LT 250 INTRODUCTION TO FRENCH LITERATURE
IES Abroad French Studies

DESCRIPTION:
This course is an introduction to French Literature, from the 16th century to the 20th century. It is based on the major literary genres (fables, tales, short stories, autobiography, theatre, poetry and novel). In addition, it will explore and cultivate the tools for literary analysis through oral expression and the written word. This course includes visits to conferences and museums (depending on what is available) and a night at the theatre.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: French

PREREQUISITES: None; This course is for non-specialist students.

METHOD OF PRESENTATION:
● Lectures
● Group work
● Student presentations
● Essays
● Discussions

REQUIRED WORK AND FORM OF ASSESSMENT:
● 3 written works - 20%
● 2 class presentations - 20%
● Midterm Exam, based on coursework + an essay - 20%
● Written exercises and quizzes - 20%
● Class Participation - 20%

Presentations
Presentations are freely chosen according to the poetry book’s propositions, or according to students’ interests. Length: 10 to 15 minutes.

Midterm Exam
Midterm exam based on coursework and an essay

Written Exercises
Assignments and exercises (indicated in the syllabus) must be written on a computer. Students should respect the following guidelines: wide margin on the left, double-spaced, right-justified text (flush right). Written work should not exceed 4 pages. The exercises indicated in the syllabus must be written in complete sentences and prepared for the required date.

Participation
The detailed program indicates the required readings for each course. Students must read each text and look up any vocabulary they come across. A comprehensive understanding of the texts is essential. In case of difficulties, students should take notes in order to ask questions at the beginning of class. It is recommended that each student bring a bilingual dictionary to class or even unilingual (French) for further language proficiency.
LEARNING OUTCOMES:
By the end of the course students will be able to:

● Analyze literary texts
● Comprehend the vocabulary of literary analysis
● Put into practice literary analysis by confronting various genres (poetry, fables, tales, short stories, theatre, the novel, etc.)
● Gain confidence in oral and written expression

ATTENDANCE POLICY:
Attendance is mandatory for all course meetings, including visits. Absences and lateness will affect your ability to master class content. In addition, your final grade will be lowered by 1/6 of a letter grade for each absence.

For 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 (amilan@iesparis.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, he or she must contact Scott, Seth or Alexandra.

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<td>Introduction to the notion of literature, to literary genres, and literary analysis</td>
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<td>The fable genre, fairy tales</td>
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<td><strong>Lesson 3</strong></td>
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<td>Assignment: « Le Loup et l’Agnéau », respond to questions 1-4 and 9-14</td>
<td>Assignment:« Le Renard et la Cigogne », write a detailed outlined of the fable</td>
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<td><strong>Lesson 5</strong></td>
<td>Course: Lecture on 18th century history, the genre of the “conte,” Mme Leprince de Beaumont, “le merveilleux,” the incipit, narrative structure, the value of time</td>
<td>Assignment: Prepare written questions 2-7, p. 22 in the edition</td>
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<td>Presentation Choices: Individual or group viewing (at IES) of Beauty and The Beast, by Jean Cocteau, to be organized in class. You must have seen the movie before the class.</td>
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<td><strong>Lesson 6</strong></td>
<td>Characters, context: sources of the story, the monster, the metamorphoses, themes, moral of the story, education</td>
<td>Assignment: prepare written questions 9, 10, 11, 14, 15, 16 p. 39 and 40 in the edition</td>
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| Lesson 7 | Introduction to Zola through historical texts  
|          | Naturalism  
|          | Love and passion, social classes, nature paintings and the region around Marseille |
| Lesson 8 | Description and role of landscapes and nature in the story  
|          | Assignment: Analyse the landscape description at the beginning of Chapter 3, from line 448, p. 120 to line 560, p. 133, with reference to questions 16-20, p. 146-147. (2 to 3 pages) |
| Lesson 9 | Time, rhythm and action  
|          | Points of view  
|          | Story climax and outcome  
|          | Assignment: Respond to questions 1, 2, 5, 6, 10, 16, 17 and 18, p. 155-157.  
|          | Deadline: 1st Written Assignment (~4 pages): analysis of Belote et Laidronette OR Riquet à la houppe. |
| Lesson 10 | Finish analysis of Nais, Emile Zola  
|          | Correction of 1st Written Assignment and review for the mid-term  
|          | Assessment: how to find a text’s structure (the map, narrative outline), how to analyse the value of verb tenses (stories in the past, imperfect/past simple/present), how to recognize character traits/characteristics, begin to analyse style: vocabulary, phrases, how to determine the principal aspects of style, how to identify the narrator, how to analyse a subject, create a “map,” organize ideas and construct an argument.  
|          | Questions from the course and texts 1 and 2, questions on Nais  
|          | Midterm |
| Lesson 11 | Structure of the text, phrasal rhythm, the climax  
Assignment: Analyze the story (provide the text outline, comment on the style according to different parts of the text), 2 pages | ● Maupassant La Parure |
|----------|-------------------------------------------------------------------------------------------------|-------------------------|
| Lesson 12 | The world of fantasy (setting, characters, objects), “la mise en abîme,” the voice of the narrator, the title, writing and madness  
Text analysis: June 2-July 6  
Assignment: Comparison of the two versions with help of questions given to you in class. 2-3 pages | ● Maupassant Le Horla 1886 and 1887 |
| Lesson 13 | Quick biography of Colette in relation to the texts, the autobiography, metaphor and symbolism in Les Vrielles de la vigne and being to analyse Rêverie de nouvel an | ● Colette Les Vrielles de la vigne and Rêverie de nouvel an |
| Lesson 14 | Assignment: Rêverie de nouvel an: from the beginning of the text to page 28, until the phrase « suavité de sorbet vanillé et poussiéreux » : study the style and themes within the passage, in particular the vocabulary that characterizes humans and animals, as well as the landscape. Find the most frequent types of style. 3 pages  
Choice of the final work to read in class (a novel) and planning of the readings | ● Colette Rêverie de nouvel an |
| Lesson 15 | Structure, dialogue, plot and action  
Assignment: Comment on the title and Scene 1: is it an exposition scene? 2 pages  
Deadline: 2nd Written Assignment (stories of Maupassant) | ● Collection of texts on theatre, p. 88-102, Scenes 1-5 |
| Lesson 16 | Anti-play and comedic drama, stage directions, rewriting the fable | ● Eugène Ionesco, La cantatrice chauve, 1950, Scenes 6-8 |
| Lesson 17 | The heat of the moment, time and clocks, comedic forms  
Assignment: Rank, analyse and comment on word play, proverbs and distorted words in Scene 9. 2-3 pages | ● Eugène Ionesco, La cantatrice chauve, 1950, Scenes 9-11 |
### Lesson 18
**End of the analysis of Ionesco**
The evolution of theater, words, poetic and comedic material
- Eugène Ionesco, La cantatrice chauve, 1950
- Beckett et Sarraute, p. 114 and 115-6

### Lesson 19
**Deadline: 3rd Written Assignment on Ionesco**
- Raymond Queneau, Exercices de style, poésie, chansons « Si tu t’imagines » & Ronsard « Mignonne. », fables, début de Zazie dans le métro

### Lesson 20
**Reading novel decided upon in class**

### Lesson 21
**Reading novel decided upon in class**
- Excursion

### Lesson 22
**Reading novel decided upon in class**

### Lesson 23
**Reading novel decided upon in class**
- Course conclusion

### REQUIRED READINGS:
- Jean de La Fontaine, Fables, 1668-1694 (photocopies)
- EMILE ZOLA, Nais, 1877, nouvelle, in L’Attaque du moulin et autres nouvelles, classique Hatier, collection Œuvres & thèmes, n°102, Hatier. (2011)
- GUY DE MAUPASSANT, La Parure, 1884, nouvelle (photocopies)
- Le Horla, 1885-1887, nouvelles fantastiques, Les Classiques d’Aujourd’hui, n°13646, Livre de Poche. (1994)
- Colette, Les Vrilles de la vigne et Rêverie de nouvel an, 1908-9, nouvelles autobiographiques (photocopies)
- Raymond queneau, extraits de : Exercices de style, Zazie dans le métro, poésies, chansons (photocopies)

### RECOMMENDED READINGS: