WHY TAKE INTRODUCTION TO FRANCOPHONE LITERATURE AND CULTURAL STUDIES?

Why did Voltaire put in Candide’s mouth his famous statement “Il faut cultiver notre jardin”? How is this sentence pronounced in 1759 still relevant in our world today? Should we use different terms to refer to an author born in the hexagon and another one born elsewhere? Francophone? Francophone? What is a “poète maudit”? Do we still see them around? The language of the French Declaration of the Rights of Man and of the Citizen is by definition the global language, the only one that is strategically present in all the continents of our planet and around 300 million people speak it. It is the universal language of Liberté, Égalité, Fraternité. Its unique characteristics of clarity and precision have given France the 1st ranking on the list of Nobel Prizes in literature!

This course counts towards the major and minor in French. It has FRE 3420 or FRE 3421 or permission of the instructor as pre-requisites.

This discipline, Specific Global Learning course counts towards your global learning graduation requirement.

OBJECTIVES & STUDENT LEARNING OUTCOMES

This course exposes students to the literature of France from medieval times to the present, and to a plurality of Francophone literatures written outside France. It raises controversial questions about labels such as colonial literature, Francophone literature, and French literature. It explores the cultures of the French-speaking world, compares, and contrasts them to the world cultures.
Course Learning Outcomes
Upon completion of this course, the student will be able to:

- Demonstrate an understanding of French and Francophone literatures and cultures
- Analyze a text or an image produced in the French and Francophone world in a historical perspective
- Evaluate the universality of a literary text and its relevance in our world today

Global Learning Course Outcomes
Upon completion of this course, the student will:

- Have become aware of the interrelatedness of French and Francophone literatures and cultures (Global Awareness)
- Have acquired the ability to develop a multi-perspective analysis of texts, discourses, and representations produced in the French and Francophone world (Global Perspective)
- Demonstrate willingness to address contemporary issues faced by the French and Francophone societies and their diaspora (Global Engagement)

ACTIVE LEARNING STRATEGIES
Our survey course will be divided in four large periods: the Middle Ages and the Renaissance, the Classical period and the Age of Enlightenment, the Nineteenth and Twentieth centuries, and the Francophone world. The instructor will engage students with literary texts, films, images, and other documents that will compose the textbook for this class in a holistic approach that is historical, conceptual, cultural, and specifically literary. We will highlight the evolution and the dialogue of remarkable works across the centuries through Socratic Circles, Role-Play, Mind Maps, class discussions/debates, and participation in our French Book Club. We will trace a continuity from François Villon’s plea for pity in the Middle Ages to Voltaire’s plea for tolerance in the wake of the French Revolution, and we will scrutinize Madame de Sévigné’s denunciation of love in the XVIIe century and the littérature engagée of our present time. In your own time, you will read one (1) of three literary works: Tahar Ben Jelloun’s La nuit sacrée, Shaïn Sa’s La joueuse de gueule, and Samuel Beckett’s Fin de partie.

TEXTBOOKS
- One of the three above-mentioned works is mandatory reading and the basis for your research paper
- In addition, service you with photocopies of all other texts studied.

ATTENDANCE & TARDINESS POLICY
Your presence and undivided attention and punctuality are essential and your absence/tardiness will affect your participation grade negatively. If you must be absent one day, you are still responsible for any assignment given for the next day you come to class, and for bringing all pertaining documentation to justify your absence. Late assignments will receive a lower grade per day late.

CELL PHONES, RECORDING DEVICES, & LAPTOPS
Human interaction will be the mode for communicating in this class. Please turn off and put away cell phones and laptops upon entering the classroom. Class notes and activities will require pen and paper.
GRADING RATIONALE

A note to native/heritage speakers: Please be aware that being a native/heritage speaker of the language does not guarantee good marks in itself. All students must comply with the requisites for this class and must show not only a good command of the language but also a good measure of critical thinking.

A
In a thought provocative approach, the student demonstrates a clear and in depth understanding of the general cultural, socio-historical and philosophical contexts in which the literary/art works have developed

B
Student demonstrates a good understanding of the above-mentioned issues but does not cover them in as much depth or detail

C
Student demonstrates a partial understanding of the above-mentioned issues or fails to address topics

D
Student demonstrates little or no understanding of the above-mentioned issues; fails to address topics, or presents them at an inappropriate too basic level

100-95 A 94-90 A- 89-87 B+ 86-83 B 82-79 B- 79-77 C+
76-70 C 69-60 D 59-0 F

There are no make-up exams and/or assignments unless justified by extreme circumstances appropriately documented in hard copy.

POLICY FOR ASSIGNING AN “I” INCOMPLETE GRADE
An incomplete grade is a temporary symbol for work not completed because of serious interruption not caused by the student’s own negligence. Please see https://onestop.yokedu/classes/grades/

Grading will take place as follows:

Essential Questions & Reflection Paper 5%
Daily Preparation & Class Participation 15%
4 Partial Take-Home Tests 20%
4 Partial In-Class Tests 20%
Class Presentation 15%
Research Paper 20%
Extra-curricular Activities 5%

ASSIGNMENTS

Essential Questions & Reflection Paper Assessments (5%)
The first assessment will give you the opportunity to examine your preconceived notions of what Francophone literature is and what constitutes a valuable text, linked to the course learning outcomes. At the end of the semester, you will answer the same Essential Questions to compare and contrast the evolution in your concepts. You will explain your thought process in a one-page reflection paper and in our final class discussion.
Daily Preparation & Class Participation (15%)
You will often receive differential assignments that you will complete before each class session. These contrasted readings will allow you to participate more effectively in class discussions.

Four Partial Take-Home Tests (20%)
At the end of each of the four periods studied (Medieval & Renaissance, 17th & 18th centuries, 19th & 20th centuries, and Francophone Literature) you will have a take-home test which will be a creative writing project. You will receive your take-home test in class at least one class session before it is due. These projects will revolve around authors and concepts studied in class and they will help you develop a global perspective in literatures and cultures. An example of this would be an imaginary conversation between characters and/or authors transcending time and/or cultures. I will evaluate your work according to a rubric that assesses the following aspects of writing: textual organization, logic of content, vocabulary, syntax, punctuation, awareness of reader and mechanics.

Four Partial In-Class Tests (20%)
At the end of each of the four periods studied, you will have an in class evaluation. This test will be the first 30 minutes of class and will consist of punctual questions on the material studied.

Oral presentations (15%)
You will do a short oral presentation—not to exceed 10 minutes—on a page out of film from the list provided in this syllabus as related to the cultural component of the class. The deadline for reserving your date and topic is September 1st. I will evaluate this presentation according to a rubric that assesses the following aspects of oral communication: vocabulary, use of language, accuracy of basic structures, fluency, pronunciation and intonation, appropriateness of response and recombination of learning material/creativity. Each of the four in-class quizzes will include a question (1 pt. bonus) based on the oral presentations of your classmates, as an incentive to better engage with the entire class.

Research paper (20%)
For your term paper, you have the choice of one (1) of three different works from three very different authors: Tahar Ben Jelloun’s La nuit sacrée (Morocco), Shan Sa’s La joueuse de go (China), Samuel Beckett’s Fin de partie (Ireland). The deadline for choosing your specific author and topic and discussing them with your instructor is the 3rd week of classes. Your research paper will be 1,000-2,000 words long in MLA format with a minimum of five (5) bibliographical entries. You will receive 2 extra points on your paper for using 2 non-internet sources. The font will be Times New Roman 12, double-spaced. The volume of quotations must not exceed 15% of the total paper. Early in the semester (date to be announced), one class period will be dedicated to a workshop on library research conducted by a librarian in the Green Library. You will also receive written instructions in class on how to write this essay. You will hand in a hard copy of this term paper on the due date marked on this syllabus. Saturday, November 29th. In addition, you will submit this paper to TURNITIN, an internet-based plagiarism detection service that screens students’ papers for verbatim text and identifies the sources. Plagiarism: FIU defines it as “the deliberate use and appropriation of another’s work without any indication of the source and the passing off of such work as the student’s own. Any student who fails to give credit for ideas or materials taken from another is guilty of plagiarism” (Student Handbook 39). Plagiarism and cheating are serious offenses and are punishable up to and including expulsion from the University. To submit your term paper, go to www.turnitin.com and follow the prompts. Our class ID number is XXXXXXX and our Enrollment password is XXXXXXX. Your submitted papers will reside in Turnitin’s database.
Co-curricular activities (5%). Since language cannot be separated from culture, you will participate in five (5) of the many co-curricular activities that Le Cercle Français and Pi Delta Phi will provide or sponsor throughout the semester. You will receive weekly announcements. Reading the October and/or the November selections of our French Book Club and participating in the discussions will account for 2 activités culturelles each! These cultural activities may also serve to meet the requirements for induction to Pi Delta Phi, the national French Honor Society. Our 14th induction ceremony will be held at the end of Spring 2021.

A CODE OF HONOR IS IN EFFECT AT ALL TIMES

Language & Lab. Hours:
MMC Campus: SIPA 240, ph. 305-348 6596
BBC Campus: Academic II, room 214, ph. 305.919.5872
Hours available at http://dll.fiu.edu/languages/
For free tutorial help, visit http://dll.fiu.edu/languages/sipa-240-tutling/

Early Alert

In an effort to help you succeed in your academic courses, FIU utilizes an Early Alert system. Instructors are now able to notify students’ academic advisors if there are concerns about class performance. If an alert is submitted, your academic advisor will send you a message via your Student Dashboard (accessed via your MYFIU page) to discuss ways to improve your performance. Please respond to any communication you receive from your academic advisor about an early alert. The goal with this program is to help you to be successful by identifying any issues as early on as possible and working to address them.

Panthers Care

Life in college is an exciting time—many say it’s the best time of their life. But being a college student can be hard and sometimes we all just need a little help. If you are looking for help for yourself or a fellow Panther, you’ve come to the right place. We encourage you to reach out and speak up on behalf of those who may be too shy or uncomfortable to ask for help. Together we can create a culture of inclusivity and care on our campuses. Always remember to help your peers because at FIU, Panthers Care.

AboutEmergency Aid Sexual Assault Prevention TrainingHelpful LinksIt’s On Us Sharing Your ConcernStep Up!Student Food PantryResources for Undocumented Students

Contact
Office of the Vice President for Student Affairs
11200 SW 8th St.
GC 219
Miami, Fl 33199
305-348-2797
dos@fiu.edu
Office Hours
Monday - Friday 8 am to 5 pm

Counseling & Psychological Services
Counseling and Psychological Services’ mission is to provide mental health services to students that will facilitate and enhance their personal learning, emotional well-being and academic skills development. CAPS is committed to providing consultation to the FIU community affected by threatened or actual violence and promoting the ability to live a full, rich life.

Contact
MMC

SHC 270
305-348-2277(CAPS)

Hours of Operation
Monday - Thursday: 8 AM - 6:30 PM
Friday: 8 AM - 5 PM

Same Day Consultation Hours
Monday - Thursday: 3:15 PM - 3:45 PM
Friday: 11:15 AM - 2:45 PM

BBC

WUC 320
305-919-5378

Hours of Operation
Monday - Thursday: 8 AM - 5 PM
Friday: 8:00 AM - 5:00 PM

Same Day Consultation Hours
Monday - Thursday: 8 AM - 3 PM
Friday: 8:00 AM - 2:00 PM
« La littérature est une affaire sérieuse pour un pays, elle est au bout du compte, son visage. »
Louis Aragon

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<tr>
<th>Semaine 1</th>
<th>LE MOYEN AGE ET LES PREMIERS TEXTES</th>
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<td>Introduction au cours. Histoire de la littérature francophone</td>
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<td>27 août</td>
<td>Les Serments de Strasbourg</td>
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<td>Les chansons de geste : La chanson de Roland, « La mort des preux »</td>
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<td>Discussion : Qu’est-ce que le patriotism aujourd’hui?</td>
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<td>Discussion: What is patriotism today?</td>
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<th>Semaine 2</th>
<th>LE MOYEN AGE ET LES NOUVEAUX GENRES LITTERAIRES</th>
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<td>1 septembre</td>
<td>La littérature courtoise : Marie de France, « Le Lais »</td>
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<td>Les romans de la Table ronde : Chrétien de Troyes, Yvain ou le chevalier au lion</td>
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<td>Carte mentale : L’amour dans les différentes sociétés</td>
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<td>Mind Map: Love in the different societies</td>
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<td>3 septembre</td>
<td>La littérature bourgeoise : Le Roman de Renart, « Ruse contre ruse »</td>
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<td>La poésie lyrique : François Villon, « Le Testament »</td>
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<td>Débat : La peine de mort dans le monde</td>
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<td>Debate: Death penalty in the world</td>
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<th>Semaine 3</th>
<th>LA RENAISSANCE ET LE CARPE DIEM</th>
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<tbody>
<tr>
<td>8 septembre</td>
<td>François Rabelais, « L’éducation de Gargantua ». Exposés oraux</td>
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<td>Discussion : Sommes-nous l’homme de la Renaissance ?</td>
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<td>Discussion: Are we the Renaissance man?</td>
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<td>10 septembre</td>
<td>La Pléiade : Pierre de Ronsard, « Ode à Cassandre »</td>
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<td>Joachim du Bellay, Défense et illustration de la langue française</td>
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<td>Discussion : Le français dans le monde</td>
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<td>Discussion: The French language in the world</td>
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Semaine 4

LA RENAISSANCE ET LES NOUVEAUX MONDES/ LE CLASSICISME

15 septembre
Montaigne, *Essais*: « Des Cannibales ». Exposés oraux
Cercle socratique : Quelle forme prend la barbarie dans nos sociétés modernes ?
Socratic Circle: Which are the forms of barbarism in our modern societies?

17 septembre
Test maison #1 à rendre. Test #1 en classe.
Descartes, *Discours sur la méthode*
Jeu de rôles : La foi et la raison
Role-Play: Faith and Reason

Semaine 5

LE CLASSICISME ET LA RAISON

22 septembre
Pierre Corneille, *Le Cid*
Jean Racine, *Phèdre*
Discussion : Qu’est-ce qu’une famille ?
Discussion: How do we define the term “family”?

24 septembre
La Fontaine, *Fables*: « Le Loup et l’Agneau »
Madame de Lafayette, *La Princesse de Clairvaux*
Débat : La passion et le devoir
Debate : Passion and Duty

Semaine 6

LE CLASSICISME ET LES LUMIÈRES

2 octobre
Hélène, *L’Ecole des femmes*. Exposés oraux
Cercle socratique : La situation des femmes aujourd’hui
Socratic Circle: The situation of women today

1 octobre
Voltaire, *Prière à Dieu*; Diderot, *L’Encyclopédie*
Discussion: Comment apprenons-nous ?
Discussion: How do we learn?
Semaine 7

LES LUMIERES ET LA REVOLUTION/ATELIER DE RECHERCHE A LA BIBLIOTHEQUE

6 octobre
Montesquieu, *Lettres persanes* Exposés oraux
Discussion: L'attachement au pouvoir
Discussion: The love of power

8 octobre
Atelier de recherche au GL, la salle sera annoncée
Workshop on Library Research in GL

Semaine 8

LE ROMANTISME

13 octobre
Test maison #2 à rendre. Test #2 en classe
Alphonse de Lamartine, « Le Lac »
Cercle socratique : L'amour à travers le temps
Socratic Circle: Love through the ages

15 octobre
Victor Hugo, *Les Misérables*
Honoré de Balzac, *Le Père Goriot*
Discussion : La bourgeoisie travers le temps
Discussion : Bourgeoisie through the ages

Semaine 9

L'REALISME, LE NATURALISME

20 octobre
Gustave Flaubert, *Madame Bovary* Exposés oraux
Discussion : Le problème de l'éducation dans le monde
Discussion: The problem of education in the world

22 octobre
Émile Zola, *J'accuse* Exposés oraux
Discussion : La presse, le fake news
Discussion : Press & Fake News
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<th>Semaine 10</th>
<th>LE SYMBOLISME, LE SURREALISME</th>
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<td>27 octobre</td>
<td>Charles Baudelaire. « A une passante ». Exposés oraux</td>
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<td>Carte mentale : L'Incommunication</td>
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<td>Mind Map : Incommunication</td>
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<td>29 octobre</td>
<td>Robert Desnos, « J'ai tant rêvé de toi »</td>
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<td>Guillaume Apollinaire. « Le pont Mirabeau »</td>
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<td>Discussion : Thèmes universels à l'humanité</td>
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<td>Discussion : Universal human themes</td>
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<th>Semaine 11</th>
<th>LA PSYCHANALYSE ET L'EXISTENTIALISME</th>
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<td>3 novembre</td>
<td>Marcel Proust. <em>A la recherche du temps perdu</em>. Exposés oraux</td>
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<td>Discussion : La France dans le monde</td>
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<td>Discussion : France in the world</td>
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<td>5 novembre</td>
<td>Jean-Paul Sartre, <em>La nausée</em></td>
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<td>Albert Camus, <em>L'étranger</em></td>
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<td>Jeu de rôles : L'étranger voit l'autre</td>
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<td>Role-Play: The stranger sees the other</td>
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<th>Semaine 12</th>
<th>LiPo, LE NUEVEAU ROMAN ET LA FRANCOPHONIE</th>
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<td>10 novembre</td>
<td>Georges Perec, <em>La disparition</em></td>
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<td>Marguerite Duras, <em>L'Amant</em> ; L'Amant de la Chine du Nord*</td>
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<td>Discussion : La question de la race</td>
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<td>Discussion : The question of race</td>
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<td>12 novembre</td>
<td><strong>Test #3 maison à rendre. Test #3 en classe</strong></td>
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<td>Léon Laleau, « Trahison » (1931) ; Léon-Gontran Damas, « Solde » (1937)</td>
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<td>Discussion : La négritude, la créolité</td>
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<td>Discussion : Négritude &amp; Créolité</td>
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Semaine 13  
**LA FRANCOPHONIE**

17 novembre  
Fadhma Ait Mansour Amrouche, *Histoire de ma vie* (1946)  
Edmond Jabès, *Le livre de l'hospitalité* (1951)  
Débat : Parler la langue de l'autre  
Debate: To speak the language of the other

19 novembre  
PAS DE COURS AUJOURD'HUI. Notre classe aura lieu samedi au Wolfsonian Museum  
NO CLASS TODAY. Our class will take place at the Wolfsonian Museum on Saturday

21 novembre  
[Image: The Wolfsonian]  
1001 Washington Ave, MB, FL 33139, 12:00 PM  
RENDEZ VOTRE DOSSIER

Semaine 14  
**LA FRANCOPHONIE**

24 novembre  
Débat : Colonisation : pertes et gains  
Debate: Colonialism: losses and gains

26 novembre  
THANKSGIVING/PAS DE CLASSE

Semaine 15  
**LA FRANCOPHONIE**

1 décembre  
Débat autour de la francophonie. Exposés oraux.

3 décembre  
Test #4 maison à rendre. Test #4 en classe  
Bilan du cours
THEMES POUR LES EXPOSES D'ORAL

**Moyen Age**
- Tableau: *Sainte Jeanne d'Arc* par Ingres, 1854
- Tableau: *La Belle Dame sans merci* par J.W. Waterhouse, 1893

**Renaissance**
- Film: *La reine Margot* de Patrice Chéreau, 1994
- Tableau: *Portrait de François I* par Jean et François Clouet, 1535

**XVIIe siècle**
- Film: *Cyrano de Bergerac* par Jean-Paul Rappeneau, 1990
- Image: *Château de Vaux-le Vicomte* par Louis de Vau, c. 1658

**XVIIIe siècle**
- Tableau: *Marie-Antoinette et ses enfants* par Vigée Le Brun, 1785
- Film: *Danton* par Andrzej Wajda, 1983

**XIXe siècle**
- Tableau: *Le radeau de la Méduse* par Théodore Géricault, 1819
- Tableau: *La liberté guidant le peuple* par Eugène Delacroix, 1830

**XXe siècle**
- Tableau: *La fenêtre à Tanger* par Matisse, 1943
- Sculpture: *La valse* par Camille Claudel, 1905

**Contemporains**
- Film: *Sans toit ni loi* de Andrzej Warcha
- Installations: *Projets de J*.
- BD: *le 8e art français*
- Installations: *Christian Boltanski*

**Francophones**
- Tableau: *Dernière vengeance* par Edouard Duval-Carrié, 2017
- Publicité: *Le savon Dirtel*, c. 1930