme si vous pouviez déchiffrer les écritures superposées d'un palimpseste. Et aussi la vie des autres, de ces milliers et milliers d'inconnus, croisés dans les rues ou dans les couloirs du métro aux heures de pointe.

– Patrick Modiano
Conférence Nobel, 7 décembre 2014

Introduction and course objectives: Places are living things, filled with the sights, sounds, and smells of the contemporary moment, the breaths of inhabitants, and, as Modiano puts it, “the writings and overwritings of a palimpsest.” The lived experience of creators is marked by this full meaning of place, and these marks can, in many cases, be discerned in their works. In this course, students will deepen their knowledge of literary texts by comparing the description of places in novels with the place itself. Additionally, they will reflect on the relationship between artworks and the places they are displayed by visiting museums designed with specific pieces in mind.

While the course's orientation is thus broadly thematic, and we will focus particularly on questions of place in each work, our analyses will be based on the formal structures of the works and our insights should not be limited to the themes of the course. Our primary mode of inquiry will be the careful reading of a set of texts and reflection on them through discussion and writing.

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. Within the limits imposed by the short length of the trip, students will also deepen their knowledge of and fluency with French language and culture by *being there*.

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.

Prerequisites: Permission of instructor. French 203, French 314, a score of 4 or 5 on the AP French exam, or equivalent experience suggest readiness for the course. Students concurrently enrolled in French 203 may be considered on a case-by-case basis.

Texts to purchase:

- André BRETON. *Nadja*. 1928/1962. Paris: Gallimard (Folio), 2007. ISBN: 978-2070360734 .
- Jean-Marie Gustave LE CLÉZIO, *Étoile errante*. 1992. Paris: Gallimard (Folio), 1994. ISBN 978-2-07-038889-9.
- LE CLÉZIO, *Mondo et autres histoires*. 1978. Paris: Gallimard (FolioPlus), 2006. ISBN 978-2-07-033785-9.
- Patrick MODIANO, *Dora Bruder*. 1997. Paris: Gallimard (Folio), 1999. ISBN 978-2-07-040848-1.

Other readings to be distributed in class and/or posted on the course website from Aragon, Sylvie Germain, Modiano, Régine Robin, and other secondary sources.

Assessment:

Présence, préparation, participation (30%)

This is a discussion-based course, which functions best when each student comes to class prepared to carefully engage with the texts and the ideas, worlds, and cultures that they come from and create.

You should **read well**: There will be daily readings from texts in the corpus. 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. It is not necessary to understand every word – remember to rely on context and other lexical strategies in your first reading, before going back and rereading more closely sections that you identify as particularly important. Poems should be read ALOUD at least once.

You should **question well**: Keep track of comprehension questions that you come across: important words that you didn't understand, sections that didn't make sense, or anything else. No question is too basic. In addition, I will, especially in the early part of the term, post discussion questions before each class. 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.

You should, therefore, **participate frequently**: Active participation in class discussions (and therefore, regular attendance) is indispensable for successful completion of the course. In practical terms, 10 points are assigned for in-class participation each day, according to the following approximate scale:

- 10: you are present, fully engaged, well prepared, and participating willingly in small- and large-group discussions.
- 8-9: You mostly meet the above standards but there is room for improvement.
- 6-7: Infrequent participation or evidence of poor preparation.
- 5 or less: Infrequent participation AND evidence of poor preparation. Evidence of disengagement (cell phone use, working on other homework, sleeping...).

- 0: absent.

Participation points are also deducted for arriving late, leaving early, or leaving and returning. Please also refer to the separate document *Standards for Mutual Respect*, incorporated by reference into this syllabus.

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.

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.

Petits travaux écrits (20%)

You will write 4 **short essays** -- either responses to a specific question or open-ended. There will at least one assignment that everyone writes; beyond this, I will propose 5-6 paper prompts, and you will be required to complete **three** of these. Written work will be graded according to the following approximate rubric:

- A: clear, coherent, and compelling argument that closely engages with the text and fully addresses the assignment parameters, written with careful attention to correct expression in French.
- B: the paper has a clear argument that is only partially supported, only partially addresses the assignment, OR is written in comprehensible French, but there are sufficient errors to suggest a rushed composition.
- C: more than one of the issues named under “B;” argument difficult to determine, issues in expression that partially interfere with understanding of the paper.
- D: more than one of the issues mentioned under “C.”
- F: the paper fails to even remotely address the prompt, shows a complete lack of effort.

In most cases, you may resubmit these essays with corrections for an improved grade.

Analyse d'un lieu (10%)

I will ask you to choose a relatively specific place treated in one of the works we study and carefully analyze both its role within the story (as a setting or theme) and the form and style of its description. This will be completed by a reflection on the actual place when we travel to France in May.

Examens (10%)

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

En voyage (30%)

This course includes a trip to the Côte d’Azur and Paris from May 12th-20th. Your grade for this experience will be based on your participation; specifically in daily discussions but also your engagement in the program more generally (15%), and three assignments (15%): 1 – a continuation of the “Analyse d’un lieu” above; 2 – a creative work (short fiction, poem, essay, drawing...) rooted in one of the places we visit; 3 – a journal of your thoughts and reactions.

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

A word on academic integrity:

Students are expected to be familiar with, and to strictly abide by the Oxford College Honor Code. Please note that “unauthorized assistance” (Honor Code, art. 1, A.3) in this course includes (but is not limited to) the following:

- 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) Quoting or paraphrasing the words of another person without crediting that person. (French 388 does not require outside research in any writing assignments. However, if students do include secondary sources, they must explicitly cite this material using MLA style.)

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

If you have a documented disability, please arrange for the Office of Accessibility Services (Murphy Hall, <equityandinclusion.emory.edu/access>) to send me a letter detailing any necessary accommodations, then see me to discuss it.

If celebrating religious holidays will pose a conflict with major class activities, please let me know well in advance so that we may make alternate arrangements.

I reserve the right to request that the Dean of Academic Affairs (or designee) remove you from the course for excessive absences or repeated disruptive behavior.

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, music players, tablets, and laptops; participate with enthusiasm, ask questions when you have them, and do all you can to contribute to the learning experience.

Programme précis provisoire

le mercredi 17 janvier	introduction au cours extrait d'un entretien radio entre Christophe Ono-dit-Biot et Anselm Kiefer (<i>Le Temps des écrivains</i> , France Culture, 5 décembre 2015)
le vendredi 19 janvier	Stephen Henderson, « Where are we ? »
le lundi 22 janvier	Patrick Modiano, Conférence prononcée lors de la remise du Prix Nobel en littérature, 7 décembre 2014
le mercredi 24 janvier	Sylvie Germain, <i>La Pleurante des rues de Prague</i> , pp. 15-36, 47-51
le vendredi 26 janvier	<i>La Pleurante des rues de Prague</i> , pp. 81-92, 114-117
le lundi 29 janvier	Henri Behar « Le Paris des surréalistes » (<i>Guide du Paris surréaliste</i> , pp. 5-21)
le mercredi 31 janvier premier travail écrit à rendre	André Breton, <i>Nadja</i> , pp. 9-38
le vendredi 2 février	<i>Nadja</i> , pp. 40-69
le lundi 5 février	<i>Nadja</i> , pp. 71-103
le mercredi 7 février	<i>Nadja</i> , pp. 103-122, 177-184
le vendredi 9 février deuxième travail écrit à rendre	Aragon, <i>Le paysan de Paris</i> , pp. 19-49 (jusqu'à « ...avec son épouse »)
le lundi 12 février	<i>Le paysan de Paris</i> , pp. 49-54 (« le guichet que voici »)
le mercredi 14 février	<i>Le paysan de Paris</i> , pp. 147-157, 161-177
le vendredi 16 février	<i>Le paysan de Paris</i> , pp. 194-204, 219-225
le lundi 19 février	Robert Desnos, « Sol de Compiègne » et « Le Veilleur du Pont-au-Change »
le mercredi 21 février	Julian Hale, <i>The French Riviera : A Cultural History</i> , chs. 7-8 (pp. 111-163)
le vendredi 23 février premier examen	

le lundi 26 février troisième travail écrit à rendre	films : <i>A propos de Nice</i> (J. Vigo, 1930) <i>Du côté de la côte</i> (A. Varda, 1958)
le mercredi 28 février	J.-M.G. Le Clézio, « Mondo » (<i>Mondo et autres histoires</i>), jusqu'à « ...Mondo était déjà parti. »
le vendredi 2 mars	« Mondo », à partir de « Il y avait des feux... »
le lundi 5 mars	Le Clézio, « Lullaby » (<i>Mondo et autres histoires</i>)
le mercredi 7 mars	Le Clézio, « Celui qui n'avait jamais vu la mer » (<i>Mondo et autres histoires</i>) Bruno Thibault, « La ville de Nice en mots et en images » (<i>A propos de Nice</i> , pp. 83-99)
le vendredi 9 mars troisième et/ou quatrième travaux écrit à rendre	Le Clézio, <i>Étoile errante</i> , pp. 15-52
les 12-16 mars vacances du printemps	
le lundi 19 mars	<i>Étoile errante</i> , pp. 53-93
le mercredi 21 mars	<i>Étoile errante</i> , pp. 94-139
le vendredi 23 mars	<i>Étoile errante</i> , pp. 143-177
le lundi 26 mars	<i>Étoile errante</i> , pp. 178-220
le mercredi 28 mars cinquième travail écrit à rendre	<i>Étoile errante</i> , pp. 206-251
le vendredi 30 mars	<i>Étoile errante</i> , pp. 251-295
le lundi 2 avril	<i>Étoile errante</i> , pp. 311-350
le mercredi 4 avril sixième travail écrit à rendre	Madeleine Borgomano, « Nice et son arrière-pays » (<i>À propos de Nice</i> , pp. 17-32)
le vendredi 6 avril	Maryline Desbiolles, <i>C'est pourtant pas la guerre</i> , extrait
le lundi 9 avril septième travail écrit à rendre	Patrick Modiano, <i>Dora Bruder</i> , pp. 7-35 (jusqu'à « impasse des Chiens »)
le mercredi 11 avril	<i>Dora Bruder</i> , pp. 35-59 (« l'étau qui va se resserrer sur vous »)
le vendredi 13 avril pas de cours	

le lundi 16 avril	<i>Dora Bruder</i> , pp. 60-87 (« et elle est française »)
le mercredi 18 avril	<i>Dora Bruder</i> , pp. 87-111 (« à la porte des Lilas »)
le vendredi 20 avril huitième et/ou neuvième travaux écrits à rendre	<i>Dora Bruder</i> , 112-145
le lundi 23 avril	Régine Robin, <i>Le Mal de Paris</i> , pp. 75-90 ; 91-104
le mercredi 25 avril analyse d'un lieu à rendre	<i>Le Mal de Paris</i> , 104-139 ; 186-197
le vendredi 27 avril	Jacques Réda, « La petite porte bleue » (<i>Ruines de Paris</i> , 74-99) Jean Ricardou, <i>L'observatoire de Cannes</i> , extrait
le lundi 30 avril dixième travail écrit à rendre	conclusions

le mardi 8 mai, 9h00-12h00 : pre-trip orientation

voyage en France : itinéraire provisoire

le samedi 12 mai	départ de l'aéroport d'Atlanta (soirée)
le dimanche 13 mai	arrivée à l'aéroport de Nice-Côte-d'Azur (après-midi) promenade pour s'orienter
le lundi 14 mai	matinée : Musée Marc Chagall (Nice) après-midi : Le Nice de Le Clézio
le mardi 15 mai	matinée : Saint-Martin-Vésubie après-midi : Fondation Maeght ; Saint-Paul-de-Vence
le mercredi 16 mai	matinée : Cannes après-midi : choix d'excursions
le jeudi 17 mai	matinée : voyage à Paris par TGV après-midi : promenade quais de la Seine
le vendredi 18 mai	matinée : le Paris des surréalistes après-midi : choix d'excursions
le samedi 19 mai	matinée : le Paris de Modiano après-midi libre
le dimanche 20 mai	fin du programme vers 10h00 départ de l'aéroport Paris-Charles de Gaulle (après-midi) arrivée à l'aéroport d'Atlanta (soirée)

Bibliographie

- Aragon. *Le Paysan de Paris*. 1926. Paris : Gallimard (Folio), 2009.
- Behar, Henri (dir.). *Guide du Paris surréaliste*. Paris : Éditions du Patrimoine -- Centre des Monuments nationaux, 2012.
- Borgomano, Madeleine. « Nice et son arrière-pays ». À propos de Nice (*Les Cahiers J.-M.G Le Clézio* 1 ; 2008) : 17-32.
- Breton, André. *Nadja*. 1928/1964. Paris : Gallimard (Folio), 1977.
- Desbiolles, Maryline. *Ce n'est pourtant pas la guerre*. Paris : Le Seuil, 2007.
- Desnos, Robert. *Destinée arbitraire*. Paris : Gallimard (Poésie), 1975.
- Germain, Sylvie. *La Pleurante des rues de Prague*. 1992. Paris : Gallimard (Folio), 1994.
- Hale, Julien. *The French Riviera : A Cultural History*. Oxford (U.K.) : Oxford University Press, 2009.
- Henderson, Stephen W. « Where are we ? ». Oxford College Convocation Address, 29 août 2012.
- Le Clézio, Jean-Marie Gustave. *Étoile errante*. 1992. Paris : Gallimard (Folio), 1994.
- . *Mondo et autres histoires*. 1977. Paris : Gallimard (FolioPlus Classiques), 2006.
- Modiano, Patrick. Conférence prononcée lors de la remise du Prix Nobel en littérature, 7 décembre 2014
- . *Dora Bruder*. 1997. Paris : Gallimard (Folio), 1999.
- Réda, Jacques. *Les Ruines de Paris*. 1977. Paris : Gallimard (Poésie), 1993.
- Ricardou, Jean. *L'observatoire de Cannes*. Paris : Minuit, 1961.
- Robin, Régine. *Le mal de Paris*. Paris : Stock, 2014.
- Thibault, Bruno. « La ville de Nice en mots et en images ». À propos de Nice (*Les Cahiers J.-M.G Le Clézio* 1 ; 2008) : 83-99.