FREN4013/6013 Syllabus

**FRENCH LITERATURE AND THE VISUAL ARTS**

**Instructor Information**

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| --- | --- | --- |
| Instructor | Email | Office Hours & Location |
| Dr. Stéphanie Boulard | [sboulard3@gatech.edu](mailto:sboulard3@gatech.edu) | Swann 225, 11-12pm, T-Th |

**General Information**

**Description**

## This course will study the relationship between Word and Image as one of those cultural issues that keep coming up, in myriad contexts. While there is a long tradition of studying literature and the visual arts comparatively, as “Sister Arts,” only recently have academics recognized that this is not a mere subspecialty: that in fact no medium is “pure” and that all media participate in the Word/Image question.

## First of all, we will study the word/image question theoretically, looking at what intellectuals have said over the centuries about the alleged differences between words and pictures; and, secondly, we will take a close, concrete look at artistic and/or literary works that blend or juxtapose the visual and the verbal (or even call the distinction between them into question).

## This course will focuses on the cross-fertilization between literary and visual works of art including cinema/ film adaptation, paintings, architecture, dance, sculpture, photography, and opera, and prompts reflections on the nature of intertextuality. We will explore the ways in which literature and art relate to each other and are influenced by the historical, philosophical, religious, political, and musical--to name a few--ideas evident in the period when these works were produced. This course will enable students to study how artists have experimented with the Word-as-Image so intently that they’ve blurred the alleged boundaries between art and literature. For example, radical exchanges between Word and Image mark the early twentieth-century avant-garde (e.g., Dada, Surrealism, and Futurism). More recently, the Word has infiltrated visual art to an even greater degree: since the 1960s artists have incorporated words and written characters into a dizzying variety of forms, including the hybrid genre known as the “artist’s book.” These experiments are akin to visual poetry: they insist on blending Word and Image into each other. We have to read the images and gaze at the words.

## Finally, this is a course in the interrelated arts, considering how poets paint, how painters poetize, and how instrumental music can tell stories -- how artists adapt methods from the other arts.

## Course Goals and Learning Outcomes

|  |  |
| --- | --- |
| **ML PERFORMANCE GOAL #1: PROFESSIONAL COMMUNICATION** | |
| **ML Learning Outcome 1 : Demonstrate oral and aural proficiency in the target language** | - Students will demonstrate by interaction in class a continued development of control of basic language skills.  - Students will express orally and in writing a critique of significant works and authors. |
| **ML Learning Outcome 2:** Demonstrate effective presentation skills in the target language | Students will demonstrate the ability to lead a discussion in class on French literature on assigned topics. |
| **ML Learning Outcome 3: Demonstrate writing proficiency in the target language** | Students will produce simple written critical analysis at the Intermediate High level on the ACTFL scale |
| **ML Learning Outcome 4:**  Demonstrate proficiency in comprehension of authentic written texts in the target Language | - Students will produce writing essays and class discussion that they can be proud of: clear, organized, sophisticated, and polished  - Students will focus on the process of writing as a means of learning and effective communication  - Students will read without direct translation the assigned readings in French. |
| **ML PERFORMANCE GOAL #2: INTERCULTURAL SKILLS AND KNOWLEDGE** | |
| **ML Learning Outcome 5: Demonstrate in-depth knowledge of a *specific* target-language country or region** | - The goal of this course is for students to become better acquainted with these works and to put special emphasis on a few specific authors selected for their importance and influence in French literature.  - Students will view and appreciate visual arts from different periods  - Through literary texts students will also come to a better understanding of French Art history and French culture. |
| **ML Learning Outcome 6:**  Demonstrate the ability to analyze an issue from target-culture perspective(s) | - Students will become more adept at analyzing and criticizing works.  - Students will learn to identify and interpret the various elements that enter into the composition of a literary text and to perceive their relationships, and will thus acquire a fuller understanding and appreciation of the art and significance of literature. |
| **ML Learning Outcome 7:**  Demonstrate critical reflection on cultural complexity and context | - Students will read and understand prose of moderate difficulty and mature content & develop the ability to read, analyze critically and to discuss perceptively representative works of French literature  - Students will develop their abilities as an engaged, critical reader of the texts studied in class, but also of their own work, and the work of their peers. Students who are successful in this course will be able to relate to issues on the literature and visual art scene in an informed and intelligent manner. |

**Course Objectives**

1. Greater awareness of word/image relationships, interartistic collaboration, and the growing field of word/image studies;
2. broad knowledge of theoretical debates regarding word/image differences and relationships;
3. critical appreciation of certain imagetext genres (e.g., visual poetry, picture books, graphic novels);
4. familiarity with resources for research in word/image studies;
5. strong, consistent reading habits and the sharpening of needed analytical and rhetorical skills.

**Course Requirements & Grading**

|  |  |  |  |
| --- | --- | --- | --- |
| Assignment | Weight (Percentage, points, etc) | Undergraduate | Graduate |
| Participation, attendance, and in-class discussion | 20% |  |  |
| Discussion Leader / Oral Presentation | 20% | 20 min | 40 min |
| Homework: online reading journal, i.e., blog | 20% | Bi-Weekly | Weekly |
| Mid-term exam | 20% | Reading questions | Reading questions + essay component |
| Final Paper | 20% | 4-5 pages | 10 pages + Conference style presentation in class |

**Description of Graded Components**

**A| Participation, attendance, and in-class discussion**

It is expected that students will have completed the assigned readings prior to the beginning of class. You are required to bring the readings to class. Everyone is expected to contribute to class discussions in a consistent and productive manner. I will take into account your overall contributions to class discussion over the course of the semester in my determination of your participation grade. We will work together to make this class a successful and safe learning environment. We will be interested in all claims, arguments, and explanations related to the topic at hand. We expect each other to conform to the standards of scholarly standards of reasoning: clarity, precision, accuracy, relevance, and logic. We will make honest attempts to understand one another’s ideas and will help each other to clarify our ideas.

Each student is allowed two absences from class and/or screenings. A third absence will result in a lowering of your final grade by 10%. In the case of a health or family emergency, you must provide documentation by the Dean’s Office. These are the only absences that will be excused.

**B | LEADING DISCUSSION (20%)**

***What is a discussion leader?*** During the semester, you will act as the discussion leader (DL) for a particular topic/texts (to be chosen in the list at the end of this syllabus). The DL will be expected to provide a brief synopsis of the topic that is being covered that day/week, highlight what they think are the important aspects of the topic, get things rolling as far as discussion is concerned, and control discussion. This all might sound like a lot of work - and perhaps a little scary - but it shouldn’t be and it isn’t. It should actually be FUN once you get started! Each aspect of your role as DL is outlined below.

**Components:**

1. ***Synopsis***: Each class should start with a five minute (or so) outline of the area being covered, the main arguments relevant to that area, the contentious topics, and any crucial studies used to support these argument. Think of it as a summary that will help to remind all of us what was covered in the previous class, and what the major issues that we should focus on are in the current class.
2. ***Starting a discussion:*** One of the roles of the DL is to get the class talking to each other. Or at least talking to the discussion leader. There are lots of ways to do this. I suggest coming to class with **at least three** already prepared questions, issues, or problems that you think would make a good starting point for discussion. They may follow on directly from unresolved discussion from the previous class, or they could be on a completely novel (though obviously related) theme. The best scenario is to set up discussion that you can see evolving (no pun intended) as the class goes on. You might also want to introduce a short article that will stimulate discussion, use visuals, show a film clip: It’s really up to you to decide what will facilitate a good class dialogue.
3. ***Controlling discussion:*** It will be up to the DL to decide, among other things, who gets to speak, and when it’s time to move onto a new issue. This may be a little weird at first, but I would like us to give it a try. You have been in enough classes to know how it works, and discussion should flow naturally so there shouldn’t be too much to do.

**Why are you doing this?**

* **Aim:** To give you experience of “chairing” a discussion, raising issues you think are interesting, considering other’s views, and synthesize ideas … in French. It is also the best way for you to learn how to be confident in French, upbeat, engaged, and focused.
* **Evaluation**: Acting as DL is worth **20%** of your final grade. You will receive maximum points (or near to maximum) if you make a reasonable attempt at all three of the components listed above. Remember, I will be in class and will pick up the reins if need be - but you should try to be “in charge” as much as possible.

When it is your time to act as DL, I will be available to meet to discuss how things will work, the questions/issues you would like to raise, or anything else about the session. Please email me either with your questions or your plan for the class or to set up a time to meet. Good luck!!!!

Undergraduate **4013**: 20 min presentation. Graduate **6013**: 40 min presentation

**C | HOMEWORK : online reading journal (20%)**

Each entry circa [**4013]**: 500 to [**6013]**: 1000 words in length.

Each entry will be scored on a credit/no credit basis rather than letter-graded. Every week [**6013**] other week [**4013**], you will need to post to our private class blog a thoughtful written response to the assigned reading(s). These postings must be made in timely fashion so that we all can have a chance to read them prior class. Think of this as an interactive reading journal that you share with a select group of colleagues; use the journal not just to show that you’ve read the readings (some summary is okay, but don’t summarize too much) but more importantly to *engage* with them, to ask and perhaps try to answer important questions raised by the readings and by our discussions. In short, use the journal to demonstrate that you’re actively working with our assigned texts and trying to connect them to other texts or issues brought up in our class. Journal entries may also be used to develop your own critical perspective, but remember that there has to be some direct engagement with each week’s readings, no matter how you choose to organize a particular entry. You will have two “freebies” (free skip weeks) throughout the term, which you can use at your discretion. Late journal entries will not receive credit. Our blog will be password-protected, so you’ll need to get signed up ASAP (blogging will commence right away, with the second week of class).

**D | MID-TERM (20%)**

You will have a mid-term exam.

I will sometimes post questions on Canvas to guide you in your reading. You can use these questions to prepare for the mid-term.

**E | FINAL PAPER (20%).**

Individual projects can focus on a particular writer or filmmaker we saw in class or be drawn from a work by one of many suggested authors (See end of syllabus), or something you select on your own (but must be discussed with me before the deadline for topic)

Select your topic and make an appointment with me. You will conduct an in-depth analysis of it using a variety of resources.

Students in **4013** will turn in a written analysis (4-5 pages) for at least 2 of the target texts (print or filmic) Students enrolled in **6013** will turn in final 10 pages double-spaced critical essay.

Here are some basic guidelines for the paper:

\* 6 pages long, double-spaced, Font: Time New Roman at 12pt. size **Length: 1500 words ± 10%.** (MLA Style) WORD DOCUMENT.

\* Do not use any folders or presentation covers – but you can use images

\* Do not title your paper “Book X vs. Film Y” or “Study of Novel W”. You should set up your premise in your title. Example: “The Use Of The Parenthesis As A Rhetorical Motif In *L’Urgence et La Patience*”

\* Do not give a plot summary. I know the plot already. Concentrate on your paper’s premise

\* Do not give a biography of the author you are studying. I know his bio already. Concentrate on your paper’s premise

\* Discuss elements in common

\* Contrast differences in execution

\* Come to a conclusion that supports your premise

\* Place each of the authors/books you are going to compare within their proper literary contexts. You must use and indicate **at least 4013: 3 French sources 6013: 5 French sources** at the end of your paper, and the exact word count.

Your paper will be graded on the following criteria: 1) quality/pertinence of analysis; 2) quality of critical thinking; 3) pertinence/quality of the information collected; 4) grammatical correctness/vocabulary and appropriate use of literary terms.

Your essay will be graded both on its success as an essay (coherence, organization, development, rhetorical effectiveness, proper documentation, readability) and on the depth and rigor of your research effort (i.e., how seriously you delved into your topic, how thoroughly you investigated). **Graduate students 6013**:  expect to present your paper in class in its entirety, conference-style.

**Grading Scale**

Your final grade will be assigned as a letter grade according to the following scale:

A 90-100%

B 80-89%

C 70-79%

D 60-69%

F 0-59%

According to policy, grades at Georgia Tech are interpreted as follows:

A Excellent (4 quality points per credit hour)

B Good (3 quality points per credit hour)

C Satisfactory (2 quality points per credit hour)

D Passing (1 quality point per credit hour)

F Failure (0 quality points per credit hour)

See <http://registrar.gatech.edu/info/grading-system> for more information about the grading system at Georgia Tech.

**Course Materials**

**Course Texts (by alphabetical order)**

Laurens, Camille. *La Petite danseuse de quatorze ans* [book required – see GT bookstore]

Maroh, Julie. *Le bleu est une couleur chaude* [pdf sur Canvas]

Mérimée, Prosper. *Carmen*. [book required - see bookstore]

Proust, Marcel. *A la recherche du temps perdu.* [photocopies in class + pdf sur Canvas]

Quignard, Pascal*. Tous les matins du monde* [book required – see bookstore]

Satrapi, Marjane. *Persepolis* [book required – see bookstore]

*In addition,* ***6013*** *students will read an additional selection of texts from selected chapters and articles from recent scholarly books and journals (instructions &PDF in t-square)*

*Dictionnaire Français-Anglais (recommended)*

## Additional Materials/Resources: Films\*

* *Tous les matins du monde*, Alain Corneau
* *Persepolis, Marjane Satrapi*
* *Carmen*, Carlos Saura
* *Carmen Jones*, Otto Preminger
* *La Vie d’Adèle,* Abdellatif Kechiche

**\*NOTE**: Films will not be shown in class. Only clips from films will be analyzed. You are expected to watch them at home BEFORE class and take notes during the screenings in order to participate to the discussion. Films will be available for viewing at the Georgia Tech Library. They are listed in the course reserve for FREN 4013.

## Course Website and Other Classroom Management Tools

**Canvas** : check Canvas often.

**Course Expectations & Guidelines**

## Academic Integrity

Georgia Tech aims to cultivate a community based on trust, academic integrity, and honor. Students are expected to act according to the highest ethical standards. For information on Georgia Tech's Academic Honor Code, please visit http://www.catalog.gatech.edu/policies/honor-code/ or <http://www.catalog.gatech.edu/rules/18/>.

Any student suspected of cheating or plagiarizing on a quiz, exam, or assignment will be reported to the Office of Student Integrity, who will investigate the incident and identify the appropriate penalty for violations. As such, **all work that you submit for this course must be your own**: papers, presentations, exams, etc. The claiming of someone else’s work as your own will not be tolerated. **Do not plagiarize!** Plagiarizing is defined by Webster’s as “to steal and pass off (the ideas or words of another) as one's own: use (another's production) without crediting the source.” If caught plagiarizing, you will be dealt with according to the GT Academic Honor Code.

If you have questions about my integration of the university’s honor code into this course, please do not hesitate to ask: my aim is to foster an environment where you can learn and grow, while ensuring that the work we all do is honest and fair.

## Statement on Diversity and Inclusion:

The Ivan Allen College of Liberal Arts supports the Georgia Institute of Technology’s commitment to creating a campus free of discrimination on the basis of race, color, religion, sex, national origin, age, disability, sexual orientation, gender identity, or veteran status. We further affirm the importance of cultivating an intellectual climate that allows us to better understand the similarities and differences of those who constitute the Georgia Tech community, as well as the necessity of working against inequalities that may also manifest here as they do in broader society.

## Accommodations for Students with Disabilities

If you are a student with learning needs that require special accommodation, contact the Office of Disability Services at (404)894-2563 or <http://disabilityservices.gatech.edu/>, as soon as possible, to make an appointment to discuss your special needs and to obtain an accommodations letter. Please also e-mail me as soon as possible in order to set up a time to discuss your learning needs.

## Attendance and/or Participation

You are required to attend class T-Th each week.

Regular attendance is required. Absences will be recorded and unexcused absences or repeated tardiness will have a decidedly negative effect on your final grade.

Each absence after the 2nd absence will result in an automatic reduction of your final grade. Regular lateness will also result in the reduction of your final grade. You are allowed 2 unexcused absences without penalty. EACH additional absence will result in the subtraction of 1 point *from your final course grade* (on a 100 scale). For *perfect attendance*, 1 point will be *added* to the final grade.Please arrive to class on time…3 tardies of more than **5** minutes = 1 absence. If I already called the roll, you will be marked absent, unless you tell me after class, in which case you will be marked late. *Do make sure you arrive on time*. Not only do you lose points for coming in late, but also, you lose participation points!

If you know that you cannot come to class, email it to me before class convenes. If you are sick, please bring or email me asap a note from the doctor or GT Health Services and you won't lose points on either the assignment or presence in class. No work can be made up unless in the case of serious medical condition. Please coordinate your activities with the syllabus ahead of time. If you are going to have to miss a class due to a college sanctioned activity (see below), you are responsible for 1) telling me/emailing me *before* the event; 2) making sure you are completing assignments and taking exams/quizzes/orals *ahead of time*.

The success and interest of this course rely on the respectful and thoughtful participation of each and every member of the class. I hope that you will all find your own way to engage with the material that has been selected for your experience of French literature as well as with your peers. Note that your active participation in classes is crucial and will help to determine your final grade.Class presence and participation points are given to encourage your active class participation and discussion. You will be rewarded with a perfect score as long as you frequently come to class and actively contribute to the class discussion.

## Extensions, Late Assignments, & Re-Scheduled/Missed Exams

NO arrangements will be made for late assignments or missed exams. Make-up exams will be given only for documented reasons of illness, family emergency, or participation in approved Institute activities.

Students who are absent because of participation in approved Institute activities (such as field trips, professional conferences, and athletic events) will be permitted to make up the work missed during their absences providing that they notify me *in advance* and show approval of such activities by the Student Academic and Financial Affairs Committee of the Academic Senate and/or statements of the approved absence from the Office of the Registrar. - see <http://www.catalog.gatech.edu/rules/4b.php> for more information

## Student-Faculty Expectations Agreement

At Georgia Tech we believe that it is important to strive for an atmosphere of mutual respect, acknowledgement, and responsibility between faculty members and the student body. See <http://www.catalog.gatech.edu/rules/22/> for an articulation of some basic expectation that you can have of me and that I have of you. In the end, simple respect for knowledge, hard work, and cordial interactions will help build the environment we seek. Therefore, I encourage you to remain committed to the ideals of Georgia Tech while in this class.

## Student Use of Mobile Devices in the Classroom

Use of portable technology during class time **is not permitted** unless prior arrangement has been made with the course instructor. Please leave your laptop in your bag, turn off your cell phone, and resist the urge to text your mom or your dad.

**!!!!! ~ Please, turn your cell phones off while in class ~ !!!**

## Additional Course Policies

No food, drinks (except water bottle) or gum in class. Students should arrive on time and remain attentive until the end of class.

**Campus Resources for Students**

I have placed course materials on reserve behind the reference desk at the GT Library.

**Course Schedule**

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|  | Date | Topic | Reminders |
| |  |  |  |  | | --- | --- | --- | --- | | T | 21 Aug | Introduction au cours.  Présentation des œuvres au programme  Proust, *A la recherche du temps perdu* [extraits] |  | | Th | 23 Aug | Proust, *A la recherche du temps perdu* [extraits] / Stéphane Heuet*, A la recherche du temps perdu*  *Film-Discussion* (extraits) *Raoul Ruiz. Le temps retrouvé* |  | | T | 28 Aug | Prosper Mérimée. *Carmen.* Chapitre I |  | | Th | 30 Aug | Prosper Mérimée. *Carmen.* Chapitres I-II |  | | T | 4 Sept | Prosper Mérimée. *Carmen.* Chapitres II-III | Voir le film *Carmen* de Carlos Saura pour le 6 sept | | Th | **6 Sept** | Prosper Mérimée. *Carmen.* Chapitres III-IV  Group discussion in class. Prep for *Carmen* de Carlos Saura | Voir le film *Carmen Jones* de Preminger pour le 13 sept | | T | 11 Sept | Prosper Mérimée. *Carmen.* Chapitre III-IV  Group presentations : Film-Discussion 1: *Carmen (de Carlos Saura)* |  | | Th | 13 Sept | Prosper Mérimée. *Carmen.*  Film-Discussion 2: *Carmen Jones (de Otto Preminger)* | Read Pascal Quignard.  Attention ! Online Quiz on Monday evening. | | T | 18 Sept | Pascal Quignard*. Tous les matins du monde.* CHAP I-V, pp. 9-32. |  | | Th | 20 Sept | Pascal Quignard*. Tous les matins du monde.* CHAP VI-VIII, pp. 33-48  Le contexte politique, social et religieux et culturel |  | | T | 25 Sept | Pascal Quignard*. Tous les matins du monde.* CHAP IX-XIII, pp. 49-64 |  | | Th | 27 Sept | Pascal Quignard*. Tous les matins du monde.* CHAP XIV-XIX, pp. 65-89  La musique dans le texte de Pascal Quignard (musique baroque, viole de gambe, etc.) : l’influence de Monsieur de Sainte-Colombe et de Marin Marais sur la musique au 17ème siècle | Voir le film *Tous les matins du monde* pour le mardi 2 | | T | 2 Oct. | Pascal Quignard*. Tous les matins du monde.* CHAP XX-XXVII, pp. 90-117.  Film-Discussion:Film-Discussion: *Tous les matins du monde*: La collaboration entre Pascal Quignard et Jordi Savall |  | | Th | 4 Oct. | Pascal Quignard*. Tous les matins du monde*  Film-Discussion: *Tous les matins du monde* Analyse d’une scène |  | | T | 9 Oct. | **Fall Student recess.** No Class. ☺ | Read Camille Laurens! ☺  Attention : online quiz on Wednesday evening. | | Th | 11 Oct. | Camille Laurens. *La petite danseuse de quatorze ans.* Introduction 11-21. Une sculpture, début d’un livre. |  | | T | 16 Oct. | Camille Laurens. *La petite danseuse de quatorze ans. Partie I* |  | | Th | 18 Oct. | Camille Laurens. *La petite danseuse de quatorze ans. Partie I*  Les enfants de Paris, l’Opéra de Paris - voyage dans la vie parisienne de la fin du XIXe siècle |  | | T | 23 Oct. | Camille Laurens. *La petite danseuse de quatorze ans. Partie II*  Partie II / Edgar Degas, sculpteur et peintre de la danse. La création |  | | Th | 25 Oct. | Camille Laurens. *La petite danseuse de quatorze ans. Partie III*  Sur les traces de Marie / Les références dans le texte. |  | | T | 30 Oct | **Mid-Term Exam on Canvas** |  | | Th | 1 Nov | Camille Laurens. *La petite danseuse de quatorze ans. Partie III / Conclusion*  Conclusion et confidences de l’écrivain |  | | T | 6 Nov | Julie Maroh *Le bleu est une couleur chaude*  Analyse d’une scène. Dessin et texte : le graphisme de Julie Maroh |  | | Th | 8 Nov | Julie Maroh *Le bleu est une couleur chaude*  La mise en scène des sentiments | Voir le film *La Vie d’Adèle* pour le 13 nov*.* | | T | 13 Nov | Julie Maroh. *Le bleu est une couleur chaude* conclusion  Film-Discussion: *La vie d’Adèle* |  | | Th | 15 Nov | Julie Maroh. *Le bleu est une couleur chaude*  *Le bleu est une couleur chaude :* Analyse d’une scène | Choose your final paper topic ! | | T | 20 Nov | Marjane Satrapi. *Persepolis.* De : “le foulard” à: “Kim Wilde”  *Persépolis* – Censure et réactions dans le monde lors de la sortie de *Persépolis* | Voir le film *Persépolis* pendant le break ! ☺ | | Th | 22 Nov | **Thanksgiving Break.** No class. Read, watch *Persépolis*! ☺ |  | | T | 27 Nov | Marjane Satrapi. *Persepolis.* De :“le Shabbat” à: “le ski”  *Film-Discussion: Persepolis*  *Persépolis* – l’autobiographie |  | | Th | 29 Nov | Marjane Satrapi. *Persepolis.* De : “le concours” à la fin  *Persépolis* – Analyse d’une scène : la séquence sur l’histoire de l’Iran / l’aéroport |  | | T | 4 Dec | Marjane Satrapi. *Persepolis*  Conclusion – Analyses de planches  Last class before Reading Period and Final Exams |  | | | | |

**DISCUSSION LEADER LIST**

13 sept. *Carmen.* Film discussion *Otto Preminger*

20 sept. *Tous les matins du monde*: Le contexte politique, social et religieux et culturel

27 sept. *Tous les matins du monde*: La musique dans le texte de Pascal Quignard (musique baroque, viole de gambe, etc.) : l’influence de Monsieur de Sainte-Colombe et de Marin Marais sur la musique au 17ème siècle

2 oct. *Tous les matins du monde*: Discussion du film / La collaboration entre Pascal Quignard et Jordi Savall

4 oct. *Tous les matins du monde*: Film-Discussion: *Tous les matins du monde :* Analyse d’une scène

11 oct.Camille Laurens. *La petite danseuse de quatorze ans. Introduction. Une sculpture, début d’un livre.*

16 oct.Camille Laurens. *La petite danseuse de quatorze ans. Partie I*

18 oct.Camille Laurens. *La petite danseuse de quatorze ans. Partie I / Les enfants de Paris, l’Opéra de Paris - voyage dans la vie parisienne de la fin du XIXe siècle*

23 oct*.* Camille Laurens*. La petite danseuse de quatorze ans. Partie II / Edgar Degas, sculpteur et peintre de la danse. La création*

25 oct*.* Camille Laurens. *La petite danseuse de quatorze ans. Partie III / Sur les traces de Marie / Les références dans le texte.*

1 nov.Camille Laurens*. La petite danseuse de quatorze ans.* Conclusion et confidences de l’écrivain

6 nov. *Le bleu est une couleur chaude :* Analyse d’une scène. Dessin et texte : le graphisme de Julie Maroh

8 nov. *Le bleu est une couleur chaude :* Analyse d’une scène / La mise en scène des sentiments

13 nov. *Le bleu est une couleur chaude :* Film discussion *La Vie d’Adèle*

15 nov*. Le bleu est une couleur chaude :* Analyse d’une scène

20 nov. *Persépolis* – Censure et réactions dans le monde lors de la sortie de *Persépolis*

27 nov. *Persépolis* – L’autobiographie / Film discussion

29 nov. *Persépolis* – Analyse d’une scène : la séquence sur l’histoire de l’Iran / l’aéroport

**Final PAPER topics:**

1| Continuation of your discussion leader class topic, but expending on material in a new way, not seen/done in class - to be discussed with me during appointment or by email = you have to come to the appointment fully prepared with a project/ideas in mind or send me a detailed project.

2| Close analysis of texts/films bellow in relation with material from class – new analysis or comparison with authors/ texts /films seen in class:

* + - Book & Film: Pascal Quignard: sur un autre de ses livres adapté au cinéma : *Villa Amalia*
    - Book & art : Camille Laurens.
    - Book & Bande Dessinée: Proust*. A la recherche du temps perdu /* Stéphane Heuet*, A la recherche du temps perdu*
    - Book & Film: Une autre adaptation de *Carmen* au cinéma non vue en classe (film au choix)
    - Book & painting: *Carmen* dans les arts
    - Book & Film: Marjane Satrapi, *Poulet aux prunes*
    - A suggestion of your own directly connected to material seen in class (to be discussed with me during appointment)

3| Close analysis of texts/films bellow – new material that you need to acquire on your own.

* + - Book & photography: Annie Ernaux: *L’usage de la photo*
    - *Book & photography : Sophie Calle : Filatures parisiennes / Histoires vraies / La Douleur / L'Hôtel / La Couleur aveugle / Pour la dernière et pour la première fois*
    - Book & film : Marguerite Duras: *L’amant*
    - Book & film : Madame de Lafayette, *La princesse de Clèves*, - *La lettre* de Manuel de Olivera ; *La fidélité* de Andrzej Żuławski.
    - Book & painting: Asia Djebar, *Femmes d’Alger dans leur appartement, +* Postface, « Regard interdit, son coupé » / Picasso et Delacroix
    - Book & film : Jean Genet / Jean-Pierre Denis, *Les Blessures assassines*
    - Book & film : Jean Genet / Claude Chabrol, *La Cérémonie*
    - Book & film : *Madame Bovary*: 4 adaptations au choix: Renoir (1933), Minelli (1949), Chabrol (1991), *Gemma Bovery* de Anne Fontaine (2014)
    - Book & painting: Victor Hugo, *La Légende des siècles* / edition de Pierre Georgel.
    - Book & painting: *La prose du Transsibérien et de la Petite Jehanne de France*, Blaise Cendrars and Sonia Delaunay
    - Book & film : Alberto Moravia, *Le Mépris* / Jean-Luc Godard, *Le Mépris*
    - A suggestion of your own (to be discussed with me during appointment)