



CIEE Global Institute – Paris

Course name:	20th Century French Literature (in English)
Course number:	LITT 3002 PAFR (ENG)
Programs offering course:	Paris Open Campus (Language, Literature and Culture Track)
Language of instruction:	English
U.S. semester credits:	3
Contact hours:	45
Term:	Fall 2017

Course Description

This course explores key figures, themes, and narrative styles in the French novel during the 20th century, including works by writers such as Marcel Proust, André Gide, Colette, Albert Camus, Maryse Condé, Marguerite Duras, and Patrick Modiano. Areas of literary, anthropological and historical interest covered in the course include: feminism and the female condition; the female writer and *écriture féminine*; existentialism and the Absurd; autobiography versus fiction; postcolonial writing and 'the Other' in literature; slavery and colonization; literary influence and intertextuality; the Jews of Paris during the Holocaust.

Learning Objectives

This course will allow students to:

- Familiarize themselves with texts as 'literary artifacts' regarding language, style, narrative technique, themes, their place and importance in the genre.
- Learn about the life and times of the authors studied.
- Become familiar with the changing social and political background of twentieth-century Europe (World Wars, French colonization, Fascism, Communism, the Feminist movement) against which these novels were written and in which most were set.
- Deepen their understanding of dialectics such as culture versus race, gender versus race, male versus female, center versus periphery, present versus past.
- Grasp the key critical theories and literary / philosophical movements (theory of the absurd, existentialism, *écriture féminine*, post-colonialism, intertextuality) which strongly



influenced twentieth-century creative writing in general, and the French novel in particular.

Course Prerequisites

None.

Methods of Instruction

Classes will typically combine a lecture, readings and a discussion in respect of the assigned creative text and relevant critical texts. Some classes may include presentations by students on a predetermined topic followed by discussion. Other classes (or a part thereof) will be devoted to viewing a film or documentary. At least two class outings will also be organized during the semester.

Assessment and Final Grade

Reflection Papers:	30%
Midterm Exam:	25%
Final Exam:	25%
Class Participation:	20%

Course Requirements

Reflection Papers

Over the period of the course, students must complete a reflection paper on one of the literary works assigned. The reflection paper must display an understanding of the literary qualities of the work at hand, as well as knowledge about its historical context. Typically the paper would be comprised of a close reading of passages or shorter quotes from the primary text. The paper should integrate and discuss at least one outside academic source.



Midterm Exam and Final Exams

These two exams are taken in class and aim to assess the students' understanding of the material covered in readings and lectures.

Class Participation

It is expected that students participate actively in class. Assigned texts should be carefully read before the sessions in order for the student to be able to contribute to a coherent and interesting debate.

Class Attendance

Regular class attendance is required throughout the program. Students must notify their instructor via Canvas, beforehand, if possible, if they will miss class for any reason. Students are responsible for any materials covered in class in their absence. Students who miss class for medical reasons must inform the instructor and the Academic Director (or a designated staff member) and provide appropriate documentation as noted below. A make-up opportunity will be provided to the extent this is feasible.

Due to the intensive nature of the block schedule, all unexcused absences will result in a lower final grade for the course. Each unexcused absence will cause 3 percentage points to be dropped from the final grade. For example, a student with an 88% final grade (B+) and 1 unexcused absence will see it reduced to 85% (B).

Students who transfer from one class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

CIEE program minimum class attendance standards are as outlined below. Center-specific attendance policies may be more stringent than the policies stated below. The Center / Resident Director sets the specific attendance policy for each location, including how absences impact final grades. Such policies are communicated to students during orientation and via Study Center documents. In the event that the attendance policy for host institution courses differs from CIEE's policy, the more stringent policy will apply.

- Excessively tardy (over 15 minutes late) students will be marked absent
- Students who miss class for personal travel will be marked as absent and unexcused. No make-up opportunity will be provided



- An absence will only be considered excused if:
 - A doctor's note is provided.
 - A CIEE staff member verifies that the student was too ill to attend class.
 - Evidence is provided of a family emergency.
- Attendance policies also apply to any required co-curricular class excursion or event.
- Persistent absenteeism (students approaching 20% or more of total course hours missed, or violations of the attendance policies in more than one class) may lead to a written warning from the Academic Director or Resident Director, notification to the student's home school, and/or dismissal from the program in addition to a reduction in class grade(s).



Weekly Schedule

NOTE: this schedule is subject to change at the discretion of the instructor to take advantage of current experiential learning opportunities.

Week 1

Session 1

Introduction to the course

Week 2

Session 2

Marcel Proust. Modernism in literature and art; Introduction to *A la recherche du temps perdu*; *Swann's Way / Swann in Love*

Session 3

Proust, *Swann's Way / Swann in Love*; thematics of love, art, memory, and time, and Parisian high society of the Belle Epoque; Proustian style and narrative; Proustian Paris

Session 4

Proust, *Swann in Love*; *Placenames -The Name*
Excursion: Proustian Paris

Week 3

Session 5

Gabrielle Sidonie Colette, *Chéri*;
Female-determined narrative, gender-role reversal, reification of the male in literature

Session 6

Albert Camus, *The Outsider*; Theory of the Absurd; Existentialism



Reflection Paper on Proust due

Week 4

Session 7

Camus, *The Outsider* – thematics of truth, justice; French colonization

Reflection Paper on Colette due

Session 8

Mid-Term Exam

Session 9

Marguerite Duras, *The Lover*; Narrative technique, structure; *autofiction* and autobiography

Week 5

Session 10

Duras, *The Lover* – thematics of erotic / filial love; *écriture féminine*

Reflection Paper on Camus due

Session 11

Maryse Condé, *Crossing the Mangrove*.

Postcolonial literature; intertextuality and 'writing back'

Thematics of storytelling/orality, dialectics of male / female, individual / community, culture / race.

Week 6

Session 12

Patrick Modiano, *Honeymoon*; Structure, narrative technique; thematics of memory and time; Film: *Nuit et Brouillard* (time-permitting). Jews and the Holocaust.



Reflection Paper on Duras due

Excursion (time-permitting): Jewish Paris (Musée de la Shoah)

**Session 13
Final Exam.**

Readings

Albert Camus, *The Outsider* (Penguin)

Colette, *Chéri* (Penguin)

Maryse Condé, *Crossing the Mangrove* (Anchor/Random)

Marguerite Duras, *The Lover* (Pantheon)

Patrick Modiano, *Honeymoon* (Verba Mundi)

Marcel Proust, *Swann's Way* (Vintage)

Course Packet.