Course information:
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1. Course name: French Literature in Translation
2. Department: FRN (FLL)
3. Number: 204
4. Cluster requirement: Literature

Faculty information:
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Required components:
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8. Master syllabus:
http:///webroots/www.umassd.edu/genedchecklist/holding/frn204mastersyllabusun
ivstapril72013.pdf
9. Course overview statement:
This course covers French literature in translation, under a specific topic.
The course is conducted in English with readings in English; it is taught by
French faculty who know the texts in the original language, who have a
scholarly background in French literature, who can explain nuances lost in
translation, and who know how to contextualize the readings in light of
French culture and history. Recent topics have included: Women in French
Literature; Race and Desire in 19th Century French Literature; Bestsellers vs
Classics in French Literature. All three of these topics allow for discussion
of how literature reflects and help shape culture, society, and history,
whether the socio-cultural/ historical period under discussion is the Middle
Ages, post-Revolutionary culture, on the late 19th century (Outcome 1). All
three of these topics also encourage discussion of how literature expresses
the values humans attach to their experience, whether those values are the
medieval aristocratic values of courtly love, the post-Revolutionary values
of equality and the brotherhood of man, or the critique of bourgeois values
in the late 19th-century novel (Outcome 4). The pedagogical approaches used
include: in-class discussion and/or online discussion boards; lecture; small
group discussion; oral presentations; response journal or reaction papers;
short essays (3-4 pages); explication de texte (close reading); written
comparison of novel to film version of novel; reading comprehension quizzes
(online and in the classroom); exams (identify and analyze quotations);
reading journals; wikis. The pedagogical approach of this class therefore
reflects Outcomes 2 and 3.
10. Signed faculty and chair sponsor sheet: sent separately.
11. Official course catalog description for the course:
Outstanding works of French literature in translation. Readings, lectures and
discussions in English.
12. Course approval form: not entered.

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Master Syllabus
FRN 204, French Literature in Translation
Cluster Requirement: 3A
The Cultural World: Aesthetic and Interpretive Understanding—Literature

This University Studies Master Syllabus serves as a guide and standard for all instructors teaching an approved in the University Studies program. Individual instructors have full academic freedom in teaching their courses, but as a condition of course approval, agree to focus on the outcomes listed below, to cover the identified material, to use these or comparable assignments as part of the course work, and to make available the agreed-upon artifacts for assessment of learning outcomes.

A. Course Overview

French Literature in Translation: Outstanding works of French literature in translation. Readings, lectures and discussions in English. (Description from the Undergraduate General Catalog)

Sample Course Content

Princesses, Harlots, Saints: Women in French Literature
This course offers an overview of classic works of French literature from the Middle Ages to the early 20th century, written by both men and women. It focuses on analyzing how the archetypal characters of the princess or queen, the harlot, and the saintly woman evolve over time, and on understanding these characters in their different socio-historical contexts. Over the course of the semester, we will map our way through a variety of culturally and historically specific ideas of gender, sex, and sexuality, such as courtly love and the *querelle des femmes* or "woman question."

Bestsellers vs. Classics in French Literature
In this course, we will read five bestselling novels from 17th, 18th and 19th century France, as well as two bestsellers that went on to become classics, not just of French literature, but of world literature. What makes these novels important? Do they merit republication? What makes a bestseller? What makes a work of literature? Can a book be both? To read bestsellers from the past, along with the classics that outlived them, is to find out what books long-ago readers found fascinating, horrifying, meaningful, and/or sublime. Not all bestsellers turn out to be classic or canonical works of literature, but like the classics, they open a window onto the past and onto some of the enduring questions of the human condition: who am I—in relation to others, to society, to my upbringing? What am I going to do with my life? What gives my life meaning?

It's Not All Black and White: Cross-Racial Desire in French Restoration Fiction
This course explores the theme of race and desire in the French colonies and *métropole* during the French Restoration (1814-1830). The course texts share a common characteristic

insofar as they tell stories in which cross-racial desire challenges social and political institutions in France and its colonies. These texts also push the various limits of such narratives. Our readings and discussions will consider how the Restoration period played a significant role in articulating the paradigms of prejudice and racial hierarchy that predominated throughout much of the 19th and 20th centuries. Surprisingly, we will find that at the end of the 18th century, things were not so black and white, that is to say, not so cut and dried with respect to race, desire, and institutions regulating power, liberty, and access to resources. In our discussions, we will consider how these texts construct an artificial narrative of "appropriate" interactions between different races.

General Pedagogical Techniques and Range of Potential Assignments

Class conducted in English with readings in English translation.
In-class discussion and/or online discussion boards.
Lecture.
Small group discussion.
Oral presentations.
Response journal or reaction papers.
Short essays (3-4 pages).
Explication de texte (close reading).
Written comparison of novel to film version of novel.
Reading Comprehension Quizzes (online and in the classroom).
Exams (identify and analyze quotations)
Reading journals.
Wikis.

B. Learning Outcomes

Course-Specific Learning Outcomes
1. Discuss the works of literature on the syllabus in their socio-historical and/or intellectual context.
2. Discuss how the works on the syllabus portray and/or question cultural identities, values, and behaviors
3. Perform close readings of specific passages and write essays containing a clear, interesting thesis statement or argument, body paragraphs that develop the argument with supporting details showing a solid command of material; and a conclusion demonstrating evidence of independent thought.
4. Correctly use basic literary terms, e.g., plot, character, metaphor, symbolism, imagery, allegory
5. Identify and discuss accurately the characters and plots of the works on the syllabus
6. Identify and discuss accurately the significance of the writers whose works feature on the syllabus
7. Identify and discuss accurately the connections between French history and literature

University Studies Learning Outcomes
1. Articulate how literature (fiction, poetry, drama and literary nonfiction) both reflects and helps shape culture, society and history.

2. Explain how a text's literary form, style and content express its meanings using appropriate disciplinary terminology.
3. Evaluate the rhetorical and contextual elements of ideas presented by literary texts and respond to them critically and analytically.
4. Explain the ways in which literature expresses the values that humans attach to their experiences.

C. Examples of Texts and/or Assigned Readings:

Princesses, Harlots, Saints: Women in French Literature
1. Beroul, *The Romance of Tristan: The Tale of Tristan's Madness*. (12th Century) Trans. Alan S. Fedrick. Penguin Classics.
2. Marie de France, *Lays*. (12th Century) Trans. Glyn S. Burgess. Penguin Classics.
3. Guillaume de Lorris and Jean de Meun, *The Romance of the Rose*. (13th Century) Trans. Frances Horgan. Penguin Classics.
4. Christine de Pizan, *The Book of the City of Ladies*. (14th-15th Centuries) Trans. Rosalind Brown-Grant. Penguin Classics.
5. Navarre, Marguerite de. *The Heptameron*. (1558) Trans. Paul. A. Chilton. Penguin Classics.
6. Villedieu, Madame de. [Desjardins, Marie-Catherine] *Memoirs of the Life of Henriette-Sylvie de Moliere: A Novel*. (1672) Trans. Donna Kuizenga. Univ. of Chicago Press.
7. Lafayette, Marie Madeleine de. *The Princess of Clèves*. (1678) Trans. Nancy Mitford. New Directions Press.
8. Laclos, Pierre Choderlos de. *Dangerous Liaisons*. (1782) Trans. Douglas Parmée. Oxford World's Classics.
9. Émile Zola, *Nana*. (1880) Trans. Douglas Parmée. Oxford World's Classics.
10. Proust, Marcel. *Swann's Way*. (1913) Trans. Lydia Davis. Viking.

Bestsellers vs. Classics in French Literature
1. Belot, Adolphe. *Mademoiselle Giraud, My Wife*. (1870) Trans. Christopher Rivers. MLA Texts and Translations.
2. Charrière, Isabelle de. *Letters of Mistress Henley, Published by her Friend*. (1784) Trans. Philip Stewart and Jean Vaché. MLA Texts and Translations.
3. Cottin, Sophie. *Claire d'Albe: An English Translation*. (1799) Trans. Margaret Cohen. MLA Texts and Translations.
4. Graffigny, Françoise de. *Letters from a Peruvian Woman*. (1747) Trans. David Kornacker. MLA Texts and Translations.
5. Rachilde. *Monsieur Vénus: A Materialist Novel*. (1884) Trans. Melanie Hawthorne. MLA Texts and Translations.
6. Lafayette, Marie Madeleine de. *The Princess of Clèves*. (1678) Trans. Nancy Mitford. New Directions Press.
7. Flaubert, Gustave. *Madame Bovary* (1857). Trans. Lydia Davis. Viking.

It's Not All Black and White: Cross-Racial Desire in French Restoration Fiction
1. *Le Nègre*. Honoré de Balzac. English translation. Translated by Michelle S. Cheyne. Edited by Michelle S. Cheyne and Andrew Watts. Liverpool: Liverpool Online Series.

2. *Sarah*. Marceline Desbordes-Valmore. English Translation. Edited by Deborah Jenson and Doris Y Kadish. Translated by Doris Y. Kadish. MLA Texts & Translations. New York: MLA, 2008.

3. *Georges*. Alexandre Dumas. English translation. Edited and translated by Jamaica Kincaid and Tina A. Kover. New York: Random House, 2008.

4. *Ourika*. Clarie de Duras. English Translation. Edited and Translated by Joan deJean. MLA Texts & Translations. New York: MLA, 1994.

5. *Bug-Jargal*. Victor Hugo. English translation. Translated and edited by Chris Bongie. Toronto: Broadview Editions, 2004.

6. *The Saint-Domingue Plantation; or, The Insurrection, a Drama in Five Acts*. Charles de Rémusat. English Translation. Translated by Norman R. Shapiro. Introduction and Notes by Doris Y. Kadish. Louisiana State University Press, 2008.

D. Example Assignments

1. Student Work Product: 3-4 page essay. No matter who teaches this course, it will always involve *at least* one essay, which will always address University Studies Cluster 3A, Learning Outcomes 1, 3, and 4.

1. Articulate how literature [fiction, poetry, drama and literary nonfiction] both reflects and helps shape culture, society and history.
The example topic below asks students to analyze how a medieval literary text portrays the character of a queen—how a text reflects culture, society, and history—and it asks students to use a secondary source to better understand how that literary text in turn helps shape culture, society, and history.

3. Evaluate the rhetorical and contextual elements of ideas presented by literary texts and respond to them critically and analytically.
The example topic below asks students to evaluate the rhetorical and contextual elements of depictions of medieval queens, and to respond to these elements critically and analytically via the use of a secondary source that discusses courtly love.

4. Explain the ways in which literature expresses the values that humans attach to their experiences.)
The example topic below involves a secondary source that discusses how medieval writers expressed the values of courtly love, and that asks how these values could be prized in an otherwise feudal, patriarchal, Christian society.

Example Topic:
   Use "Love and the Medieval Lady," the excerpt that we read from Joan Kelly's essay "Did Women Have a Renaissance," to analyze the figure of the queen or noblewoman as represented in *Lanval* (the fairy lady; Guinivere) and in *Guigemar* (the lady whom Guigemar loves). Focus your analysis on the close reading of a specific scene or scenes. Kelly is writing as a historian interested in women's lived experience; in what ways does her essay help shed light on these portrayals of *fictional* women, by a medieval woman writer?
   Length: 3—4 pages. *Be sure to quote specific examples from the text, including page numbers in parentheses, to illustrate your argument.*
   Format: Double-spaced, 10 or 12 point font (10 pt if using Courier); one-inch margins

2. Student Work Product: *Explication de texte* **assignment.** No matter who teaches this course, it will always involve *at least* one *explication de texte* or close reading, which will always address University Studies Cluster 3A, Learning Outcome 2:

Explain how a text's literary form, style and content express its meanings using appropriate disciplinary terminology. *The example assignment below asks students to explain how the form, style, and content of the selected passage express the text's meaning, using appropriate disciplinary terminology (metaphor, imagery, stylistic devices).*

Example Topic:

The passage you will analyze for tomorrow is Arsène's lament in *Sarah*. This is the poem/song Arsène sings when Sarah finds him in tears after Sylvain has treated him harshly.

What do you do in an "*explication de texte*"/close reading? This is a two-part exercise. The first involves reading, close reading and analysis. Analysis means you break down a structure and examine how it functions. That means you observe and describe this structure and how it works. The second involves presenting in writing this the results of your close reading.

What is a close textual reading? Remember my cooking analogies from class? Well, this is like making a cake. There is a recipe you follow. You do not need to invent anything. You need to remember to put all the ingredients in the bowl in a specific order. You need to remember when to stir and when to pour. I am trying to teach you to bake this cake, that is to say, to read carefully and analyze a text in order to explain how the author constructs this piece of writing to produce a specific effect and to convey a particular message.

Start by reading the passage and taking notes. First jot down where the passage occurs in the story. (What happens in the plot just before and just after this passage?) The jot down what type of passage it is. Is it a description? Is it an argument? Is it a dialogue? Is there action going on? Who is talking? What is the emotional state of that person? What information is conveyed in this passage?

Next, what is the message in this passage? What is the author trying to tell/show us? What are we supposed to see or learn in this passage?

How does that fit in with the rest of the story?

Now, let's analyze the passage itself. Remember, when you analyze something, you observe and describe what you see. You poke around to see how something is structured. Again, you observe and report what you see. This is not a research paper, nor it is an opinion. What do you see?

Describe what you see in front of you on the page. Look at how the author constructs the sentences. What kind of sentences does he use? How does he put these together into paragraphs (or whatever for s/he uses)? How are these put together to form the passage? Why did Madame Cheyne bracket this passage off? (How does it separate itself out of the

larger text? Why? What is the effect of this?) Now look at the words. What word families are used? What is the register used? What images or metaphors are used? What stylistic devices? What is the effect on the reader? What emotions do these things trigger in us? What do they trigger in the characters in the story?

Now, go back to the message. What is the message of the passage? (Yes, I know. You just told me! Tell me again, please.) How do the stylistic features and the structural elements used communicate this message? Do they make the message stronger or weaker? What image do they give us of the characters? Of the narrator? Of the author? What is the effect on the reader?

Now that you have notes on all of this, you need to sit down and write out a presentation of the material. Remember your object it to explain to me how this passage works. Pretend you are a tour guide and you are going to show me this amazing passage. Tell me what we are going to see. Tell me why it is important. Tell me why it is interesting.

The above is the introduction that you give me while we walk over to the thing you are going to show me. Now we are there in front of it. So, show me it. Tell me what I am looking at start at the beginning and show me what I am supposed to see. What is the overall effect? How is it put together to give that effect. Start at the top and walk me through the whole structure. Point out the interesting details. Remember, you are constantly tying this into the overall importance of this structure and what it does.

Okay. Now the tour is done, but while you walk me back to my hotel, remind me of what you showed me and why it was important. Now link it to the wider world (of the story, of the questions we have been looking at this semester, of questions in the world today or the world of the 19th century). This is your conclusion.

What should this look like when it is done? There should be a title. There should be 5 paragraphs at least (introduction, 3 paragraphs in which you map out how the text is structured and how it works, conclusion). You need a thesis statement. Your sentences must all start with a capital letter and end with an appropriate punctuation mark. If you cite part of the text, make sure you cite it correctly. Put it in quotation marks and put (*Sarah*, page number) at the end of the sentence. If you are repeating things from the same page, just put the quotes around them and then if you are talking about a different page, put (*Sarah*, page number) at the end of that sentence. At the end of the paper, you should provide a list of Works Cited and give me a proper bibliographic citation. Remember you are showing me that you know how to present this information in a professional manner.

Rubric for Grading Writing Assignments (Essay/ *Explication de texte*)
Content: 40; Organization: 20; Language and vocabulary: 20; Grammar and mechanics: 20
100 points total

Essay Content: Independent thought; interpretations of the text supported by specific references; analyzes, does not summarize - 40 points maximum

A 36-40: Well-developed and interesting comments. Cites the text(s) and analyzes those citations. Goes beyond what was discussed in class, showing independent insight, careful thought, and sophisticated analysis. Demonstrates clear and accurate command of the text(s).

B 32-35: Very good content, with many of the qualities of an A paper, but revision and/or clarifications to the content are necessary to strengthen the paper's argument/analysis.

C 28-31: Content is appropriate to assignment, but is underdeveloped, simplistic, or repetitious. Tends to summarize the text instead of analyzing it. May contain some irrelevant statements or undeveloped ideas. Lacks sufficient evidence—not enough analysis of quotes from the text. May show little sign of independent or original thought; may demonstrate inaccurate command of the text.

D 24-27: Little or no citation & analysis of quotes from the text(s). Content not significant to assignment and/or insufficient length. Topic handled superficially; may contain major inaccuracies in interpretation of sources; draws no conclusion other than what has been discussed in class, or draws a simplistic and trite conclusion.

F 0-23: Incoherent or inappropriate content. No evidence of independent thought. No interpretive remarks made, no conclusions drawn.

***Explication de texte* Content: Presents text and contextualizes the passage within the work; specifies message author is presenting; articulates thesis statement of how the structure, vocabulary, rhetorical devices and imagery are constructed in a system that reinforces the message; uses specific references to demonstrate validity of thesis statement; analyzes structure; does not summarize - 40 points maximum**

A 36-40: Well-developed and interesting comments. Cites the text(s) and analyzes those citations. Goes beyond what was discussed in class, shows insight, careful thought, and sophisticated analysis. Demonstrates clear and accurate understanding of the text(s).

B 32-35: Very good content, with many of the qualities of an A paper, but revision and/or clarifications to the content are necessary to strengthen the paper's argument/analysis.

C 28-31: Content is appropriate to assignment, but is underdeveloped, simplistic, or repetitious. Tends to summarize the text instead of analyzing it. May contain some irrelevant statements or undeveloped ideas. Lacks sufficient evidence—not enough analysis of quotes from the text. May show little insight and ability to analyze the textual structure and link it to the message; may demonstrate inaccurate command of the text.

D 24-27: Little or no citation & analysis of quotes from the text(s). Content not significant to assignment and/or insufficient length. Topic handled superficially; may contain major inaccuracies in understanding the passage; may display misunderstandings regarding the content of passage and its rhetorical structure; draws no conclusion other than what has been discussed in class, or draws a simplistic and trite conclusion.

F 0-23: Incoherent or inappropriate content. No introduction. No evidence of textual analysis. No conclusions drawn. Insufficient length.

Essay and *Explication de texte* Organization: Cogency, Clarity of Argument - 20 points maximum

A 18-20: Clear, interesting thesis statement expressing main idea(s) that paper will address; well organized paragraphs, excellent transitions; excellent development of argument. Skillful use of syntax to suit assignment. Smooth transitions.

B 16-17: Very good structuring with good transitions, but not as skillful as in an "A" paper. Clear thesis statement. Some organizational problems that could make aspects of argument difficult to follow.

C 14-15: **Thesis statement vague, hard to find, or trite: automatically puts a paper in this range**. Problems in development of ideas; lack of clarity in expressing ideas. Somewhat choppy transitions. Requires better sequencing.

D 12-13: No thesis statement. Poor organization, disjointed, uneven; difficult to follow; ideas confused or disconnected.

F 0-11: No discernable organization. Extremely difficult or impossible to follow.

Essay and *Explication de texte* Language and vocabulary - 20 points maximum

A 18-20: Excellent use of appropriate and varied vocabulary and other rhetorical forms. Does not use colloquial English.

B 16-17: Above average use of sentence structure and vocabulary with some variety; does not use colloquial English.

C 14-15: Adequate vocabulary, with some errors. Simple or sometimes awkward sentence structure. Some informal English.

D 12-13: Below average vocabulary and sentence structure.

F 0-11: Frequent errors and serious mistakes that make comprehension very difficult.

Essay and *Explication de texte* Grammar and mechanics: subject/verb agreement; verb tenses and conjugations; spelling; punctuation and capitalization; citation of sources - 20 points maximum

A 18-20: Excellent grammar and mechanics: few or no spelling errors; few or no mechanical errors (punctuation, capitalization, paragraph division, etc.). **Cites sources correctly.**

B 16-17: Above average command of English grammar; may have some spelling and mechanical errors (punctuation, capitalization, paragraph division, etc.). **Cites sources correctly.**

C 14-15: Average command of English grammar. Tendency to mechanical errors, such as comma splices and other punctuation errors; capitalization; paragraph division; etc. **Cites sources correctly.**

D 12-13: Below average command of English grammar. Repeated spelling and mechanical (punctuation, capitalization, paragraph division, etc.) errors. **Sloppy citation of sources automatically puts a paper in this range.**

F 0-11: Very serious grammar mistakes, or too many mistakes, making the essay difficult to read and understand. **Citation of material from outside sources *without* proper attribution (plagiarism) automatically puts a paper in this range.**

E. Sample Course Outline

This outline is subject to change depending on class needs. Detailed reading schedules, including due dates for homework assignments and essays, as well as quiz dates, will be distributed over the course of the semester and made available on myCourses.

Weds. 7 Sept.   Introduction
Friday 9 Sept.   *Tristan*

Monday 12 Sept.   *Tristan*
Weds. 14 Sept.   *Tristan*
Friday 16 Sept. *Tristan*

Monday 19 Sept. Marie de France, *Lais*
Weds. 21 Sept. Marie de France, *Lais*
Friday 23 Sept. *The Romance of the Rose*

Monday 26 Sept. *The Romance of the Rose*
Weds. 28 Sept. *The Romance of the Rose*
Friday 30 Sept.   *The Book of the City of Ladies*

Monday 3 Oct. *The Book of the City of Ladies*
Weds. 5 Oct. *The Book of the City of Ladies*
Friday 7 Oct. *The Book of the City of Ladies*

Monday 10 Oct. No class; Columbus Day
Tues. 11 Oct. (Mon. Sched.); *Book of the City of Ladies*
Weds. 12 Oct.   *The Heptameron / The Decameron*
Friday 14 Oct.   *The Heptameron / The Decameron*

Monday 17 Oct. *Henriette-Sylvie de Molière*
Weds. 19 Oct.   *Henriette-Sylvie de Molière*
Friday 21 Oct.   *Henriette-Sylvie de Molière*

Monday 24 Oct. Review

Weds. 26 Oct. **Midterm Exam**
Friday 28 Oct. *The Princess of Clèves*

Monday 31 Oct. *The Princess of Clèves*
Weds. 2 Nov.   *The Princess of Clèves*
Friday 4 Nov. *Dangerous Liaisons*

Monday 7 Nov.   *Dangerous Liaisons*
Weds. 9 Nov.   Friday Schedule; *Dangerous Liaisons*
Fri. 11 Nov. Veterans' Day; No Class

Monday 14 Nov. *Nana*
Weds. 16 Nov. *Nana*
Friday 18 Nov. *Nana*

Monday 21 Nov. *Nana*
Weds. 23 Nov. Online work
Friday 25 Nov. No class; Thanksgiving

Monday 28 Nov. *Nana*
Weds. 30 Nov. *Nana*
Friday 2 Dec. *Nana*

Monday 5 Dec. *Swann's Way*
Weds. 7 Dec. *Swann's Way*
Friday 9 Dec. *Swann's Way*

Monday 12 Dec. *Swann's Way*
Weds. 14 Dec. *Swann's Way*
Friday 11 Dec. Review

Monday 14 Dec. Review