



**Graduate Programs—NEW COURSE PROPOSAL**

UGPC APPROVAL \_\_\_\_\_  
 UFS APPROVAL \_\_\_\_\_  
 SCNS SUBMITTAL \_\_\_\_\_  
 CONFIRMED \_\_\_\_\_  
 BANNER POSTED \_\_\_\_\_  
 CATALOG \_\_\_\_\_

DEPARTMENT NAME: LANGUAGES, LINGUISTICS, AND  
 COMPARATIVE LITERATURE

COLLEGE OF: DOROTHY F. SCHMIDT COLLEGE OF ARTS AND LETTERS

**RECOMMENDED COURSE IDENTIFICATION:**

PREFIX FRW COURSE NUMBER 6541 LAB CODE (L or C) \_\_\_\_\_

(TO OBTAIN A COURSE NUMBER, CONTACT MJENNING@FAU.EDU)

COMPLETE COURSE TITLE : FRENCH MODERNISM

**EFFECTIVE DATE**

(first term course will be offered)

FALL 2012

CREDITS: 3

TEXTBOOK INFORMATION: SEE ATTACHED SYLLABUS

GRADING (SELECT ONLY ONE GRADING OPTION): REGULAR   X PASS/FAIL  SATISFACTORY/UNSATISFACTORY

**COURSE DESCRIPTION, NO MORE THAN 3 LINES:**

This course addresses the transformations of subjectivities, aesthetics and societies that took place in France from the mid-nineteenth century to the 1930s and that is referred to in terms of socio-political "modernity" or cultural "modernism." The course will examine the transformations and innovations that took place in literature and art of that period.

PREREQUISITES: GRADUATE STANDING, OR  
 PERMISSION OF INSTRUCTOR.

COREQUISITES:

OTHER REGISTRATION CONTROLS (MAJOR, COLLEGE, LEVEL):

PREREQUISITES, COREQUISITES & REGISTRATION CONTROLS SHOWN ABOVE WILL BE ENFORCED FOR ALL COURSE SECTIONS.

MINIMUM QUALIFICATIONS NEEDED TO TEACH THIS COURSE: PHD IN FRENCH OR COMPARATIVE LITERATURE

Other departments, colleges that might be affected by the new course must be consulted. List entities that have been consulted and attach written comments from each. N/A

Carla Calargé, ccalarge@fau.edu, 7-2533

Faculty Contact, Email, Complete Phone Number

**SIGNATURES**

**SUPPORTING MATERIALS**

**Approved by:**

Department Chair: \_\_\_\_\_

College Curriculum Chair: \_\_\_\_\_

College Dean: \_\_\_\_\_

UGPC Chair: \_\_\_\_\_

Dean of the Graduate College: \_\_\_\_\_

**Date:**

\_\_\_\_\_

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**Syllabus**—must include all details as shown in the UGPC Guidelines.

**Written Consent**—required from all departments affected.

Go to: <http://graduate.fau.edu/gpc/> to download this form and guidelines to fill out the form.

Email this form and syllabus to [diamond@fau.edu](mailto:diamond@fau.edu) and [eqirjo@fau.edu](mailto:eqirjo@fau.edu) one week **before** the University Graduate Programs Committee meeting so that materials may be viewed on the UGPC website by committee members prior to the meeting.

**Instructor: Carla Calargé**

**email: [ccalarge@fau.edu](mailto:ccalarge@fau.edu)**

Office: CU 270

[Semester/Year]

Time:

Room:

Office hours: TR: 11 a.m.—12 p.m., T: 2:00p.m—4:00p.m & by appointment

## **FRW 6541 : French Modernism**

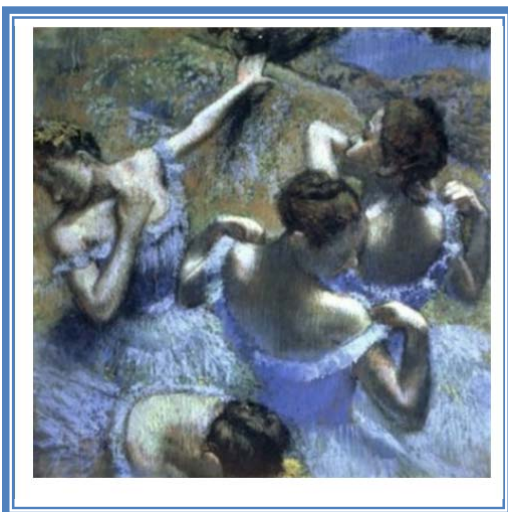
### **Catalog Description**

This course addresses the transformations of subjectivities, aesthetics and societies that took place in France from the mid-nineteenth century to the 1930s and that is referred to in terms of socio-political “modernity” or cultural “modernism.” The course will examine the transformations and innovations that took place in literature and art of that period.



### **Course Description**

Class is conducted entirely in French. The first industrial revolution that starts in England towards the end of the XVIII century and spreads throughout the European continent at the beginning of the XIX century triggers social and economic disruptions and set off profound and irreversible changes in Europe. The American Revolution and shortly after, the French Revolution, represent key moments that inaugurate a new era of socio-political changes in which concepts such as nation-state, citizenry, republic or democracy (re)appear in the political arena; while philosophy witnesses the birth of the individual as an autonomous subject. Western modernity is therefore characterized by individualization, rationalism and secularization.

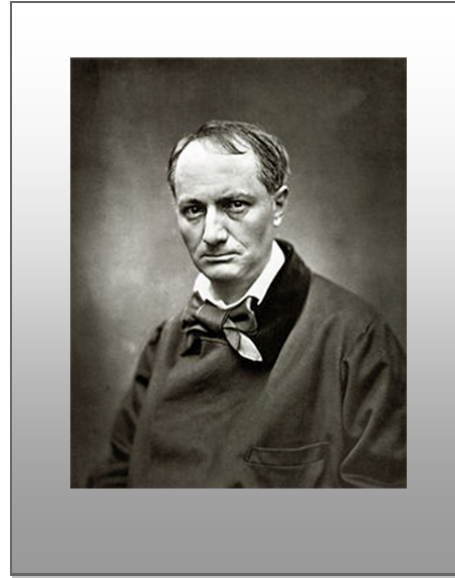


This course addresses those transformations of subjectivities, aesthetics and societies that took place in France in the XIXth century and that can be referred to in terms of socio-political “modernity” or cultural “modernism.” Through literary and critical readings as well as class discussions this course will examine the transformations and innovations that took place in literature and art from the mid-nineteenth century to the 1930s as a reaction to, and a consequence of changes that happened in society and politics.

## Course Objectives

This course is designed to meet the following objectives:

1. Introduce students to key concepts such as modernity and modernism.
2. Familiarize students with major literary and artistic movements of the 19<sup>th</sup> and early 20<sup>th</sup> centuries.
3. Offer students a critical overview of the transformations undergone in society, politics, history, etc. and their repercussions on the arts in general and literature in particular.
4. Offer students an opportunity to get a well rounded understanding of a critical period that will have major consequences both for the history of the West and Western ideas, and the rest of the world (i.e. colonization, imperialism, race etc.)



## List of Readings:

### Poetry:

Baudelaire, « Correspondances, » « Parfum exotique », « A une passante »

Rimbaud, “Le bateau ivre”

Mallarmé: “Brise marine”

Desnos : « J’ai tant rêvé de toi »

Verlaine: “Art Poétique”

Apollinaire : “Zone”

Paul Eluard : « L’Amoureuse »

### Novels :

Flaubert: *Madame Bovary*

Zola: *Thérèse Raquin*

Proust: *Du Côté de chez Swann*

Breton: *Nadja*

Gide: *L’Immoraliste*

Céline: *Voyage au bout de la nuit*

### Essays:

Marx : *Le Manifeste du parti communiste*

Baudelaire « Le peintre de la vie moderne »

Zola: *Le Roman expérimental*

Breton : *Le Manifeste du surréalisme*

Calinescu : *Five Faces of Modernity* (excerpts)

Lunn: *Marxism and Modernism* (excerpts)

Additional readings will be posted on BB

### Film :

*La grande illusion* de J. Renoir

*La Belle Epoque* (Documentary)

## Grading Scale:

A 93-100	A <sup>-</sup> 90-92	B <sup>+</sup> 87-89	B 83-86	B <sup>-</sup> 80-82	C <sup>+</sup> 77-79	C 73-76
C <sup>-</sup> 70-72	D <sup>+</sup> 67-69	D 63-66	D <sup>-</sup> 60-62			

## Grading

- Attendance and participation. 15 %
- Presentation: 15%
- Mid-Term paper: (8-10 page long): 30%
- Final essay (research paper: 15-18 page long) 40%

## Class Policies:

Attendance- Class meets once a week: attendance is **mandatory**. If a student is absent due to an emergency such an illness or death in the family, he/she will be excused **only** with a **written** excuse.

- Students are allowed one absence after which attendance grade will drop by a letter grade for each absence.

-Cell phones are strictly not allowed in class. If I see a student texting, I will take away this student's phone.

### Homework:

-If the student is absent for any reason, he/she will be responsible for turning in the homework on time, posting comments on BB, or turning in their papers. He/she will be responsible also for the material covered in class (Check Blackboard and syllabus).

-Students are expected to read or complete the assignments for the date indicated prior to coming to class (syllabus / Blackboard)

### Presentation:

- Each student will give an oral presentation on a subject that he/she will choose with the professor. Students are encouraged to use visual aids for their presentations and/or discuss it with the professor prior to the scheduled date. **No Presentation will be rescheduled.**

### Mid-Term and Final papers:

-Papers are to be written in French. Students are encouraged to meet with their professor ahead of time to discuss the topic, outline, sources etc.- Students are to comply with the following specifications: double-spaced, 1-inch margins all around, size 12 font, Times New Roman, Number all pages, Name, Course #, should be single-spaced at top left of first page, title should be centered on the first page.

- **All essays are due. NO late or incomplete homework will be accepted.**

## Students with Disabilities

- *In compliance with the Americans with Disabilities Act (ADA), students who require special accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD) located in Boca Raton –SU 133 (561-297- 3880), in Davie, MOD I (954- 236- 1222), in Jupiter- SR 117 (561-799-8585), or at the Treasure Coast – CO 128 (772- 873- 3305) and follow all OSD procedures.*

## Academic Integrity

- *Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty, including cheating and plagiarism, is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see:*  
[http://www.fau.edu/regulations/chapter4/4.4001\\_Honor\\_Code.pdf](http://www.fau.edu/regulations/chapter4/4.4001_Honor_Code.pdf)

## Tentative Schedule

\* Students must read the Introduction to *Orientalism* prior to coming to class

Lecture préparatoire:

[http://classiques.ugac.ca/classiques/Engels\\_Marx/manifeste\\_communiste/Manifeste\\_communiste.pdf](http://classiques.ugac.ca/classiques/Engels_Marx/manifeste_communiste/Manifeste_communiste.pdf)

### Session 1.

- Introduction: repères historiques, qu'est-ce que la modernité
- La révolution industrielle, la révolution de 1848.
- Discussion de la lecture.

**Devoir** : Lire et préparer « Le Peintre de la vie moderne » de Baudelaire.

[http://fr.wikisource.org/wiki/Le\\_Peintre\\_de\\_la\\_vie\\_moderne](http://fr.wikisource.org/wiki/Le_Peintre_de_la_vie_moderne)

Préparer : « Correspondances, » <http://fr.wikisource.org/wiki/Correspondances>

« Parfum Exotique, » [http://fr.wikisource.org/wiki/Parfum\\_exotique\\_\(1857\)](http://fr.wikisource.org/wiki/Parfum_exotique_(1857))

« A une passante » [http://fr.wikisource.org/wiki/%C3%80\\_une\\_passante\\_\(1868\)](http://fr.wikisource.org/wiki/%C3%80_une_passante_(1868))

### Session 2.

- Discussion des poèmes de Baudelaire
- Discussion du « Peintre de la vie moderne. »

**Devoir** : Lire la première moitié de *Madame Bovary*

### Session 3.

- Discussion de la lecture
- La Restauration, les trois Glorieuses, la Monarchie de Juillet
- Analyse de la première moitié de *Madame Bovary*

**Devoir :** Terminer *Madame Bovary*

### Session 4 :

- Discuter *Madame Bovary*

**Devoir :** Lire *Five Faces of Modernity* (excerpts)

Préparer: Rimbaud, "Le bateau ivre"

[http://fr.wikisource.org/wiki/Le\\_Bateau\\_ivre/%C3%89dition\\_Robert\\_Laffon](http://fr.wikisource.org/wiki/Le_Bateau_ivre/%C3%89dition_Robert_Laffon)

Verlaine: "Art Poétique" [http://fr.wikisource.org/wiki/Art\\_po%C3%A9tique\\_\(Verlaine\)](http://fr.wikisource.org/wiki/Art_po%C3%A9tique_(Verlaine))

### Session 5 :

- Analyser les poèmes
- Discuter la lecture
- La Commune. Paris 1870-1
- Présentation : Le salon des refusés et l'évolution de l'art moderne : .....

**Devoir :** Lire *Le roman expérimental* de Zola

Lire les premières 100 pages de *Thérèse Raquin*

### Session 6 :

- Discuter les lectures
- Analyses de passages choisis

**Devoir :** Terminer la lecture du roman

### Session 7 :

- Discuter *Thérèse Raquin*
- Mallarmé : « Brise Marine »  
[http://fr.wikisource.org/wiki/Brise\\_marine\\_\(St%C3%A9phane\\_Mallarm%C3%A9\)](http://fr.wikisource.org/wiki/Brise_marine_(St%C3%A9phane_Mallarm%C3%A9))

**Devoir :** Lire les premières 100 pages de *Un amour de Swann*

Lunn: *Marxism and Modernism* (excerpts)

### Session 8 :

- Discuter *Un Amour de Swann*
- Discuter les lectures
- Visionner *La Belle Époque*
- Présentation : L'impressionnisme et le cubisme : .....

**Devoir :** Préparer le Mid-term paper

Continuer la lecture de *Un Amour de Swann*

## SPRING BREAK

### Session 9 :

- **Submit Mid-term paper**
- Visionner et discuter : *La Grande illusion* de Jean Renoir

**Devoir :** Terminer la lecture de *Un Amour de Swann*

### Session 10 : March 22

- Discuter *Un Amour de Swann*
- Analyse de passages choisis
- Présentation : Les Années folles : .....

**Devoir :** Lire A. Gide : *L'Immoraliste*

### Session 11 :

- Discuter *L'Immoraliste*. Analyse de passages choisis.
- Présentation : Le DADA .....
- Analyse : « Zone » de Apollinaire <http://fr.wikisource.org/wiki/Zone>

**Devoir :** Lire *Le Manifeste du Surréalisme*

### Session 12 :

- Présentation : L'exposition coloniale de 1931 et la contre-exposition des surréalistes : .....
- Discuter le *Manifeste*
- Robert Desnos : « J'ai tant rêvé de toi »
- Paul Eluard : « L'Amoureuse »

**Devoir :** Lire *Nadja* d'A. Breton

### Session 13 :

- Présentation : Le Front Populaire : .....
- Discussion et analyse de *Nadja*

**Devoir :** Lire la première moitié de *Voyage au bout de la nuit*

### Session 14 :

- Discussion de la lecture
- Visionner et discuter *Le jour se lève* ou *Le temps retrouvé*

**Devoir :** Terminer la lecture de *Voyage au bout de la nuit*

### Session 15 :

- Discussion du roman
- Conclusion du cours

**Final papers are due on the day of the FINAL EXAM (Tuesday May 3<sup>rd</sup>)**