

Français 241 –Fall 2013

Survey of Literature of France and the Francophone World

Professor Joanne M. McKeown

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**Meeting Time:** Monday, Wednesday, Friday 2:35-3:45  
**Location:** Comenius 305  
**Office Hours:** Wednesday, 8:00 - 10:00  
Thursday, 1:00 – 3:00

I encourage you to make use of my office hours if you need any help. If you cannot come during my official hours, stop by, or else call or e-mail to find another time.

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*Wanderer above the sea of fog*  
Caspar David Friedrich - 1818

*“No matter how much experience we may gather in life, we can never in life get the dimension of experience that the imagination gives us. Only the arts and sciences can do that, and of these, only literature gives us the whole sweep and range of human imagination as it sees itself.”*

Frye, The Educated Imagination.

## **Required Books and Editions (listed in order of use)**

Hirsch, Bette G. and Chantal P. Thompson. *Moments littéraires: An Anthology for Intermediate French*. 2<sup>e</sup> édition. Houghton Mifflin, 2006.

*Aucassin et Nicolette*. Anonymous. Photocopy to be distributed.

Corneille. *Le Cid*. Focus Student Edition. Eds. Rochester & Angelini, 2010.

Molière. *L'école des femmes*. Focus Student Edition. Eds. Rochester & Angelini, 2006.

Maupassant. *Mon oncle Jules et autres nouvelles*. ER Easy Reader Lectures faciles, 1970.

Vercors. *Le Silence de la mer*. CIDEB. Au Cœur du texte, 1994.

Kuoh-Moukoury, Thérèse. *Rencontres essentielles*. MLA Texts and Translations, 2002.

Gabrielle Roy. Photocopy to be distributed.

## **Multi-média:**

Selected scenes from:

“Le Cid.” – DVD – 1998 – theatrical production – metteur en scène: Thomas le Douarec, Paris.

L'Ecole des femmes – DVD

audio recordings of *Le Silence de la mer* from Black Cat publishers

*Classic literary stories* – VHS (Maupassant)

*Le Silence de la mer* – VHS (1947)

## **Primary Objectives:**

- To study and enjoy a sampling of significant writers and literary movements in Francophone literature. The material will be organized chronologically and most works will be read unabridged. Students will also study the social and historical forces at work in literary output.
- To use the appropriate literary terminology and skills necessary when writing about diverse literary genres in French using a critical approach.
- To interpret three works dramatically. To make these assignments more meaningful and enjoyable I have invited Dr. Christopher Shorr to present a mini-workshop on how best to prepare these scenes.

## **Secondary Objectives:**

- To continue to develop skills in speaking the target language, specifically with respect to literary texts.
- To use the MLA style sheet correctly for a short papers and for a longer final paper.
- To continue to develop skills in writing in the target language, specifically in response to literature

**Catalogue Course Description:** This course is a survey of literature from the French-speaking world which incorporates different approaches to works in a variety of genres and from different time periods. Versions of this course will be organized around different themes or questions. The course will allow students to further develop their language skills and to practice critical thinking and writing.

Prerequisite: FR215 or FR225

### ***Distribution de la Note:***

Participation – Discussion	10%
Essais (4)	35%
Poetic reading and interpretation (1)	10%
Dramatic Readings (3)	20%
Final Paper	10%
Final Exam	15%

### ***Course Academic Honor Policy:***

When preparing any work for a grade you are prohibited from using **electronic translation services**. Doing so may be plagiarism and will result in a sanction commensurate with the violation. If I suspect a student has used a translation device for an essay I will ask the student to rewrite the assignment in my presence, with the approved tools only. Electronic dictionaries used for single word inquiries or for short idiomatic expressions are acceptable. If ever you are unsure about how you are using an electronic source please contact. Any other form of academic dishonesty, including copying work done by others, will be dealt with in accordance with the **College Honesty Policy** found in the Moravian College Student Handbook.

### ***Course Policies:***

Grades on Essais will **drop a full-letter grade** for each day that they are late. They must be prepared without the help of electronic translation devices, and are to be done **independently**. Students may discuss their work with me before the due date.

Reading assignments must be prepared for the date on which they are due. You may find it helpful to **collaborate with classmates on these**. I do not object to students helping each other, particularly with questions related to reading comprehension, as long as no individual does work **for** someone else.

In order to have a **class-room environment that is conducive to learning** I ask that some conditions be respected. Students are expected to **arrive in class on time**. Repeated late arrivals will be reflected in a **lowered class participation grade**. Students are also expected to participate fully in class work. Unsatisfactory classroom behavior, such as little or no verbal response, uncooperative interaction with others for group work, or a disrespectful attitude will not be tolerated and will be reflected in a **lowered class participation grade (10%)**. **Cell phones** must be turned off. **Please limit how much food you bring into class**; discussing texts while eating may be tricky! Thank you for your cooperation!



## PROGRAMME

Aug	26	M	Introduction au cours
			<i>Le Moyen Âge :</i>
	28	W	Marie de France
	30	F	<i>La farce du cuvier</i>
Sept	2	M	congé
	4	W	Dr. Christopher Shorr – invited guest speaker
	6	F	<i>Aucassin et Nicolette</i>
	9	M	
	11	W	Représentation
	13	F	Essai
			<i>Le 16<sup>e</sup> siècle:</i>
	16	M	Louise Labé
	18	W	Ronsard
			<i>Le 17<sup>e</sup> siècle:</i>
	20	F	Corneille <i>Le Cid</i> - Introduction
	23	M	
	25	W	
	27	F	
	30	M	Représentation
Oct	2	W	Essai
	4	F	Molière <i>L'école des femmes</i> - Introduction
	7	M	
	9	W	
	11	F	
	14	M	congé
	16	W	Représentation
	18	F	Essai



### *Le 19<sup>e</sup> siècle:*

	21	M	Victory Hugo
	23	W	Lamartine
	25	F	Récitation d'un poème
	28	M	Maupassant <i>Mon oncle Jules</i>
	30	W	<i>La parure</i>
Nov	1	F	Essai

### *20<sup>e</sup> et 21<sup>e</sup> siècles:*

	4	M	Apollinaire
	6	W	Vercors <i>Le Silence de la mer</i>
	8	F	
	11	M	
	13	W	
	15	F	
	18	M	La Francophonie africaine Césaire ou Senghor
	20	W	Kuoh-Moukoury <i>Rencontres essentielles</i>
	22	F	
	25	M	Essai Final – Première version
	27	W	congé de Thanksgiving
	29	F	congé de Thanksgiving
Dec	2	M	La Francophonie québécoise – Gabrielle Roy
	4	W	
	6	F	Essai final – Version finale

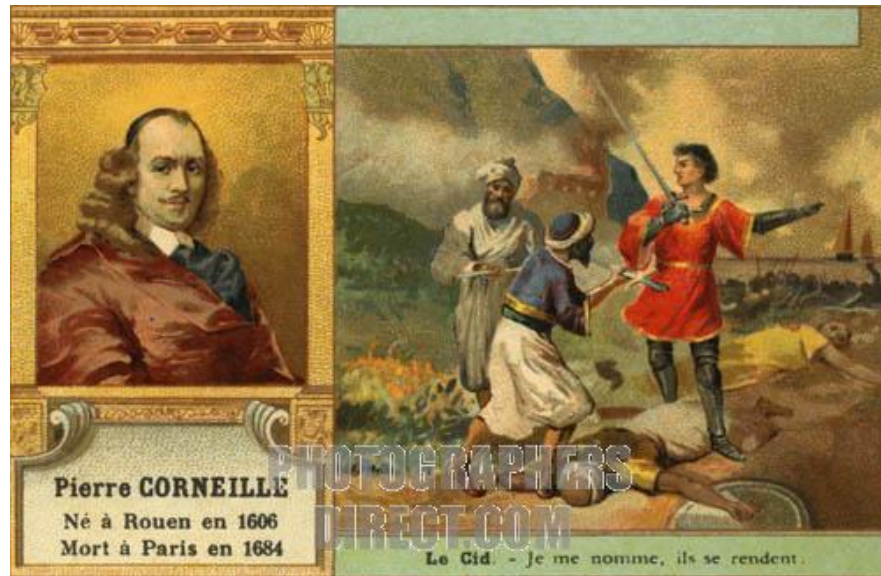


## DATES IMPORTANTES

Final Day for Course Changes:	Tuesday, Sept. 3
Mid-term grades due:	Friday, Oct. 4
Registration for Spring:	Late October, early November
Last Day for Withdrawal with W:	Friday, Nov. 1
Final Exam:	Tuesday, Dec. 10, 8:30 a.m.



- 1) Students will read dialogues from plays studied in class, acting them out in class using props and minimal costuming. They will work in groups of two or three.
- 2) Students will memorize and recite a poem for the class. The poem should be one studied together in class or else a new poem by one of the poets we read. Students will precede their recitation with a short explanation of why they chose this particular work and remind the class of the poem's author and its composition date. A collage of some sort will accompany the reading to serve as a visual representation of the student's sense of the most significant, engaging elements of the poem. Musical accompaniment to enhance understanding is also required.
- 3) Students will be asked to respond in writing to all major works or authors throughout the semester for a total of four short writing assignments. Responses will be typed, 1" margins, double-spaced, typed accents, 2 ½ -3 pages. Only the final paper must be submitted in drafts. Students wishing me to read drafts of their essays should contact me before the final due date.
- 4) Every student will write a short research paper on some aspect of the course. Students will use the MLA style sheet; papers must have a minimum of four pages of text and a works cited page; 1 " margins, double spaced, typed accents. A first draft is due on Nov. 25; the final version is due no later than Dec. 6. All students will have a conference with Professor McKeown to discuss the thesis, overall organization and composition of the first draft. The final grade will reflect both copies as well as the conference. The final paper should draw from earlier essays and will consist of a comparison of at least two works (characters, themes).



The course can barely begin to provide an overview of Francophone literary output since 1300. You will note that the eighteenth century has been completely omitted, not one novelist is listed for the nineteenth century, and no twentieth-century existentialists or absurdist play-writes are included, to name only a few major omissions. Nevertheless, our fifteen weeks will, I hope, provide a glimmer of the genius and imagination at work in literature scripted in the French language. If we succeed, students may choose to take other classes to read more, or else they may continue the literary journey on their own. I like to think, too, that what we read, if limited in amount, is great in ideas and human experience. As such, it should take us beyond the perceptions we hold of ourselves now, firing our imaginations and our minds so that gradually we become more acutely, more fully . . . human.



Ramon Chao – Molière

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 JE SUIS  
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 LOQUEN  
 TE QUESA  
 BOUCHE  
 O PARIS  
 TIRE ET TIRERA  
 T O U JOURS  
 AUX A L  
 L E M A N D S

Guillaume Apollinaire

