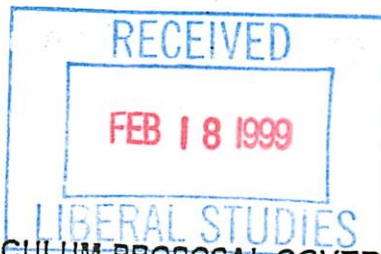


LSC Use Only  
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UWUCC USE Only  
Number: 98-1  
Submission Date: \_\_\_\_\_  
Action-Date: \_\_\_\_\_

**CURRICULUM PROPOSAL COVER SHEET**  
University-Wide Undergraduate Curriculum Committee

I. CONTACT

Contact Person Robert Whitmer Phone 2325  
Department French

II. PROPOSAL TYPE (Check All Appropriate Lines)

\_\_\_\_\_ COURSE \_\_\_\_\_  
Suggested 20 character title

\_\_\_\_\_ New Course\* \_\_\_\_\_  
Course Number and Full Title

\_\_\_\_\_ Course Revision \_\_\_\_\_  
Course Number and Full Title

\_\_\_\_\_ Liberal Studies Approval + \_\_\_\_\_  
for new or exist:

Course Deletions: FR221, FR222, FR255, FR321, FR322, FR351, FR352, FR361, FR362, FR363, FR365, FR366, FR367, FR368, FR371, and FR 372

\_\_\_\_\_ Number and/or Title Change \_\_\_\_\_  
Old Number and/or Full Old Title

\_\_\_\_\_ New Number and/or Full New Title

\_\_\_\_\_ Course or Catalog Description Change \_\_\_\_\_  
Course Number and Full Title

\_\_\_\_\_ PROGRAM: \_\_\_\_\_ Major \_\_\_\_\_ Minor \_\_\_\_\_ Track

\_\_\_\_\_ New Program\* \_\_\_\_\_  
Program Name

\_\_\_\_\_ Program Revision\* \_\_\_\_\_  
Program Name

\_\_\_\_\_ Program Deletion\* \_\_\_\_\_  
Program Name

\_\_\_\_\_ Title Change \_\_\_\_\_  
Old Program Name

\_\_\_\_\_ New Program Name

III. Approvals (signatures and date)

[Signature]  
Department Curriculum Committee

Robert G. Whitmer  
Department Chair

[Signature]  
College Curriculum Committee

[Signature]  
College Dean

+ Director of Liberal Studies (where applicable)

\*Provost (where applicable)

French 221 - 222    French Oral Practice III - IV    2 credits/semester

Course description:

The course is a complement to the intermediate level grammar classes 251 - 252.

Objectives:

The course is a continuation of 051 - 052; these two semester-courses have not been offered due to the students' general initial preparation. The course 053 - 054 gives the students the opportunity of practicing the grammar knowledge they acquire in the corresponding classes and carrying their oral skills to a higher level.

Methods:

Reading of a text presentation of a topic (after preparation), followed by questions and answers. Some informal conversation about general controversial topics. Study of phonetics, transcription, exercises.

Textbooks:

Marlene A. Nusbaum, Liliane Verdié--Parlez sans peur  
Bonnell Sedwick--Conversation in French

(A course analysis and syllabus for FR 051-052 seems superfluous because the courses have not been taught lately, due to the average better level of beginning students.)

The description reads:

"Two hours weekly conversation practice in small groups to improve pronunciation and oral proficiency."

FRENCH 255      The Art of Translation (Version)

Prerequisite: FR 252 or equivalent

Course description:

Practice in the skills needed to translate from the foreign language into English. Students will analyze problems of translation as they occur in scientific, business, journalistic, and literary texts.

Objectives:

1. Survey of international activities of translators, professional organizations and schools for translators. An assessment of job opportunities for translators.
2. Review of literary tenses (for recognition) and false cognates (faux amis).
3. Translation obstacles and bloopers (Vinay et Darbelnet, Stylistique comparée du français et de l'anglais)
4. Idioms and modals (pouvoir, devoir)
5. Literary extracts (La Symphonie pastorale, Eugénie Grandet, Madame Bovary, Huit clos, La Guerre de Troie n'aura pas lieu, etc.) Comparison of students' versions with those of professional translators.
6. Translation of business correspondence
7. Science and technical writings
8. Editorials, advertisements, essays, magazine articles

Methods and evaluation:

Mid-term and final exam. Students are allowed to use dictionaries and their notes during the exams. Options are available, i.e., choice of business letters and one literary extract. In addition to the regular exams, students will conclude the course with a special translation project (10-12 typed pages) on a topic of their own choosing.

Textbooks:

No required text but students must possess an acceptable French-English dictionary (Harrap's) and a thesaurus.

## TRANSLATION (VERSION)

## BIBLIOGRAPHY

Stylistics, Thème

Barette and Fol, Un Certain Style ou Un Style Certain? Oxford University Press, 1969.

Stylistique et Traduction, Ecole Française de Middlebury, 1962.

Darbelnet, Pensée et Structures, 2<sup>e</sup> édition, Charles Scribner's Sons, 1973:

Vinsky et Darbelnet, Stylistique comparée du français et de l'anglais Didier, 1958.

## Professional References

Savory, The Art of Translation, Jonathan Cape, 1957.

Henry, Your Future in Translating and Interpreting, Richards Rosen Press, Inc., 1969.

Arrowsmith and Shettuck, The Craft and Context of Translation, University of Texas Press, 1961.

Corn and Kornstein, Translation: A Handbook, Capital Publishing Institute, 1941.

Brower, On Translation, Harvard University Press, 1959.

Congrat-Butlar, Translation and Translators, R.R. Bowker, 1979.

Finlay, Translating, St. Paul's House, Warwick Lane, London.

Brislin, ed., Translation: Applications and Research, Gardner Press, 32 Washington Sq. West, New York.

## Dictionaries

Harraps New Collegiate French and English Dictionary 1967, 2nd ed. Reprinted 1978.

Malgern, Dictionnaire technique français-anglais.

Belle-Isle, Dictionnaire technique général.

Petit Larousse Illustré

The American College Dictionary.

Le Petit Robert - Dictionnaire de la langue française.

Roget's Thesaurus.

Sendry et Carrere, Dictionnaire de l'argot moderne.

Dany (Chap. II.4) Exécuter une commande  
 Oudot (Chap. 6) Les Communications (handout and slide projector on  
 Postal services).

March Dany (Chap. III.1) On n'a pas livré ce que j'avais commandé.  
 Handout: Transports  
 Dany (Chapt. II 2) Ah! ces transporteurs!

April Oudot (Chap. 7) La Publicité  
 (Video cassette on publicity)  
 Dany (Chap. III 3 & 4) L'argent  
 Heureusement que nous sommes assurés.

May Oudot (chap. 8) Les classes sociales et le monde du travail  
 Oudot (chap. 9) Le société de consommation.

French 321-322 Advanced French Oral Practice

1 credit/2 sem.

Course description:

These courses complement the advanced language courses, French 351-352, stressing particularly the oral aptitude of the students. During the first semester a serious study of phonetics is undertaken, starting from the study of the phonetic symbols for the different phonemes, progressing to entire words, phrases, proverbs, and entire texts. The oral practice involves the purity of sound rendition with attention given to the individual students.

These abilities come into practice during the discussions of particular topics of conversation, as suggested by a textbook and/or realia. The students review both elements: phonetics and directed conversation, throughout the first semester in oral practice and transcriptions. Short but frequent quizzes evaluate the progress.

Methods:

The phonetic system is studied on the basis of hand-outs suitable to the class level, and the conversations are based on topics suggested by a textbook. The students prepare the subjects before class, and are expected to be able to interpret pictures, real settings, etc. on the basis of the indicated vocabulary and questions or subjects of discussion.

The concrete syllabus, prepared by the instructor, assigns daily lessons with an effort to group general subjects, such as, the hospital, health, dentistry, the pharmacy; a trip by train, car, plane, and a hotel stay; professions and crafts; studies, schools, the library, conferences; cooking, the menu, a restaurant; an application for a position in different agencies, interviews, etc.

Final evaluation:

The final grade is indicated by - active class participation  
- the frequent quizzes on the assigned topics and two final examinations; a written examination covering phonetics and the acquired vocabulary of selected lessons, and two forms of oral exam: a reading of a text in phonetics after a very brief preparation, and the individual conversation with the instructor, first on a prepared topic, then on a free basis.

Textbook (at the present time):Conversation in French, Bonnell/Sedwick.Communicating in French (Advanced Level), Schmitt, C.

FRENCH 351-2Advanced French Language I and II

3 credits

Course description:

These courses are basically the last "grammar" courses taken by the students, before entering into more advanced courses, such as Literature (for all students) and Methodology (for the prospective teachers). One may question the term "grammar-course". Indeed, the expression "language-course" is far more appropriate, since in each class period one tries to arrive at a synthesis of the different language skills. One enlarges the vocabulary through systematic reviews and additions; well-prepared text is discussed, analyzed and searched for grammatical difficulties; newly acquired knowledge is reviewed, drilled, and checked through oral work in class, written examinations, and carefully planned and corrected compositions.

Objectives:

The student completes these courses usually after having taken the 251-252 sequence. (Only most rarely is a high school graduate deemed ready for the advanced work.) The general aim is to review and supplement the language learning of earlier courses, and to present a systematic analysis of the structure of the language.

Methods:

The course is conducted in French.  
 Continued drill on basic practical grammar.  
 Logical presentation of theoretical grammar.  
 Some restatement of traditional grammar in terms of structural grammar.  
 Practical language skills.  
 Frequent assignments of compositions, assigned on the basis of texts which were analyzed and discussed in class; these compositions are corrected, --and commented upon whenever the need arises for the correction of frequent or general errors.  
 Examinations on new vocabulary acquired through reading and conversation grammatical difficulties, structural transformation, etc.

Textbook:

Benamou and Carduner—Le Moulin à Paroles.

Barrette, Paul and Monique Fol. Un Certain Style Ou Un Style Certain?,  
New York: Oxford University Press, 1969

Vinay, J.P. and J. Darbelnet. Stylistique comparée du français et de  
l'anglais, Paris: Didier, 1969.

Trahan, Elizabeth Welt. "Translation and Interpretation as Tools for  
Advanced Language Study," ADFL Bulletin, 9, 3 (March 1978), 27-30.

Ballard, Michel. La Traduction de l'anglais. Presses Universitaires  
de Lille, 1980.

Stylistique et Traduction, Ecole française de Middlebury, Middlebury,  
Vermont, 1951.

Newmark, Peter. Approaches to Translation, New York: Pergamon Press, 1981.

Brislin, Richard W., ed. Translation: Applications and Research, New  
York: Gardner Press, Inc., 1976.

Congrat-Butlar, Stefan, ed. Translation and Translators: An International  
Directory and Guide, New York: R.R. Bowker, 1979.

O'Connor, Nancy Myers. "Translation as Re-Creation: An Experiment at  
Middlebury College," The French Review, LIII, 1 (October 1979), 60-67.

Cordero, Anne D. "The Role of Translation in Second Language Acquisition,"  
The French Review, LVII, 3 (February 1984), 350-355.

Fields, Robert Jeantet. "Un Retour à la traduction comme moyen d'étude,"  
The French Review, LVI, 3 (February 1983), 436-459.

Roth, Armand. "L'Enseignement des langues dans le secondaire et la  
traduction," META, 28, 3 (Septembre 1983), 310-315.

Arrowsmith, William and Roger Stattuck, eds. The Craft of Translation,  
Austin: University of Texas Press, 1971.

Hendry, J.F. Your Future in Translating and Interpreting, New York:  
Richards Rosen Press, 1969.

Savory, Theodore H. The Art of Translation, London: Jonathan Cape, 1968.

Forces, revue de documentation économique, sociale et culturelle,  
1450, rue City Councillors, bureau 430, Montréal, Québec H3A 2E6, Canada



FRENCH 361-362Development of French Culture & Literature

3 credits/course

Course description:

A comprehensive, chronological study of French political, social, and economic history throughout the centuries, concomitant to a study of the development of French art and the various literary genres.

As a bridge from strictly language courses of the elementary and intermediate levels, to the advanced courses of the major, FR 361-362 has as implicit prerequisites four semesters of college French or the high school equivalent. Students are expected to read five to ten pages of text per class and understand oral lecturing in French, so that attention may be shifted to cultural/analytical concepts and factual content. The course is normally taken concomitantly with Advanced Grammar in the major curriculum. Taking the sequence out of chronological order is permitted due to scheduling pressures.

Objectives:

To provide a comprehensive overview of the history of France and its impact of French civilization.

To provide a general view of French art, architecture, and literature as products of various periods of French cultural and social history.

To provide some familiarity with French geography as it bears on cultural and historical development.

To provide insight into the cultural origins of certain elements of the "French mind".

To continue the development of reading and writing skills among the French majors, prior to more concentrated century and topics courses at IUP and/or study at the Université de Nancy.

Similarity to cognate institutions:

Many institutions as large as IUP offer several courses covering the same area, including a survey of literature, a Civilisation française course, a contemporary society course, possibly a course in explication or literary analysis. Our approach is to integrate these elements into the single two-semester sequence. An element of this course is remedial in the area of reading competence, writing and composition skills, and historical/cultural background while still attempting to prepare students for more concentrated literary study and/or study in France.

Methods:

The development is presented chronologically; 361 treating the period from Carolingian times to the French revolution, 362 treating the pre-romantic period to the last third of the XX<sup>th</sup> century.

FRENCH 361-362

Daily lectures in French (with clarifications in English as necessary) present the developmental pattern of which literary and cultural phenomena serve as illustrations. There are roughly thirty such segments per semester. Readings are supplemented with visual examples on library reserve (art & architecture), musical examples at the media reserve, and a screening of relevant segments of Kenneth Clark's Civilization: A Personal View series. All media preparation is done outside class time. (See attached lecture topics.)

Both semesters include three hourly objective examinations. Each hourly includes a take-home essay on a selection of literary topics. The final exam is objective and cumulative for the semester, requiring in lieu of a take-home essay, a short paper on a topic of special interest to the student. All objective tests include identification of and commentary on all texts, visual examples, and musical pieces studied during the class. FR 363 respects the same examination requirements, but replaces the topic of special interest with an explication de texte from the period in question.

Textbooks:

(Currently in print and required)

Morris Bishop--A Survey of French Literature vols. I & II  
New York: Harcourt, Brace & World, Inc., 1965  
(revised edition)

Ralph Hester--Initiation à la culture française. New York,  
Harper & Row, Publishers.

Other readings & media assignments:

Kenneth Clark--Civilization: A Personal View (10 of the 13  
part series.)

Reserve readings (see listings on page three: Course Outline for FR 361  
page four: Course Outline for FR 362)

Discography (see listings on pages three & four)

## Segments of Development of French Culture &amp; Literature I

- Introduction à l'étude de la civilisation française: matières & moyens
0. Unités, dispersions/ contacts, regroupements: "Les faits, les mots, & les arts"
  1. Le Militarisme et la société féodale: gestes & lettres
  2. La littérature courtoise: les cours de l'Île-de-France & de Champagne
  3. La "renaissance" du XII<sup>e</sup> siècle: une nouvelle ère de l'intelligence & de l'imagination
  4. La Diversité dans les littératures du XII<sup>e</sup> siècle: circonstances & publics
  5. L'Université & l'église: "l'infrastructure" d'une conscience (viz. I. Panofsky)
  6. Romance and Reality (le titre de K. Clark)
  7. La Littérature: une réponse à une nouvelle situation historique (Le rire, la satire la hargne)  
(Examen)
  8. Entre le Moyen Age & la Renaissance: époque charnière
  9. Les "quattrocento" et "cinquecento" italiens & la première moitié du XVI<sup>e</sup> siècle français
  10. L'Humanisme: Son côté idéaliste & son côté concret français
  11. L'illustration--et épuration relative--de la langue française: Rabelais & la Pléiade
  12. La Pléiade: Forme, fond, & évolution poétiques
  13. Les Guerres de religion: La Ligue & la Saint Barthélemy; Le "je m'abstiens" de Montaigne; & le prébaroque d'Aubigné  
(Examen)
  14. Vers le Classicisme & au-delà: le Baroque, le classicisme, le rococo & ...l'empirisme
  15. Unité, conflit, tension: réalités historiques & ressources éthétiques
  16. Notre exemple du baroque français: le théâtre cornélien (Le Cid)
  17. "L'homme n'est qu'un roseau, mais un roseau pensant": Grandeur & pessimisme chez Pascal
  18. Le Cartésianisme: un des piliers de "l'image de soi" française
  19. Plusieurs faces de l'homme social: le "psychologue"(sic), l'honnête homme, et le fanteche du salon.
  20. Entre le baroque & le rococo: le juste milieu du Classicisme français
  21. La mesure, le bon sens, & l'humour comme correctif social: Boileau, le critique; Molière le créateur
  22. Racine, le père du théâtre moderne: le moderne dans l'ancien  
(Examen)
  23. Le Siècle des Lumières & la Crise de la Conscience européenne:  
Attaques contre les deux premiers états de l'Ancien régime
  24. La douceur--et même mollesse--de la société privilégiée & la dureté de la Critique sociale
  25. Voltaire: La deuxième épierre d'angle" de l'image de soi française
  26. Le Déroulement de la Révolution française  
(Examen)

L. von Baldass Hieronymus Bosch

Chartres

Vera & Helmut Hell. The Great Pilgrimages of the Middle Ages

National Geographic Society. Age of the Renaissance

Rockin. Europe: An Aerial Close-up

Frank Stenton. The Bayeux Tapestry

Très Riches heures du duc de Berry, Les

H. Trevor-Roper. The Age of Expansion

Unicorn Tapestries

Wolf. Renaissance & Mannerist Art

Wurthemberger. Mannerism

Starobinski. The Invention of Liberty

Discographie:

Léonin. Organa de Notre-Dame

Les Chansons des Trouvères

Josquin des Prés

Monteverdi Madrigaux

Le Motet

Le Choral protestant

17<sup>th</sup> Venetien Opera (Monteverdi)

Lulli. Baroque Masters

Rameau: Opera (pré-classicisme)

## Segments of Development of French Culture &amp; Literature II

FR 362

1. Introduction au Développement de la culture & de la littérature françaises
2. Entre les XVIII<sup>e</sup> & XIX<sup>e</sup> siècles français: Réforme & Révolution/Empire & Restauration
3. Réforme & Révolution: Les Conséquences sociales & politiques & la nouvelle
4. L'Abbé Prévost & les Origines du (pré-)romantisme moralité (romantique)
5. L'Âme (pré-)romantique & Les Confessions de Rousseau
6. Diderot et la Sensibilité: Eléments philosophiques, moraux, et esthétiques
7. Le Domaine de la déception: La Nostalgie chez certains artistes romantiques
8. Le Romantisme français: Ce mouvement divers & la période précise
9. L'Âme passionnée de Châteaubriand (ou l'imagination qui vise tout): Séjours dans la religion, le romanesque, l'exotisme, l'amour et... la diplomatie!
10. Le Doux-amer des poètes romantiques français: La Douceur du regret chez Lamartine & la dureté amère du silence chez Vigny.
11. Le Génie, l'amour, le scandale: La vie romantique de Musset, de Sand & de Chopin
12. Stendhal & "the psychological study of the emotional life of the exceptional man"
13. Balzac, le positivisme, & la Comédie humaine
14. L'Arrière-fond politique & les mouvements littéraires du XIX<sup>e</sup> siècle: la Restauration, le Second Empire, la Commune, & les Socialistes français
15. Le Positivisme, le réalisme & le cas de Maupassant
16. Zola, le Positivisme, et le "roman expérimental"
17. Flaubert: Son Réalisme et sa tournure (para-)symboliste
18. Baudelaire: Les Fleurs du Mal & l'Analogie universelle
19. L'Impressionnisme & les courants artistiques du XIX<sup>e</sup> siècle français
20. Le Symbolisme français & ses trois poètes principaux (Mallarmé, Verlaine & Rimbaud) (Examen)
21. Le XX<sup>e</sup> siècle: le meilleur ou le pire jusqu'ici?
22. Les Périodes au XX<sup>e</sup> siècle (ou "Où en sommes-nous?")
23. La Belle-époque: L'Invention dans cette "âge de l'innocence" du XX<sup>e</sup> siècle
24. Proust & la pensée symboliste du XIX<sup>e</sup> siècle
25. L'entre-deux-guerres: une coexistence féconde entre la tradition & la révolution
26. Le Surréalisme: Ce grand apport insolite de l'entre-deux-guerres. (Examen)
27. L'Epoque d'après-guerre: Sartre & Camus, les grands auteurs existentialistes
28. Les Quêtes des Essences, l'exigence de l'approfondissement, et le "pourquoi pas?" radical du XX<sup>e</sup> siècle: La Science, les littératures structuralistes, féministes, du Tiers monde, de l'absurde, etc. (Examen)

A la réserve:A. Brookner. Greuze

Chardin

Jean Clay Romanticism

Daumier

Diderot et al., L'Encyclopédie: les planchesHunter & Jacobus Modern ArtNello Ponente The Structures of the Modern WorldAriane Ruskin 19<sup>th</sup> Century ArtRobert Schmulzflerc Art nouveauStarobinski The Invention of LibertyDiscographie:J. Haydn La Symphonie numéro 102 (la pendule)L. von Beethoven La Symphonie no. 3 (L'Eroica)Chopin Le Concerto pour piano en ré mineur(2<sup>e</sup> mouvement "Romanze")Berlioz La Symphonie fantastiqueDebussy La MerSatie Les GymnopédiesMilhaud La Création du mondePoulenc Concerto pour deux pianos & orchestreStravinsky L'Oiseau de feuMessiaen Et Expecto resurrectionem mortuorum

LE MOYEN AGE

Vue générale sur le Moyen Age.  
 la période historique - la formation de la langue  
LA LITTÉRATURE ÉPIQUE  
 les chansons de geste - l'esprit épique  
La Chanson de Roland  
 Autres chansons de geste  
 la constitution des cycles  
LA LITTÉRATURE ARISTOCRATIQUE  
 la courtoisie - les influences  
 la poésie et le roman courtois (Chrétien de Troyes) (Tristan...)  
 les Chroniqueurs (Villehardouin, de Clari)  
LA LITTÉRATURE BOURGEOISE  
 la littérature narrative et dramatique  
 le lyrisme bourgeois (Rutebeuf)  
LA LITTÉRATURE DIDACTIQUE  
le Roman de la Rose  
LE LITTÉRATURE AUX XIV ET XV SIÈCLES  
 la chronique et l'histoire  
 le théâtre (religieux - comique)  
 le lyrisme - Charles d'Orléans  
 - François Villon

LA RENAISSANCE

LA JEUNE RENAISSANCE (1515-1534)  
 Marot - Marguerite de Navarre  
 les rhétoriciens  
 Rabelais - l'oeuvre (l'humaniste - le penseur)  
 (l'artiste)  
 Calvin  
 l'évolution de la langue française  
LA RENAISSANCE (1534-1560)  
l'âge de la Pléiade  
 la transition - la mode italienne et humanisme  
 Joachim du Bellay  
 Ronsard  
 Malherbe  
Le théâtre et l'humanisme  
 la tragédie (Garnier); la comédie (Larivey)  
 l'évolution de l'humanisme  
LA RENAISSANCE EN ÉVOLUTION 1560 -1598)  
 les guerres de religion et la littérature (d'Aubigné)  
 (la Satire Menippée)  
 Montaigne - Les Essais (1580...1588...1592)  
 l'homme, l'artiste; l'influence de Montaigne

Course description:

The Classical age as an era of reform and renovation in reaction to the ideas, genres and forms of the freedom of the Renaissance. Its theater, its philosophy, its poetry and its novel, as sources of appreciation for its originality.

Objectives:

1. to enable the student to understand the languages and styles of authors of this century.
2. to illustrate the currents of thought, religion, economic problems of this century as they appear in the literature.
3. to enable the student to experience by imagination intelligence the plays and films, and productions of this theater, as performed on the stage.
4. to discover the new genres created by the classical age and the new forms used to refine the artistic products of literature.
5. to enable the students to penetrate texts and explain them by the method of "explication de texte."
6. to encourage participation and exchange of ideas on the interpretation of the texts studied.
7. to facilitate analysis of poetic forms by recognition of the techniques used by the authors of this century.
8. to enable the student to understand the various labels adopted through the centuries to describe the literary tendencies of this age (classicism, baroque, précieux, romantisme avant la lettre etc.), thus making them aware of the development of literary schools.

Methods and evaluation:

Three examinations (Essays and objective)

One final examination (Primarily essay)

Presentation: "Explication de texte" done orally before the class by each student on selected passages from prose, poetic, or dramatic texts.

Textbooks:

(Selected from the "Nouveaux Classiques Larousse")

Theater: Molière, Corneille, Racine (selected plays)

Philosophy: Descartes and Pascal (Discours de la Méthode and Pensées)

The Novel: Madame de Lafayette (La Princesse de Clèves)

Aphorisms and Portraiture: La Bruyère (Les Caractères), La Rochefoucauld (Maxims)

Social Fables: La Fontaine

Course description:

The course presents a survey of the century's literature with the obvious emphasis on the contribution by the "philosophers", without omitting other parallel currents or seemingly contradictory movements.

The introduction sketches the historical, social, religious, and intellectual climate at the end of the seventeenth century, which allowed for the development of this particular "critical mind." A survey of the literary genres suggests how literature enters into and uses sciences or fields foreign to itself, to expand its influence and constitute a most important element of enlightenment.

Objectives:

The critical mood of the century, the questioning of all dogmatic premises by the authors, and obviously contrary currents, are studied and intended to sharpen the students' mind through close scrutiny. From the conception of intellectual freedom one follows the birth of the liberated mind and the result of this thinking, in abstract terms or applied to concrete areas. The artistic rendition of this process, more or less successful at times, is the parallel field of interest. Indeed this century, often labeled as the least esthetic, presents great importance for intellectual content and artistic form.

Methods:

The course presentation is divided in three parts: the origin of the philosophical thought, its triumph over the slowly diminishing authority and dogmatic attitude, the different genres towards the end of the century. The study of the growth of the philosophical mind includes authors to be considered as forerunners (Bayle, Saint-Evremond, Fénelon, Fontenelle), while Montesquieu and Voltaire were shaping the intellectual climate. The victory of Reason over sentiment, mysticism, illuminism, and authority is apparent in the work of Diderot, Rousseau, the authors of the Encyclopedia, and the minor philosophers (such as Buffon, Helvetius, d'Holbach, Condillac, La Mettrie). The third part underscores the presence of a romantic sensibility in several philosophers, the romantic liberation as apparent in the work of orators, journalists, minor poets, and particularly playwrights. The conclusion analyzes the intellectual contribution to the atmosphere which together with social, political, and economic factors, created or permitted the Revolution of 1789, and the transition into the nineteenth century.

The course offers lectures, discussions, and readings of selected materials. The students are given an anthology containing representative excerpts; they are also responsible for an independent study on a particular work in its entirety, and usually two comprehensive examinations.

Textbooks:

- L. G. Crocker, Anthologie de la Littérature française du XVIII<sup>e</sup> siècle (1972)  
 Fellows and Torrey, The Age of Enlightenment, Second Edition, (1971).

FRENCH 367     Nineteenth Century French Literature     3 credits

Course description:

The 19th century in French History is a most varied period, and so is its literature.

The period covers the evolution from the Enlightenment (18th cent.) on, up to the beginning of the 20th century.

Cross-cultural influences and references illustrate the development of French Romanticism, the transition to Realism, and the evolution to Naturalism; then a reaction follows (idealism, neo-classicism, symbolism) revealing 20th century tendencies and movements. The century's literature includes all genres: the novel and short story, poetry, theater, essay, critical writing, etc.

Objectives:

See attached course survey.

Methods:

See next page, i.e. a course outline which can be followed fairly closely.

Regularly, a class period may start with the presentation of the movement, tradition, or transition, and the author(s), the place in the development of the particular movement, the continuation and/or innovative contribution, etc., to the period; concrete texts will be analyzed (presented by the teacher or by a well-prepared student in conjunction with the teacher) and studied according to the fairly traditional—but efficient and valuable—"Explication de texte" method, with emphasis on maieutics.

Textbooks:

No present anthology seems to be entirely satisfactory. Consequently, through "cooperative hand-outs" the students and teacher compose an anthological collection, covering the material of the course.



I. Origines et évolution du courant romantique.  
Introduction et aperçu historique.

1. La transition du siècle philosophique à l'âge romantique.  
(1795 - 1850)

Yme de Staël  
Chateaubriand

2. La génération romantique:

Lamartine  
Hugo  
Vigny  
Musset  
Nerval

la poésie

Benjamin Constant  
Balzac  
Mérimée  
Hugo  
G. Sand  
Dumas père  
Stendhal

la roman - le conte

Hugo  
Vigny  
Musset

la théâtre

Sainte-Beuve  
Michélet  
Tocqueville

l'histoire - la critique

II. Evolution: renouveau ou retour? la seconde moitié

1. la positivisme et le réalisme (1850 - 1900)

Flaubert  
Daudet  
Zola  
France  
Maupassant

la roman - le conte

la naturalisme

-la roman, le conte

Becque

-le théâtre

Conte  
Renan  
Taine

-le positivisme

transition: le Parnasse

Gautier  
Laconte de Lisle

2. le symbolisme et l'idéalisme

Charles Baudelaire

Rimbaud  
Verlaine  
Mallarmé

-la symbolisme

Fromentin  
Euyssmans  
d'Aurevilly  
de l'Isle-Adam  
Maeterlinck

-l'idéalisme

Conclusions.

FRENCH 368Twentieth Century French Literature

3 credits

Course description:

In-depth study of the development of literary trends (prose, poetry, theater, and literary criticism) with particular attention to factors, such as the transitional period at the beginning of the century, the influences of the evolution of psychological research and productivity, the war-periods, and the influence of philosophical thought on literature, such as existentialism. The survey may be chronological, by genre or thematic, and covers the period from around 1885 up to today's productions.

Objectives:

To enlighten the students through lectures, reading, and discussion, about the development of literature throughout the century. Noticeable will be the (obviously) transitional elements and attempts at renewal and literation, then the marked influences of inter-artistic factors as well as relations to scientific elements (e.g. psychology), the struggle of "engagement" literary works (e.g. existentialism, the war-periods), the search for a possible renewal ("le nouveau roman", or "le roman nouveau") and its relative success; then, a return to tradition and neo-romantic elements, in the ever-swinging pendulum of intellectual and artistic search, reaching the latest (but obviously not final) innovation, particularly in theatrical writings.

Methods:

Regularly, a class period may start with the presentation of the movement, tradition, or transition, and the author(s), the place in the development of the particular movement, the continuation and/or innovative contribution, etc., to the period; concrete texts will be analyzed (presented by the teacher or by a well-prepared student in conjunction with the teacher) and studied according to the fairly traditional—but efficient and valuable—"Explication de texte" method, with emphasis on maieutics.

Textbooks:

No present anthology seems to be entirely satisfactory. Consequently, through "cooperative hand-outs" the students and teacher compose an anthological collection, covering the material of the course.

FRENCH 368Le 20<sup>e</sup> Siècle1885 - 1918

Héritage de Zola, Maupassant, Huysmans, Goncourt, Taine  
Baudelaire, Verlaine, Lautréamont, Rimbaud

Transition - la poésie - le symbolisme: Mallarmé  
- une nouvelle sensibilité: Jammes, Fort,  
Verhaeren, Maeterlinck, Cendrars  
- le roman - France, Bourget, Rolland  
- Barrès, Maurras  
- la nouvelle sensibilité: Fournier  
- poésie et théâtre - Rostand, Bernard, Courteline  
- Jarry

le renouveau: Apollinaire, Cendrars, Maeterlinck  
C Claudel  
G Gide  
B Bergson  
P Proust

1919 - 1939

la psychologie (dans la littérature)  
à l'extrême de la conscience: Proust  
Valéry  
- l'inexploré: Freud et la littérature - Jouve, Jacob, Réverdy  
le dadaïsme - Tzara  
et  
le surréalisme - Breton  
(avec) Artaud, Eluard, Aragon, Desnos  
Cocteau, Audiberti, Supervielle

le théâtre: Achard, Vildrac, Géraudy, Salacrou  
Pagnol

Giraudoux

le roman -fleuve: du Gard, Duhamel, Romain  
psychologique: Radiguet, Giraudoux, Colette  
spirituel: Mauriac, Bernanos, Green  
"cornélien": Montherlant, Malraux, Saint-Exupéry  
social: Aragon  
Céline

d'évasion: Giono, Bosco, Maurois  
la critique Lanson (l'introspection)  
Maurois  
Malraux

1945 - 1980

témoignage et combat Sartre  
Simone de Beauvoir  
Albert Camus  
(l'atmosphère de) l'époque Sagan  
Boris Vian

les années 60: le nouveau roman  
le roman nouveau

(vers un) néo-romantisme?

puis la permanence de la tradition: Bazin, Mallet-Joris, Péro

1945 - ...

ou encore: aperçu chronologique?  
thématique?  
des genres?

### les tendances principales

l'existentialisme -Sartre, de Beauvoir  
-(Combar et révolte) Albert Camus  
le communisme international, stalinien, national  
la situation actuelle  
réactions: le christianisme  
le nationalisme  
le surréalisme - Breton  
- le groupe (et les dadaïstes)  
la poésie actuelle

### la tradition

les "patriarches": Valéry, Gide, Claudel  
les testaments littéraires: Saint-Exupéry, Bernanos, Giraudoux  
la permanence: le roman -Bazin, Mallet-Joris, Péro  
la poésie -Perse, Supervielle, Réverdy, Char, Jouve, Eluard  
le théâtre -Montherlant, Anouilh

### l'innovation

roman et textes divers: Quéneau, Michaux, Ponge  
(le sadisme) Céline (prose)  
Artaud (théâtre)  
Bataille, Blanchot (poésie)  
(l'époque:) Prévert  
Vian

la nouvelle littérature (?) le roman nouveau: Gracq, Mandiargues  
le nouveau roman: Robbe-Grillet, Butor, Sarraute

### le théâtre

traditionnel: Vildrac, Géraudy  
surréaliste: Apollinaire, Maeterlinck  
Tzara, Jarry  
avant 1955: Cocteau, Ghelderode  
après 1955: Claudel, Sartre  
Montherlant, Anouilh  
Camus  
la comédie: Pagnol, Romains, Aymé, Achard  
nouveau: ses origines -Antoine, le théâtre libre  
-Artaud, le théâtre de la cruauté  
les sources: Jarry, Artaud

les innovateurs: la contestation -Vian, Arrabal  
la continuité -Césaire, Pinget  
"classiques" -la moquerie -Ionesco, Tardieu  
-Audiberti; Ghelderode  
-la révolte -Adamov, Genêt  
-la progression ultime -Beckett

et maintenant...

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Course description:

The intencion of this "genre"-course, is the more modern approach not to present a survey of a particular historical period, but rather the study of the evolution of one genry throughout different literary periods. In this case, the novel is scrutinized.

Objectives:

The development of the French novel. The students will become familiar with the following. During the Medieval period, the works called Roman, were not novels in the traditional modern interpretation, but rather didachical, allegorical, epical works, often in verse. The Renaissance period does not offer examples of the "modern novel."

The first psychological novel appears in the 17th century, and will develop, continue, and change constantly. The 18th century (early) presents several types of novels, with strong influence of foreign authors (mainly English, often produced in reaction to the "standard" works; the novels written by the "philosophers" (Montesquieu, J.J. Rousseau, Diderot, B. de Saint-Pierre) are vehicles of enlightened thought, rather than traditional novels; the end of the century reveals foreign influence again (mainly German), in the pre-romantic novel. The romantic novel (19th century) will soon be influenced by realistic elements, leading to the realistic novel, which through innovative thinking (positivism, natural sciences) develops into naturalist novels. The 20th century novel presents great innovations: psychological innovation by the period's discoveries and breakthroughs, neo-classicism, philosophical works, the experimental "new novel", etc.

Methods:

Obviously, the genre is too wide to ever be presented adequately in the limited allotted time. Therefore, significant novels will be selected, read in their entirety, and discussed for content, stylistic approach, reflection of foreign influences, and/or strict authentic innovation. This study will be led by the teacher according to the maieutic method applied to "Explication de texte." The students will select, in consultation with the faculty member, and additional one or two works, for incividual presentation, in order to complete the study of the continuing and developing genre.

Texts:

(a listing of works, as have been used in the course when taught formerly):

La princesse de Clèves, Madame de la Fayette  
Manon Lescaut, l'Abbé Prévost  
Le père Goriot, Honoré de Balzac  
Le rouge et le noir, Stendhal

(continued)

Madame Bovary, Gustave Flaubert  
Germinal, Emile Zola  
La bête humaine, Emile Zola  
Un amour de Swann, Marcel Proust  
Les nourritures terrestres, André Gide  
La peste, Albert Camus  
La nausée, J-P Sartre  
Les choses, Georges Pérec

FRENCH 372      Studies in contemporary French Literature

3 credits

Course description:

Topic: Marcel Proust  
A la recherche du temps perdu.

Objectives:

(You may choose the original or the English translation depending upon your major. French majors are required to read the novel and to write the paper and exams in French. Other majors may choose either version):

Proust, Marcel. A la recherche du temps perdu. 8 vols. Paris: Gallimard, Collection Folio, 1954.

Proust, Marcel. Remembrance of Things Past. 3 vols. Trans. C.K Scott Moncrieff and Terence Kilmartin. New York: Random House, 1981.

Methods:

The instructor will provide a list of the best and most helpful that we have in the library. We will also learn how to search "Proust" and the novel in the bibliographies, and have a session with Mr. Chamberlin (librarian) regarding the computer search possibilities. You are encouraged to use these resources, plus inter-library loan, for your papers.

The course work (and grade) will depend upon your individual daily participation in the class discussion, plus two tests and a paper. The paper is due the last week of classes, in order that it may be duplicated and made available to the class for discussion during the final exam period. One test will be during mid-term week, and the other will be during the last class period.

The paper topic must be approved by the instructor, and must be decided during mid-term week as the result of an individual conference with the instructor.

Concrete approaches (examples)

- I. A la recherche du temps perdu:
  - I. Structure sociale
  - II. La famille du Narrateur (et personnages qui l'entourent: Françoise, Swann, Eulalie)
  - III. Structure du roman
    - A. Cercle
    - B. Spirale (les scènes parallèles)
    - C. Temps: progressif et statique à la fois (le pas saccadé de Golo)
    - D. La cathédrale gothique: le trefle
  - IV. Structure du début du roman (préfigure tout "l'édifice")
    - A. Overture (le dormeur se réveille: passage de l'obscurité à la lumière)
    - B. Le drame ("supplice") du coucher
    - C. La madeleine (incident d'ouverture au roman et thème de base: perception de l'image visuelle)



FRENCH 3722. A la recherche du temps perdu:

- I. Personnages
  - A. La question de la grand'mère
  - B. Tante Léonie
    - Eulalie
    - Françoise
    - Legrandin
    - Vinteuil (père et fille): incident de Monjouvain
- II. Structure sociale: la monde et le demi-monde
- III. Passage de l'obscurité à la lumière dans l'Overture et Combray
- IV. Structure de Combray

3. A la recherche du temps perdu

## Structure de "Combray"

1. Overture: les cercles (la mise en scène des chambres à coucher qui tournent autour du lit)
  - à remarquer la lumière et les couleurs de rouge, rose, violet
2. Structure pyramidale de Combray avant la madeleine
  - à remarquer la nature statique du lieu et de l'heure
  - cercles concentriques à la fin de l'épisode de la madeleine et au début de Combray (leur fonction et leur maniement dans le texte)
3. Structure du temps, à la fois progressif et statique
  - temps progressif: Pâques, "mois de Marie," "Les Rogations, les après-midis d'été, l'automne (après la mort de la tante Léonie); aussi la progression des primeurs dans les repas (fraises puis cerises, les asperges, etc.)
  - temps statique: à remarquer l'emploi de l'imparfait (temps itératif en français) pour les dimanches et les repas; à comparer avec l'emploi du passé simple qui signale une conversation ou un incident
4. L'animisme (à remarquer dans tout le roman)
  - Overture (soulagement de "l'habitude")
  - Drame du coucher (escalier "détesté")
  - le Narrateur regarde le jardin à travers la fenêtre
  - La Madeleine
  - L'église
  - Les clochers de Martinville

## Les Episodes

1. Le dormeur se réveille
  2. Le "supplice du coucher"
    - la grand'mère, ses soeurs, et la visite de Swann
    - la salle à manger "hostile"
    - la puberté du chagrin
  3. La madeleine
  4. Combray "une église résumant la ville"
  5. Tante Léonie
    - Conversation avec Françoise
  6. L'église
  7. Legrandin
- (continued)

FRENCH 372

8. Eulalia
  9. Vertues de Françoise
  10. "La Dame en Rose" chez l'oncle Adolphe
  11. La fille de cuisine.
4. A la recherche du temps perdu  
Episodes de Combray (suite)
  5. Un Amour de Swann
    - I. Personnages  
les Verdurin  
les Cottard  
Odette  
"M. Biche" (le peintre)
    - II. Caractère de Swann
    - III. Passage du temps: automne, hiver, printemps.
  6. A la recherche du temps perdu:  
A l'ombre des jeunes filles en fleur
  7. Le Côté de Guermantes-I  
le déménagement  
Déjeuner avec Saint-Loup et Rachel "quand du Seigneur"  
Au théâtre  
Chez Mme de Villeparisis
  8. Nom de Pays: le Pays

## **Course Proposals**

- FR321 Intermediate French Conversation**
- FR351 French Grammar**
- FR353 Intermediate French Composition**
- FR361 Introduction to French Literature**
- FR363 French Civilization**
- FR365 French Literature from Medieval through 17th Century**
- FR366 French Literature from 18th through 20th Century**
- FR421 Advanced French Conversation**
- FR422 French Phonetics and Phonology**
- FR451 Advanced French Grammar**
- FR461 Studies in French Literature**
- FR462 Studies in French Language and Linguistics**
- FR463 Studies in French Culture and Civilization**