

ELF250.xxx French Literature in Translation
Fren Lit Trans
Habiba Boumlik hboumlik@lagcc.cuny.edu
<http://www.lagcc.cuny.edu/ela/faculty.htm>
Semester

Instructor's Information

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Class Schedule: xxx (Room: xxxx) & xxx (Room: xxxx)

Course goals and objectives

Catalog Course Description: This course is an introduction to modern French literature in English translation. Selected master pieces of French literature representative of broad span of genres and themes will be explored. Knowledge of the French is not required.

Section Description

This course investigates some significant French literary works from the 18th century to modern day. It explores a variety of topics such as utopist ideas, love and hate, responsibility and freedom, family and faith, compassion and loyalty, violence and war. You will study different genres: from enlightenment to realism, from naturalism to existentialism and regionalism. Readings are chosen from important literary movements: Romanticism, Dadaism, Surrealism, Existentialism, and the New Novel. Attention is paid not only to the texts themselves, but also to the literary movements and forms they represent. The historical, social and artistic background of each literary work will be examined.

Course Objectives:

The goal of the course is to encourage students to relate to the French literature and other art forms (painting, film, music) in order to create a wider cultural perspective.

Prerequisites: ENA/ENC/ENG101

Flexible Core Objectives: Individual and Society

The course bears 3 credits that count as Flexible Core (Individual and Society) of the CUNY's new general education curriculum (Pathways).

In this course students will:

Gather, interpret, and assess information from a variety of sources and points of view.

Interpret translated literary texts holistically in light of the French cultural facts and the historical backgrounds of the time when the literary works were written. Reading translated literature demands integrative analyses of information collected from various sources such as texts, cultural knowledge, historical facts, political circumstances, and geographic facts. The class exercises are designed to achieve such integration of information from varieties of sources through lectures, discussions, and reflective essay writing.

Evaluate evidence and arguments critically or analytically.

The class exercises focus on the development of students' analytical skills for translated literary works, with which students read, decode, find patterns, and interpret literature. Students are expected to make systematic analysis of different works of French literature and coherently present writers' perspectives with some evidence from both within the literary texts and outside of the texts.

Produce well-reasoned written or oral arguments using evidence to support conclusions.

Students are expected to present their ability to make cogent arguments on selected topics of French literature in the final paper and in the final presentation at the end of the course. Students are required to cite evidence appropriately to support conclusions.

Examine how an individual's place in society affects experiences, values, or choices.

Students will demonstrate an understanding of major French literary works from the 18th century to modern days, and an understanding of how these works reflect the characteristics of their authors, times, places, and cultural diversity.

Identify and engage with local, national, or global trends or ideologies, and analyze their impact on individual or collective decision-making.

In the context of the political and cultural changes of the 18th, 19th and 20th centuries in France and Europe, students will understand and describe the peculiarities and universality of French literature.

Identify and apply the fundamental concepts and methods of literary analysis exploring the relationship between the individual and society.

Students will to examine critically the range of themes and techniques found in each literary genre in order to be acquainted with the diversity and breadth of French literary expression.

Textbook, grading, and other class logistics

Textbooks: The following textbooks are required for this class.

David Coward. 2004. *A History of French Literature. From Chanson de Geste to Cinema*. Blackwell Publishing. ISBN 9- 781405117364

John D. Lyons. *French Literature: A Very Short Introduction*. Oxford University Press. 2010. ISBN 978-0199568727

Denis Hollier, Editor. *A New History of French Literature*. Harvard University Press. 1989. ISBN 978-0674615656

Marilyn S. Severson. *Masterpieces of French Literature*. Greenwood. 2004. ISBN 978-0313314841

Grades: Your final grade will be determined based on the following evaluation points.

- Short Papers (2x15%) 30%
These papers will be interpretive essays using analytical methods discussed in the first week of class or a full report on a novel not covered in class. Possible paper topics will be discussed in class. Students will be asked to provide an electronic copy deposited in the course ePortfolio. At least 5 different sources must be cited.
- Final Cumulative Exam 30%
- Reading Responses (5x5%) 25%
These responses will cover either writers or genres.
- Class Presentation 10%
- In-class Discussions 5%

Assignments

The papers will go through a writing process which includes a proposal, a first draft, and a final draft.

Paper 1 (3-4 pages)

Discuss the effects of the French Revolution on at least two works/writers.

Paper 2 (3-4 pages)

Write a 3-4 page paper developing themes from the course.

Topic: Discuss 2-3 works from the course or anthology in terms of one of the following:

- a. the psychological development of the main character(s)
- b. the role of women in French society
- c. the role of love or exile in the 19th or 20th century French literature
- d. the Province/Paris divide in the 19th or 20th century

Class Presentation (7-10 minutes)

Prepare a 7-10 minute presentation based on a story in the anthology not discussed in class. Your presentation should include some visual element: a handout or digital imagery using the computer/projector. The presentation should identify:

- a. the author
- b. the year of publication
- c. the style and movement of the work
- d. brief (two minute maximum) summary of the plot
- e. main characters
- f. why you chose this work and what you learned from it
- g. how this story fits in to the themes and movements of other works before and after it
- h. how this story relates to the cultural history of the Soviet Union/Russia

You will be evaluated on:

- | | |
|--|-----|
| a. poise, presence, eye contact, delivery | 30% |
| b. graphics, accuracy of information | 30% |
| c. incisiveness of your analysis and conclusions | 40% |

In-class Discussions

We will discuss each of the works of the syllabus in class, using the following questions as a starting point. Please come prepared to answer these questions for each of the works read.

Characterization

- Who are the main characters?
- How does the author develop the characters?
- How do the major and minor characters function in the work?
- Why has the author presented the characters in this way?

Action-Structure-Plot

- What are the chief dramatic incidents?
- Where and when does the action take place?
- What are the conflicts? What are the resolutions of the conflicts (if any)?
- Why do you think the author chose to present the events this way?

Point of View

- What is the author's/narrator's point of view?
- What is the effect on the reader?

Language

- Are there metaphors, similes? Why might the author have used these devices?
- Are other literary devices used? Is there any use of irony?

World Cultures

- Do you think this work has universal appeal? Can its lessons and ideas be translated outside France?
- How does this work reflect the cultural situation of France at the time?
- Do the characters face any challenges because of who they are (wealthy, poor, female, homosexual, Jewish, colonized, etc.)
- Are there any conflicts that arise because of a character’s political beliefs? What are these?

• **Grade distributions:** A: 95-100%, A-: 90-94%, B+: 86-89%, B: 83-85%, B-: 80-82%, C+: 76-79%, C: 73-75%, C-: 70-72%, D+: 66-69%, D: 63-65%, D-: 60-62%, F: -59%, WU: Unofficial withdraw (≈F), W: Withdraw

Weekly schedule (subject to change)

Week	Topic (T: textbook pages; W: workbook pages)
Week 1	Course introduction and requirements: Overview of French literary works and methods of analysis of fiction Lecture and discussion: 18 th Century. The Salons, the great Encyclopédie and the Philosophes. Distribution of discussion questions for the reading
Week 2	18 th Century, French Enlightenment Diderot, <i>Rameau's Nephew</i> Voltaire, <i>Candide</i> Boileau, <i>The Art of Poetry</i>
Week 3	18 th Century, French Enlightenment Rousseau, <i>Confessions</i> Montesquieu, <i>Persian Letters</i> Reading Response 1 (5%)
Week 4	19 th Century: Romanticism Hugo, <i>The Hunchback of Notre-Dame</i> Dumas, <i>The Count of Mount Christo</i> First draft of short paper 1 due
Week 5	19 th Century: Realism Stendhal, <i>The Red and the Black</i> Balzac, <i>The Human Comedy</i> Flaubert, <i>Madame Bovary</i>
Week 6	19 th Century: Naturalism Zola, <i>Germinal</i> Reading Response 2 (5%)
Week 7	19 th Century: Symbolism (poetry) Baudelaire, <i>The Flowers of Evil</i> Mallarmé, <i>Futile Petition</i> Verlaine, <i>Resignation</i> In-class writing assignment Short paper 1 due (20%)
Week 8	20 th Century: La Belle Epoque Gide, <i>The Immoralist</i>

	Reading Response 3 (5%) First draft of short paper 2 due
Week 9	20 th Century: Dada and Surrealism Poetry: (Eluard, Rimbaud, Aragon) Breton, <i>The Magnetic Fields</i> Reading Response 4 (5%)
Week 10	20 th Century: Existentialism Sartre, <i>No Exit</i> Camus, <i>The Stranger</i> Short paper 2 due (20%)
Week 11	Literature After World War II Theatre of the Absurde: Ionesco, <i>The Bald Primadonna</i> Genet, <i>The Maids</i> Reading Response 5 (5%)
Week 12	Modern French and Francophone Literature Class Presentation (10%)
Final	Final Exam (30%)

Policies

Classroom policies: The following policies have been instituted to ensure an optimal learning experience for all students:

- Please arrive on time.
- Please turn your cell phone to silence during class.
- Please turn off your cell phone during the exam and the quiz.

Attendance

Attendance is mandatory. The absolute maximum of unexcused absences is 5 hours. Students who miss more than the allowable number of class hours may receive an F in the course for non-attendance. Tardiness is disruptive to the learning process; therefore, after ten minutes students are marked absent for that hour.

Missed Work

If a student is absent, he/she must come to the next class having done the reading and homework for the day, and he/she is responsible for the missed work. Students are encouraged to get the phone numbers of at least two classmates so that they can always come to class prepared.

Name _____ Phone # _____
 Name _____ Phone # _____

Class Participation

Active participation in class is required. You are expected to come to class prepared. Therefore, before attending a class, you must: Read, view, listen to the assigned work and think about it; Be prepared to ask and to answer questions on the assigned work; Be ready to engage in active class discussion and participate fully in group activities

Class participation is graded based upon you active input in class, and your knowledge of the material to be studied for that day.

Valuing LaGuardia’s Diversity: As a college community we represent a world of perspectives on race, ethnicity, class, gender, sexual orientation, ability, religion, and nationality, to name a few. I concur with **the College’s**

Declaration of Pluralism, if you have any suggestions in helping me to create a welcoming classroom environment, please tell me.

Rules for Personal Conduct: You are expected to obey the rules and regulations of the College about conduct. Disorderly or indecent behavior is not appropriate in a college setting. It is a violation of college rules and is not acceptable.

The academic dishonesty policy: As stated in the catalog: "Academic Dishonesty is prohibited in the City University of New York and is punishable by penalties ranging from a grade of 'F' on a given test, research paper or assignment, to an 'F' in the course or suspension or expulsion from the College. Academic Dishonesty includes:

- Cheating
- Plagiarism
- Internet Plagiarism
- Obtaining Unfair Advantages
- Falsification of Records and Official Documents
- Misconduct in Internships (117)

Policy on assigning the grade of Incomplete: As stated in the college catalogue: "The Incomplete grade may be awarded to students who have not completed all of the required course work but for whom there is a reasonable expectation of satisfactory completion. A student who is otherwise in good standing in a course defined as complying with the college attendance policy and maintaining a passing average but who has not completed at most two major assignments or examinations by the end of the course may request an incomplete grade. To be eligible, such a student must provide, before the instructor submits grades for the course, a documented reason, satisfactory to the instructor, for not having completed the assignment on time. Instructors giving IN grades must inform students in writing of the conditions under which they may receive passing grades. Departments may designate certain courses in which no incomplete grades may be awarded." (120).

Declaration of pluralism: The Education and Language Acquisition Department embraces diversity. We respect each other regardless of race, culture, ethnicity, gender, religion, age, sexual orientation, disability and social class. For detailed information regarding the policy, please refer to Student Handbook 2011-2012 (p.89).