

***Uncanny Homes: Literature, architecture, and visual arts in 19th-20th century
France***

French 492 - Seminar

Spring 2009

MW: 4:30 - 5:45 in HUMB 308

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Office hours: M: 12:00-1:00

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Description:

Using texts and visual works from French 19th and 20th century authors, in this course we will try to define some of the cultural, mythical, and symbolic constructions of the notion of home and their importance in formulating the experience of modernity.

Using texts and visual works from French nineteenth-century authors, in this course we will try to define some of the cultural, mythical, and symbolic constructions of the notion of home and their importance in formulating the experience of modernity. Various representations of home in nineteenth-century France will be examined through a variety of themes of cultural significance such as ruins, urban space, memory, nostalgia, technology, madness, and homelessness. The selected material (short stories, poems, novels, essays, films) will be studied from a multidisciplinary perspective including architecture, archeology, fine arts, and ethnography.

Course Objectives

The objective of the course is to provide students with advanced skills in the analysis of literary texts and cultural objects, as well as in all four areas of proficiency in language learning: speaking, understanding, reading, and writing. The material is taught in a cultural context that provides them with knowledge of modern French and Francophone cultures. This is an interactive course and attendance is mandatory.

1. Required books (available at the Bookstore):

Villiers de l'Isle-Adam, *Contes cruels*

Barbey d'Aurevilly, *Le rideau cramoisi*

Maupassant, *Le Horla et autres contes fantastiques*

Flaubert, *Trois contes*

Ionesco, *Le Roi se meurt*

You will be also responsible for printing some texts (short poems) from the following web site that you can access through your library account : <http://humanities.uchicago.edu/orgs/ARTFL/>. (Click

on [Collections of Texts](#), then on [Main ARTFL Database \(FRANTEXT\)](#) to complete your search of authors/texts)

2. GRADES:

| | |
|---|-----|
| Exam 1: | 20% |
| Exam 2: | 20% |
| Presentation | 15% |
| Preparation, class participation and attendance | 25% |
| Paper | 20% |

*Students will choose a paper topic, will develop a bibliography (before March 16), and will write an essay of 5-6 pages.

3. Getting started

All work is to be typed, double-spaced, stapled, and proofread before coming to class. Hard copy only. Please turn your work in on the due date. In order to correctly evaluate your work and give it back in time, I must receive it on time. Thank you for your cooperation. All written work is strictly individual unless it is explicitly assigned to pairs or groups.

Please keep in mind that you are writing formal expository French, and consult reference works at Main Library when necessary. (Le Petit Robert, Le Dictionnaire du Secon Empire)

For the preparation of your presentations, papers, and homework assignments, you can also use the following online French dictionaries: http://www.lexilogos.com/francais_langue_dictionnaires.htm
<http://elsap1.unicaen.fr/cgi-bin/cherches.cgi>.

In class: Your preparation and presence are required. Your attentive participation and listening in class are the foundation of your learning experience. You are permitted **2 (two)** unexcused absences during the semester. After that, your final grade will be affected by each missed class. There will be no exceptions others than medically documented ones. If you miss a class, it is your responsibility to make up the work that you have missed. Keep in mind that you are not competing against your classmates. The class is a group and discussions are important for the development of your skills.

Preparation: Participation is essential in a discussion-based classroom. Please have all relevant materials (books, notes, paragraph to turn in) with you. Students generally find it helpful to work on readings and writing in several stages (at several different times) rather than trying to read complex texts in one sitting. In general, each hour of class corresponds to approximately 2-3 hours of work outside of class.

GETTING HELP IF YOU HAVE MISSED A CLASS

- If you are having problems understanding an assignment, stop by during office hours.

- Students generally find it helpful to exchange phone/email numbers with another student so that they can contact each other in the event of illness or other absence.
- If you miss a class, please let me know well in advance if possible.

4. Evaluation of your work:

Oral (in class) performance

The in-class part of your grade includes most of our daily activities: discussion of readings, small-group discussions, and participation in the question-answer sessions of other students' formal presentations.

Written work

The written part of your grade includes all writing assignments; it will include grammar and other formal elements of your writing as well as content. The emphasis in grading is on the following aspects: knowledge and usage of parts of speech, sentence structure, paragraph coherence, the quality of your argument, and your understanding of texts.

Presentations in class

The emphasis in grading is on the following elements: quantity, quality, difficulty, level of development, preparation, teamwork, attitude, effort, and improvement.

5. Honor Code:

All work done for this course must be your own, done honestly and without inappropriate outside help. This applies particularly to all written work, quizzes, exams, compositions and workbook assignments. If you are not certain about the way in which the Honor Code applies to specific assignments, please ask.

NOTE:

In accordance with the Americans with Disabilities Act, students with bona fide disabilities will be afforded reasonable accommodation. The Office of Special Student Services will certify a disability and advise faculty members of reasonable accommodations. If you have a specific disability that qualifies you for this program, please notify your instructor and provide certification from the Office of Special Student Services.

Since all classes do not progress at the same rate, the instructor may wish to modify these requirements or their timing as circumstances dictate. For example, the instructor may wish to change the number and frequency of exams, or the number and sequence of assignments. However, the students must be given adequate notification.

As a community of students and scholars, the University strives to maintain the highest standards of academic integrity. All members of the community are expected to exhibit honesty and competence in academic work. This responsibility can be met only through earnest and continuing effort on the part of all students and faculty. Any dishonesty related to academic work or records constitutes academic misconduct including, but not limited to, activities such as giving or receiving unauthorized aid in tests and examinations, improperly obtaining a copy of an examination, plagiarism, misrepresentation of

information, altering transcripts or university records. Academic misconduct is incompatible with the standards of the academic community. Such acts are viewed as moral and intellectual offenses and are subject to investigation and disciplinary action through appropriate University procedures. Penalties may range from the loss of credit for a particular assignment to dismissal from the University. Faculty, students, and staff are responsible for acquainting themselves with, adhering to, and promoting policies governing academic conduct.

DAILY CALENDAR

NOTE: Course goals and grading procedure will not change; if necessary, however, some items on the syllabus may be revised.

Week 1

M/Jan 12 **Introduction**
Littérature et architecture. Représentations.

W/Jan. 14 **L'architecture du romantisme : dehors/dedans ; ici/ailleurs ; fini/infini.**
Objets architecturaux : *le caveau, la chambre, la fenêtre, le rideau, la porte, la clé, le miroir.*
Personnages : *le héros, le chevalier, le dandy.*

Week 2

M/Jan. 19 **Martin Luther King Holiday – No classes.**

W/Jan. 21 Villiers, Villiers, *Contes cruels*, « Véra »

Week 3

M/Jan. 26. Villiers, *Contes cruels*, « Véra »

Film : Juan Luis Bunuel, *Léonor* (à visioner dans le cadre du Festival du Film International, organisé par le Department of Foreign Languages & Literatures)

W/Jan. 28 Barbey d'Aurevilly, *Le rideau cramoisi* (19-42)

Week 4

M/Febr. 2 Barbey d'Aurevilly, *Le rideau cramoisi* (42-64)

W/Febr. 4 Barbey d'Aurevilly, *Le rideau cramoisi* (64-87)

Week 5

- M/Febr. 9 **La Modernité : la Ville**
Objets architecturaux : *la rue, la façade, le boulevard, les passages, le pont, la gare, le café.*
Personnages : *le flâneur, l'artiste, les foules.*
 Baudelaire. « Spleen » (<http://humanities.uchicago.edu/orgs/ARTFL/>)
- W/Febr. 11 Baudelaire. « Le Cygne » (<http://humanities.uchicago.edu/orgs/ARTFL/>)

Week 6

- M/Febr. 16 Baudelaire. « Les yeux des pauvres » [Handout]
- W/Febr. 18 Rimbaud et Verlaine (<http://humanities.uchicago.edu/orgs/ARTFL/>)

Week 7

- M/Febr. 23 **Objets anciens, sens nouveaux** : *la cathédrale, le vitrail, l'hôpital.*
Personnages : *le saint, le bourgeois, le fou.*
 Flaubert, *La légende de Saint Julien l'Hospitalier* (Ière partie : pp 65-79)
- W/Febr. 25 Flaubert, *La légende de Saint Julien l'Hospitalier* (IIIème partie : pp 92-99)

Week 8

- M/March 2 Flaubert, *La légende de Saint Julien l'Hospitalier* (IIème partie : pp 79-92)
- W/ March 4 **Miterm.**

Week 9

- M/March 9 Maupassant, *Le Horla*, pp 55-66
- W/March 11 Maupassant, *Le Horla*, pp 66-77
A rendre : sujet et bibliographie de la dissertation finale.

Week 10:**Week 11**

M/March 23 Maupassant, *Le Horla*, pp 78-86

W/March 25 **Objets mouvants** : *la technologie, les nouveaux bruits de la ville.*

Verhaeren, *Les Villes tentaculaires* (<http://humanities.uchicago.edu/orgs/ARTFL/>)

Week 12

M/March 30 Verhaeren, *Les Villes tentaculaires* (<http://humanities.uchicago.edu/orgs/ARTFL/>)

W/April 1 Apollinaire, "Zône" (<http://humanities.uchicago.edu/orgs/ARTFL/>)

Week 13

M/April 6 **Être chez soi**: *la maison, le chemin, l'école.*

Personnages : *le colonisé, l'exilé, l'éducateur.*

Camus, *L'Hôte* [handout]

W/April 8 Camus, *L'Hôte*

Week 14

M/April 13 Camus, *L'Hôte*

W/April 15 **Objet archétypal** : *le corps- château*

Personnages : *le moi-roi*

Ionesco, *Le Roi se meurt* (première partie: pp 13-58)

Week 15

M/April 20 Ionesco, *Le Roi se meurt* (deuxième partie: pp 58-95)

W/April 22 Ionesco, *Le Roi se meurt* (troisième partie: pp 95-136)

Week 16

M/April 27 **Conclusion:** Habiter, se situer dans la modernité. Réfléchir sur le modernisme.

W/April 29 **Exam 2**

May 5 *Dissertation – forme finale.*