



CIEE Global Institute – Paris

Course name:	19 th -Century French Literature
Course number:	LITT 3001 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:	Spring 2018

Course Description

This course provides a survey of French literature in the 19th century, focusing on the prose (novella, novel, memoir, essay). We begin with the Romanticism of Chateaubriand and then move on to two different examples of Realism in the novels of Balzac and Flaubert. The most famous (and infamous) woman writer of the period, George Sand, gives us the opportunity to explore the rising genre of the memoir/autobiography, as well as the role of women in 19th-century society from a perspective other than that of Flaubert's *Madame Bovary*. By then comparing key excerpts from Hugo's *Les Misérables* with corresponding scenes from Bille August's 1998 film adaptation, we shift from the drama of interiority to the dramatic quality of one of the greatest social novels of all times.

Learning Objectives

- To explore the impact of a specific time, place, and culture on writing through key authors and literary movements of the period
- To familiarize oneself with a variety of modes and styles of writing around typically 19th-century themes and issues
- To develop and refine analytical skills through the practice of close reading and commentary, but also through a broadening of connections and perspectives
- To understand the relevance of 19th-century literature to modern French literature and culture.

Course Prerequisites

None.

Methods of Instruction

Classes typically combine mini-lectures and discussions. They include short oral presentations



by students on an excerpt or prompt, and, in the case of *Les Misérables*, on a given page-to-screen example. The course also includes two outings: past outings have included a visit to Balzac and Hugo's houses; to the Musée de la Vie Romantique; walks through Parisian arcades or "Passages" or around relevant neighbourhoods.

Assessment and Final Grade

- 2 take-home papers combining a short commentary and a short essay = 20%
- 2 in-class assignments on one or the other = 20% (if more than 2 only the best grades count)
- 1 extended essay (8 pages) for the last week of class = 20%
- (At least) one short oral presentation (5 or 10 mins) on an excerpt, a prompt, or a related topic = 10% (in case of several oral presentations only the best grade counts)
- Preparation and Class Participation = 30%

Optional:

(At least) one revision or other paper can be submitted for extra credit. Revisions include working on an existing outline; re-writing an introduction or a conclusion. Extra papers include writing a summary and/or writing a paper on an excerpt, a prompt, or a related topic (subject to instructor's approval). Old and new grades are then averaged out.

Please also note that other short in-class and home assignments may be marked for feedback.

The general **grading scheme** for written assignments goes as follows:

- **Grade A: Superior (A-) or Outstanding (A)** applies to work that is very well argued and structured; that gives evidence both of close reading and of extensive knowledge; that shows originality, or particular imaginative flair and insight.
- **Grade B: Very good (B+), Good (B), Adequate or decent (B-)**: Applies to work which demonstrates an ability to conceptualize the key issues and debates and to formulate relevant points or questions, but which may need to be more thorough, better structured, and/or show more independent thinking and originality.
- **Grade C: Showing signs of reaching above average (C+), Average (C), Just Below Average (C-)**: Applies to work which, though it may raise a couple of interesting points or questions, remains too superficial, or undeveloped, or poorly structured, and/or shows insufficient grasp of the subject or material.
- **Grade D: Work which is weak (D+), Very Poor Work (D), Unsatisfactory Work (D)**



Presents incorrect or confused information, misunderstandings of the subject or text, lack of coherence, lack of editing and structure or absence of development, an inability to make proper use of references and quotations, serious inadequacies of expression (syntax , grammar, vocabulary).

- **Grade F:** For late submission of work (or no submission at all) without a valid medical excuse, or for work which is unintelligible, illegible, or wholly irrelevant; for plagiarism or work which uses unattributed material.

Plagiarism is a form of fraud, presenting someone else's work as though it were your own.

Please note that the following counts as plagiarism:

- A sequence of words from another writer whom you have not quoted and referenced in footnotes
- A paraphrased passage from another writer's work that you have not cited
- Facts or ideas gathered and reported by someone else
- Another student's work that you claim as your own
- A paper that is purchased or "researched" by someone else for money
- A paper that is downloaded from the Internet.

For more information on CIEE academic policies, including grading criteria and plagiarism, please refer to the Academic Manual for Students.

Course requirements

The commentary (close reading of a selected excerpt)

Students are expected to learn to read an excerpt closely on both the level of content and form; identify what is characteristic and what may be specific or unique to it; and organize the points according to a clear overall progression.

The critical essay (from a prompt)

The idea, here, is to learn to identify underlying assumptions; formulate relevant questions or hypotheses; learn to defend multiple perspectives; use relevant examples or citations; and again organize the points according to a clear overall progression.

The extended essay: subjects include the influence of the historical context on one author/work; the theme of the « flâneur » in relation to Baudelaire, Benjamin, and women in the metropolis; George Sand and French women writers; the genres of the autobiography and the memoir in the 19th century; film and/or theatre adaptations, etc. The choice of topic by the



student is subject to the instructor's approval.

Students will be expected to use the research material available on Canvas (together with any other material, *which they should print out and turn in with the paper*).

Handwritten papers are OK only in the event of a computer or printer failure. They should be clear and legible.

Oral presentations provide the opportunity to practise both types of assignment, presenting one's findings to the class.

Preparation and 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.

Participation in this course includes being attentive; taking part in the discussion and/or responding in writing to a prompt or to the close reading of an excerpt.

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



Week 1

Session 1 Introduction to the main literary movements and themes of 19th-century French literature

Week 2

Session 2 Chateaubriand, *René*

(Discussion of the novella as a whole + work on a given prompt + specific excerpt)

Session 3 Balzac, *Lost Illusions* (1) Part I : *The Two Poets*

Session 4 Balzac, *Lost Illusions* (2) Part I : *The Two Poets* + « First fruits » from Part II. Prompts for Paper 1

Week 3

Session 5 Paper 1 due + OUTING

Session 6 Flaubert. *Madame Bovary* (1) : Part I (Chapters I-IX)

Week 4

Session 7 Flaubert, *Madame Bovary* (2). **In-Class assignment (1)**

Session 8 Georges Sand, *The Story of my Life* (1)

Session 9 George Sand, *The Story of my Life* (2). Prompts for Paper 2

Week 5

Session 10 Paper 2 due. Victor Hugo, *Les Misérables* (1)

Screening of Hugo/August's *Les Misérables*

Session 11 Hugo, *Les Misérables* (2) + OUTING

Week 6 (Extended essay due)

Session 12 In-Class assignment (2)

Session 13 Conclusions

Course materials (in the order of study, all available on Canvas):

Council on International
Educational Exchange

300 Fore Street
Portland, ME 04101
207-553-4000

ciee.org



Primary texts

Chateaubriand, René (1802), in: *Atala & René*, PiT (2010), transl. A.S Kline

Balzac, *Lost Illusions/Illusions perdues* (serial novel 1837-43), Penguin Classics (1971), transl. Herbert J.Hunt (excerpts)

Flaubert, *Madame Bovary* (1856), Norton Edition (2005), transl. E.Marx Aveling & Paul de Man (excerpts)

Sand, George, *Story of My Life/Histoire de ma vie* (1855), The Folio Society (1984), transl. Dan Hofstadter (excerpts)

Hugo, Victor, *Les Misérables* (1862), Selections, Penguin Classics (transl. C. Donougher)/Film adaptation by Bille August (1998)

Secondary material

Baudelaire, Charles, Selections from *The Flowers of Evil/ Les Fleurs du mal* (1857), with parallel French Text, transl. James McGowan, Introduction by Jonathan Culler (Oxford World's Classics, 1993); « Le peintre de la vie moderne » (essay on Constantin Guys) ; *Le Spleen de Paris* (prose poems, 1862) ; *Parisian Prowler* (transl. E.Kaplan, University of Georgia Press 1989)

Bellos, David, *The Novel of the Century : The Extraordinary Adventure of Les Misérables* (Penguin Random House 2017)

Farrant, Tim, "Chronology" and "Glossary of Literary Figures" in: *An Introduction to Nineteenth-Century French Literature* (Bristol Classical Press 2012)

Hussey, Andrew, Parts Five and Six in: *Paris, The Secret History: "Dream House, Dream City": 1800-1850; "Queen of the World: 1851-1899"* (Bloomsbury 2006)

Parsons, Deborah, Introduction to *Streetwalking in the Metropolis: Women, the City and Modernity* (Oxford University Press, 2000)

Prendergast, Christopher, "Conclusion: Baudelaire's Watch, or the Fast, the Slow, and the Intelligible" in: *Paris and the Nineteenth Century* (Blackwell, 1995)

White, Edmund, Chapters 1&5 of *The Flâneur: A Stroll through the Paradoxes of Paris* (Bloomsbury, 2001)