

SYLLABUS (tentative)

Course description:

This course will examine the complex relationship between love and death (both literal and metaphorical) in several works of French literature and cinema from the Middle Ages to the twentieth century.

Course materials:

Beroul. *The Romance of Tristan*. Trans. Alan S. Fedrick. Penguin Classics, 1970. ISBN: 0-14-044230-8

Benjamin Constant. *Adolphe*. Trans. Leonard Tancock. Penguin Classics, 1980. ISBN: 0-14-044134-4

Jules Verne. *Paris in the Twentieth Century*. Del Rey/Ballantine, 1996. ISBN 0-345-42039-X

Emile Zola. *Thérèse Raquin*. Penguin Classics, 2005. ISBN: 0-14-044944-2

Gisèle Pineau. *The Drifting of Spirits*. Quartet Books, 1999. ISBN 0-7043-8101-X

Moodle materials (<http://moodle.depauw.edu>)

WEEKLY SCHEDULE:

- week #1 (Aug. 22, 24): W - intro to course, explanation of requirements, etc. - Freud: Eros and Thanatos
F - epic poetry: *La Chanson de Roland* (The Song of Roland, 1170) - excerpts
- week #2 (Aug. 27-31): M - "amour courtois" and "fin amor" (courtly love)
Marie de France, *Les Lais* (Lays, c. 1150) - "Guigemar" and "Yonec"
W - lyric poetry by troubadours Guillaume de Poitiers, Arnaud Daniel, and Adam de la Halle
F - exposé on Eleanor of Aquitaine: _____
writing workshop
- week #3 (Sept. 3-7): M - Beroul, *Tristan et Iseut* (Tristan and Yseut/Isolde, The Romance of Tristan, c. 1150) - chaps. 1-13
W - *Tristan et Iseut* - chaps. 14-19
F - due: essay #1 (critical reading #1, 2, or 3)
exposé on Abelard and Heloise: _____
- week #4 (Sept. 10-14): M - "petrarchism" and "neoplatonism"
lyric poetry by Pierre Ronsard, Joachim DuBellay, Louise Labé
W - exposé on love and death in the works of Francesco Petrarch: _____
exposé on love and death in the works of François Rabelais: _____
F - exam #1
- week #5 (Sept. 17-21): M - classical theater
Jean Racine, *Phèdre* (Phaedra, 1677) - acts 1-3
W - *Phèdre* - acts 4-5
F - exposé on love and death in Pierre Choderlos de Laclos's *Les Liaisons dangereuses* (Dangerous Liaisons): _____
exposé on love and death in Abbé Prévost's *Manon Lescaut*: _____
- week #6 (Sept. 24-28): M - romanticism
Benjamin Constant, *Adolphe* (1816) - chaps. 1-6
W - *Adolphe* - chaps. 7-10
F - lyric poetry: Alphonse de Lamartine and Victor Hugo
due: essay #2 (critical reading #4, 5, or 6)
- week #7 (Oct. 1-5): M - "femmes fatales"
Théophile Gautier, "La Morte amoureuse" ("The Beautiful Dead," 1836)
W - Théophile Gautier, "Le Pied de la momie" ("The Mummy's Foot," 1840)
F - exam #2
- week #8 (Oct. 8-12): M - Prosper Mérimée, *Carmen* (Carmen, 1845)
W - Prosper Mérimée, "La Vénus d'Ille" ("The Venus of Ille," 1837)
F - exposé on Stendhal's "De l'amour" (On Love): _____
exposé on love and death in Balzac's "La Fille aux yeux d'or" (The Girl with the Golden Eyes): _____
literary paper #1 due
(FALL BREAK)
- week #9 (Oct. 22-26): M - Jules Verne, *Paris au XXe siècle* (Paris in the Twentieth Century, 1863/1994)
W - Verne, "In the 29th Century"
F - due: essay #3 (critical reading #7, 8, or 9)
exposé on love and death in Baudelaire's *Fleurs du mal* (Flowers of Evil): _____

exposé on love and death in Villiers de l'Île-Adam's *L'Eve future* (The Future Eve):

week #10 (Oct. 29-Nov.2):

- M - realism and naturalism
Emile Zola, *Thérèse Raquin* (1867) - Chaps. 1-16
- W - *Thérèse Raquin* - Chaps. 17-25
- F - *Thérèse Raquin* - Chaps. 26-32

week #11 (Nov. 5-9)

- M - Guy de Maupassant, "La Chevelure" ("A Tress of Hair," 1885), "Promenade" ("A Stroll," 1884), "La Femme de Paul" ("Paul's Mistress," 1881)
- W - Simone de Beauvoir, excerpt from *Le Deuxième sexe* (The Second Sex, 1949)
- F - exam #3

week #12 (Nov. 12-16):

- M - legend of Orpheus
Jean Cocteau, "Orphée" (Orpheus, 1949) - film
- W - "Orphée"
- F - discussion of film

week #13 (Nov. 19):

- M - exposé on love and death in Surrealism: _____
exposé on love and death in Existentialism: _____

(THANKSGIVING BREAK)

week #14 (Nov. 26-30):

- M - la francophonie
Giselle Pineau, *La Grande dérive des esprits* (The Drifting of Spirits, 1993)
- W - *La Grande dérive des esprits*
- F - essay #4 (critical reading #10, 11, or 12)
exposé on Créolité in francophone literature: _____
exposé on love and death in Maryse Condé's *Traversée de la mangrove* (Crossing the Mangrove): _____
literary paper #2 due

week #15 (Dec. 3-7):

- M - exam #4
- W - exposé on love and death in modern French poetry: _____
exposé on love and death in Marguerite Duras's film *Hiroshima mon amour* (Hiroshima my love): _____
- F - consultation day

final exam - Friday, Dec. 14, 1:00-4:00 PM, same classroom

COURSE REQUIREMENTS

ACADEMIC DISHONESTY:

All work that you submit must be your own. "Cheating, plagiarism, submission of the work of others, etc. violates DePauw policy on academic integrity and may result in penalties ranging from a lowered grade to course failure or expulsion. The policy and discussion of students' obligation and rights are in the Student Handbook." *DePauw University Bulletin*

ATTENDANCE:

"Regular attendance at class, laboratory, and other appointments for which credit is given is expected of all students according to guidelines established by individual instructors. There are no "allowed cuts" or "free" absences from class sessions. Faculty may drop students from their classes or other appropriate action may be taken if absences are too frequent." *DePauw University Bulletin*

INSTRUCTOR'S GUIDELINES FOR ATTENDANCE:

For excused medical absences and/or for participation in athletic events or other university-sponsored activities, the instructor must be notified *in advance* in order for the student to be allowed make-up privileges (extraordinary circumstances excepted). Make-up work must be completed within 48 hours from the day that the student returns to class. Absences of longer than 3 class sessions will have arranged make-up. Family emergencies, etc. must be confirmed by the Student Affairs Office. Plane flights, papers due, social functions, etc. will *not* be excused. Work missed on days of unexcused absence will receive the grade of "0". Also, accumulated unexcused absences will affect the student's overall grade in the course as follows:

4th unexcused absence: drop 1/2 letter grade (ex. B to B -)

8th unexcused absence: drop 1 letter grade (ex. B to C)

12th unexcused absence: drop 2 letter grades (ex. B to D)

16th unexcused absence: removed from course with grade of F

TESTS: (20%) - 4 hourly tests (objective + essay questions) plus daily "mini-quizzes" (online + in-class) that, together, will count as 2 hourly test grades

PAPERS (30%) - a total of 4 "reflection" papers (4 pages each) on the online critical readings listed on the syllabus. You choose the 4 articles you want write about. First summarize (1 page) and then discuss (3 pages). Topics are restricted to the week assigned to them. No early or late papers accepted.

OR

a total of 2 "literary analysis" papers (8-10 pages each) on topics of your choice based on your readings. These are standard research papers on a specific theme--you must consult with me before deciding your topic. The first paper is due on 10/12 and the second on 11/30. One of these papers may be the same topic as your oral expose.

For both, the required paper format is as follows: 1" margins, 12 pt. New Times Roman font max, double-spaced, name and one-line title at the top of first page (no separate title page), no staples, Works Cited at the end (do some research before writing!), MLA documentational format for citations and endnotes. For the literary papers, your Works Cited must include at least 3 print sources. All papers will be submitted and kept in a folder where students will keep track of their writing errors and try to avoid repeating them from paper to paper. Papers will be graded for both content (60%) and for style (40%).

ORAL EXPOSÉ (10%)

This oral report on an assigned topic must be media-assisted using PowerPoint or a similar program, be approximately 15-20 minutes in length, and allow for student questions and discussion at the end. Provide a summary handout with links/references. The presentation will be graded by both students and the professor as follows: content (50%), format (25%), and delivery (25%).

DISCUSSION (30%)

This is NOT a lecture course; it is a SEMINAR. As a result, much in-class discussion is required and expected. Some sample discussion questions for each story are listed online. Please prepare them for class. Discussion will be graded for both quantity and quality.

FINAL EXAM (10%) - format: similar to hourly exams, but cumulative and longer

GRADING SCALES:

98-100=A+
92-97=A
90-91=A-
88-89=B+
82-87=B
80-81=B-
78-79=C+
72-77=C
70-71=C-
68-69=D+
62-67=D
60-61=D-