



LT 331 : Littérature des femmes
Le roman féminin de langue française
IES Abroad Paris French Studies Center

DESCRIPTION:

This course aims to show the importance of the contribution of women to the history of French literature despite the socio-cultural obstacles they had to overcome to write and publish. After an introduction providing elements of theory and history, three books are read and studied in class: *La femme auteur* by Madame de Genlis (19th century), *Une si longue lettre* by Mariama Bâ (20th century), *Garçon manqué* by Nina Bouraoui (21st century). These books reveal the condition of women and question the relationship of women to writing and sexuality in a broad French-speaking and postcolonial context.

CREDITS: 3

CONTENT HOURS: 45

LANGUAGE OF INSTRUCTION: French

PREREQUISITES: None, this is an introduction course

SUPPLEMENTARY COSTS:

Additional costs will be invoiced to the student's IES ABROAD account. These charges will cover printing costs and other expenses. Prices will vary depending on the course. Students must also purchase the following texts:

- *La femme auteur* de Madame de Genlis (XIX^e siècle)
- *Une si longue lettre* by Mariama Bâ (XX^e siècle)
- *Garçon manqué* de Nina Bouraoui (XXI^e siècle)

METHODE OF PRESENTATION:

This course will include lectures, in-class readings, group discussions, and individual student presentations. The assigned texts will serve two functions: first, as readings for the student to complete at his or her rhythm; and next, as a point of departure for in-class readings and group discussions. Exercises and French university-style methodology will be used to analyze these texts. Methodological documents will be posted on Moodle.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Participation (readings, text preparations) - 25%
- Midterm - 25%
- Oral presentation with PowerPoint - 25%
- Final - 25%

Participation

Students read the texts indicated in the syllabus before each session. At their own pace, they add to their knowledge with their own visits and additional research. They carefully review their notes in preparation for the upcoming session. The documents communicated by the professor must be studied at home and completed with personal notes that can be reused in class to intervene orally, on a voluntary basis or by request of the teacher. Oral participation is highly recommended.

Exposé - Presentation

Presentation of a text in support of a PowerPoint. The latter should include: the author (name, period, characteristics), the title, the literary genre, the context (social, cultural, historical), the leading question, key words, important themes, specific quotes (to be explained and defended during the presentation), a discussion question for the class.

Exams



The exams will include questions about coursework, readings, visits, and a commentary on a text.

OBJECTIVES:

The course offers an introduction to French literature or a deepening of its study:

- It is part of a gender/postcolonial perspective.
- Its objective is to problematize the relationship between women and literary writing in a broad French-speaking context. Literary study is complemented by a cultural and theoretical approach.
- The thematic study of women's literature is based on an analysis of the literary text.
- French women's literature Classics are mentioned (Christine de Pizan, Madame de La Fayette, Simone de Beauvoir) as well as works from contemporary and postcolonial literature (Mariama Bâ, Nina Bouraoui).

ATTENDANCE:

Attendance is mandatory for all sessions, including visits. Absences and lateness will affect your ability to master class content. In addition, your final grade will be lowered for each absence.

Example:

- Final grade: A-
- 1 absence = A-, 2 absences = B+, 3 absences = B, 4 absences = B-

Being more than 15 minutes late to a course counts as an absence. 3 late arrivals (less than 15 minutes) count as an absence.

If a student misses more than 25% of class time, s/he will receive an F in the course.

Assignments and presentations missed because of absences will be given the grade of F.

When absences occur, students must inform their teacher and the French Studies Academic Coordinator as soon as possible (mfedon@iesabroad.org). In some instances (sickness with doctor's note for example), absences may be excused. If a student believes that an absence should be excused, they must contact Meghann or Seth.

Students should always inform their professor of their absence, as well as Meghann (mfedon@iesabroad.org).

PROGRAM:

Session	Theme	Assignments
Week 1	INTRODUCTION Theme: Speak, publish, a challenge for the woman-author Theory: « Francophone » literature, between gender and postcolonialism <i>Syllabus</i> <i>Register for the exposé – methodology of exposé</i>	Reading: Simone de Beauvoir, <i>Le Deuxième sexe</i> (1949) Ananda Devi, <i>Les hommes qui me parlent</i> (2011) Nancy Huston, <i>Reflets dans un œil d'homme</i> (2012) What gender relationship do Devi and Hudson highlight regarding speech and gaze?

Week 2	<p>La femme auteur dans l'histoire : deux pionnières</p> <p>Tuesday class Christine de Pizan, <i>La Cité des Dames</i> (XV^e)</p> <p>Thursday class Madame de La Fayette and literary « Préciosité » (XVII^e) – <i>La Princesse de Clèves</i></p>	<p>For next class: Who was Christine de Pizan? Do a quick research and present the author/character. What was “la Cité des dames”? Read the text.</p> <p>For Thursday class: Do you know the story of <i>La Princesse de Clèves</i>? Do a quick research. What does the Princess confess to her husband?</p>
	<p>Mandatory visit [in your own time]: La Tapisserie de la Dame à la licorne at Musée Cluny</p>	<p>For next class Go to the museum and answer the questions.</p>
Week 3	<p>La femme auteur by Madame de Genlis</p> <p>Tuesday class Theme: Madame de Genlis, the Lumières and women condition Debrief in class: <i>la Tapisserie de la Dame à la licorne</i></p> <p>Thursday class Theme: The moral portrait and feminine virtue</p>	<p>Read p.19-39 of <i>La femme auteur</i> (1825) and take notes - Who are the characters? - What are the qualities of a women in people's mind at the beginning of the 19th century?</p> <p>Exposé: Present Natalie's character (physical portrayal, moral portrayal, vocabulary) P.20-22</p> <p>Exposé: Read the dialogue between the sisters. P. 23-28</p>
Week 4	<p>La femme auteur by Madame de Genlis</p> <p>Tuesday class Methodology : The modalisation, study of literary speech</p> <p>Thursday class Methodology : the literary narrative, narration and temporality</p>	<p>Read p.39-83 of <i>La femme auteur</i> and take notes -How is the narration composed? Summarize the plot. -Who is the narrator? What is the point of view? -Who are the different feminine characters around Germeuil?</p> <p>Exposé : Present the romance passage p.40-45</p> <p>Exposé: Read p.46-50</p>
Week 5	<p>La femme auteur by Madame de Genlis</p> <p>Tuesday class Theme : The socio-cultural taboo of women's publishing</p> <p>Thursday class Theme : The question of women's happiness</p>	<p>Read p.84-end of <i>La femme auteur</i> and take notes -How society reacts to wannabee-author Natalie? -What moral Madame de Genlis learns from this story?</p> <p>Exposé: Read p.77-81</p> <p>Exposé: Present the end of the story and all the revelations p.98-99</p>
Week 6	<p>Tuesday class <u>Exam in class on <i>La femme auteur</i></u></p> <p>Thursday class Transition : the women-author in the XXth century</p>	<p>Review your notes and the text studied in class</p> <p>Thursday class Scene selections of the movie <i>Sagan</i> by Diane Khurys and <i>Violette</i> by Martin Provost followed by a discussion in class</p>

	Mandatory visit : « Paroles d'autrices » à la Maison des sciences de l'homme de Paris Nord	Prepare a summary of the visit and be ready to present it to the class. -Explain the title of the exhibit, « paroles d'autrices », Is it related to the topic of our class? What can you say about it? - What is the literary genre represented in this exhibition? - Choose two or three documents to present. - Why did you choose these documents?
Week 7	<i>Une si longue lettre by Mariama Bâ</i> Tuesday class Theme: The female author between tradition and modernity Report in class: the exhibition "Words of authors" Thursday class Promenade « Les femmes et la Cité »	Read chap.1, 2 and 3 d'<i>Une si longue lettre</i> (1979) and take notes - What literary genre does this book belong to? -What is the device of enunciation (who speaks? to whom?)? Exposé: 25 : Present chapter 2 RDV in front of the Panthéon at 13h15
Week 8	<i>Une si longue lettre by Mariama Bâ</i> Tuesday class Théorie : postcolonial Francophonie Thursday class Théorie : the Other and the foreign language	Read chap.6, 7 et 8 d'<i>Une si longue lettre</i> and take notes - Observe the use of verb tenses. How is the story constructed? -What relationship between the black woman and the white woman are highlighted here? Exposé: Present chapter 8 Exposé: Present the excerpt of <i>L'autre langue des femmes</i> by Leonora Miano
Week 9	<i>Une si longue lettre by Mariama Bâ</i> Tuesday class Theme : marriage or "female drama" Thursday class Theme : notion of fate	Read chap.13, 17 and 20 of <i>Une si longue lettre</i> and take notes -What is the drama presented by the author? -Compare the idea of happiness for Madame de Genlis and Mariama Bâ Exposé: Present chap.13-16 Exposé: Present chap.27
Week 10	<i>Garçon manqué de Nina Bouraoui</i> Tuesday class Theory: autofiction Thursday class Theme : Feminine « I » and conflict	Read p.7-42 of <i>Garçon manqué</i> and take notes: -Which locations are mentioned? -Who is speaking? How the enunciation is characterized? Exposé: Present p.8-10 Exposé: Present p.18-21
Week 11	<i>Garçon manqué by Nina Bouraoui</i> Tuesday class Theme : masculine gaze, feminine voice (p.37-39) Thursday class Theme : internal exile	Read p.91-111 of <i>Garçon manqué</i> and take notes: -Which new location are introduced? -Explain the title of the book. Exposé: 29 novembre : Present the text of Assia Djebar, « Regard interdit, son coupé » Exposé: Present p.49-51

Week 12	<i>Garçon manqué</i> by Nina Bouraoui Tuesday class Theory: Place of writing (p.91-95) Thursday class Theme : literature and unsurpassable	Read p.129-end of <i>Garçon manqué</i> and take notes: -How the author tackles the question of identity? -How do you interpret the end of the book? Exposé: Present p.129-132 Exposé: Present the last pages
Week 13	Review and exam Tuesday class Conclusion and review. What can literature do for women? Thursday class <u>Exam in class</u>	Conclusion and review

VISITS:

Mandatory - Musée Cluny : La Dame à la licorne

Mandatory - Maison des sciences de l'homme de Paris Nord : Paroles d'autrices

Walk on the theme of « Les femmes et la Cité », rdv in front of the Panthéon

Cinema in class : *Sagan* by Diane Khurys and *Violette* by Martin Provost.

MANDATORY READINGS:

- Madame de Genlis, *La femme auteur*, éd. Gallimard, coll. Folio
- Mariama Bâ, *Une si longue lettre*, éd. Motifs
- Nina Bouraoui, *Garçon manqué*, éd. Le livre de Poche

Additional readings (booklet) :

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| • Simone de Beauvoir, <i>Le Deuxième sexe</i> | p.3-4 |
| • Nancy Huston, <i>Reflets dans un œil d'homme</i> | p.5 |
| • Ananda Devi, <i>Les hommes qui me parlent</i> | p.6 |
| • La Dame à la licorne, questionnaire | p.7 |
| • Christine de Pizan, <i>La Cité des Dames</i> | p.8-9 |
| • Madame de La Fayette, <i>La Princesse de Clèves</i> | p.10 |
| • La Carte de Tendre | p.11 |
| • Les femmes et la Cité, promenade | p.12-15 |
| • Leonora Miano <i>L'autre langue des femmes</i> | p.16 |
| • Assia Djebar, <i>Ces voix qui m'assiègent</i> | p.17 |
| • Assia Djebar, <i>Regard interdit, son coupé</i> | p.18-20 |

RECOMMENDED READINGS:

- Laure Adler et Stephan Bollmann, *Les femmes qui lisent sont-elles dangereuses ?*, Flammarion, 2005
- Christine Bard, *Les femmes dans la société française au XXe siècle*, Colin, 2001
- Mireille Calle-Gruber, *Histoire de la littérature française au XXe siècle*, Champion, 2001
- Hélène Cixous, *Le Rire de la méduse*, Galilée, 2010
- Béatrice Didier, *L'écriture-femme*, PUF, 1991
- Marguerite Duras, Xavière Gauthier, *Les Parleuses*, Minuit, 1974
- Nancy Huston, *Journal de la Création*, Babel, 1990
- Annie Leclerc, *Parole de femme*, Babel, 1974
- Michelle Perrot, Georges Duby, *L'Histoire des femmes en Occident*, Plon, 5 volumes
- Christine Planté, *La petite sœur de Balzac. Essai sur la femme-auteur*, Seuil, 1989



- Virginia Woolf, *Une chambre à soi*, trad. Clara Malraux, 1929