



## CIEE Global Institute – Paris

<b>Course name:</b>	20th Century French Literature (in English)
<b>Course number:</b>	LITT 3002 PAFR (ENG)
<b>Programs offering course:</b>	Paris Open Campus (Language, Literature and Culture Track)
<b>Language of instruction:</b>	English
<b>U.S. semester credits:</b>	3
<b>Contact hours:</b>	45
<b>Term:</b>	Fall 2018

### 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**

As part of their work in this course, students should demonstrate learning beyond the submission of written assignments or presentations. As such, all students receive grades based upon participation.

Participation is valued as meaningful contribution in the digital and tangible classroom, utilising the resources and materials presented to students as part of the course. Students receive grades based upon their contributions both in the classroom and in the Canvas course.



Meaningful contribution requires students to be prepared, as directed by the Instructor, in advance of each class session. Students must clearly demonstrate they have engaged with the materials where directed.

This includes valued or informed engagement in, for example, small group discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.



### **Class Attendance and Punctuality**

Regular class attendance is required throughout the program, and *all unexcused absences will result in a lower participation grade for any affected CIEE course.*

Due to the intensive schedules for Open Campus and Short Term programs, *unexcused absences that constitute more than 10% of the total course sessions will also result in a lower final grade.*

Students who transfer from one CIEE 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.

For CIEE classes, excessively tardy (over 15 minutes late) students must be marked absent. *Attendance policies also apply to any required co-curricular class excursion or event, as well as to Internship, Service Learning, or required field placement.* Students who miss class for personal travel will be marked as absent and unexcused. No make-up or re-sit opportunity will be provided.

An absence in a CIEE course 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
- satisfactory evidence is provided of a family emergency

Attendance policies also apply to any required class excursion, with the exception that some class excursions cannot accommodate any tardiness, and students risk being marked as absent if they fail to be present at the appointed time.

Unexcused absences will lead to the following penalties:

<i>Percentage of Total Course Hours Missed</i>	<i>Equivalent Number of Open Campus Semester classes</i>	<i>Minimum Penalty</i>
Up to 10%	1	No academic penalty
10 – 20%	2	Reduction of final grade
More than 20%	3 content classes, or 4 language classes	Automatic course failure, and possible expulsion



## 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.**

**Course Materials**

**Bibliography**

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)