

OCT 28 1992

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LSC # 122
Action 11-5-92

COVER SHEET: Request for Approval to Use W-Designation

TYPE I. PROFESSOR COMMITMENT

- (X) Professor Foster T. Jones Phone 2325
- (X) Writing Workshop? (If not at IUP, where? when? _____)
- (X) Proposal for one W-course (see instructions below)
- (X) Agree to forward syllabi for subsequently offered W-courses?

TYPE II. DEPARTMENTAL COURSE

- () Department Contact Person _____ Phone _____
- () Course Number/Title _____
- () Statement concerning departmental responsibility _____
- () Proposal for this W-course (see instructions below)

TYPE III. SPECIFIC COURSE AND SPECIFIC PROFESSOR(S)

- (x) Professor(s) Foster T. Jones Phone 2325
- (x) Course Number/Title Development of French Culture & Literature
- (x) Proposal for this W-course (see instructions below)

SIGNATURES:

- Professor(s) *Foster T. Jones*
- Department Chairperson *Robert L. Whitmer*
- College Dean *[Signature]* 11/5/92
- Director of Liberal Studies *[Signature]* 11-5-92

COMPONENTS OF A PROPOSAL FOR A WRITING-INTENSIVE COURSE:

I. "Writing Summary"--one or two pages explaining how writing is used in the course. First, explain any distinctive characteristics of the content or students which would help the Liberal Studies Committee understand your summary. Second, list and explain the types of writing activities; be especially careful to explain (1) what each writing activity is intended to accomplish as well as the (2) amount of writing, (3) frequency and number of assignments, and (4) whether there are opportunities for revision. If the activity is to be graded, indicate (5) evaluation standards and (6) percentage contribution to the student's final grade.

II. Copy of the course syllabus.

III. Samples of assignment sheets, instructions, or criteria concerning writing that are given to students.

Provide 12 copies to the Liberal Studies Committee.
Please number all pages.

WRITING SUMMARY -- FR 362 "Development of French Culture and Literature II"

FR 362 The Development of French Culture and Literature is proposed for identification as a "W" course. The course is taught every Spring semester. Most students in the course are sophomores and juniors; a very few are seniors returning from their study in France. The course is currently part of the French major, but not part of the minor.

There are five basic types of writing which will occur in this class, approximating the requisite 5,000 words (approximately 20 - 25 type-written pages).**

** Language note: In this proposal it is assumed that the "writing-across-the-curriculum" criteria are best met in the student's native language. Therefore the following writing objectives will be met in ENGLISH. Upon consultation with the instructor some especially well-trained French majors may be allowed to present some materials in FRENCH. In this case, grading emphasis will be on organization and thought processes rather than correctness of grammar and spelling.

1. WRITING TO STIMULATE THOUGHT, TO SUMMARIZE A POINT OR TO SUPPLEMENT READINGS

--Personal journal: Students will keep a personal journal in which they articulate reactions to literary and other cultural works in the light of other current and past studies, of analysis of their own personal concerns, predispositions, patterns of emotional and intellectual growth. (The genre of the "intellectual diary" will be illustrated by excerpts from Gide's Journals and Beauvoir's Correspondence on reserve). Two developed paragraphs for each of the ten weeks in which there is no exam. Total: 20 thick paragraphs = 8 TYPE-WRITTEN PAGES. Each entry must be dated.

--Role-play journal: As an option to the "personal journal" students who have a special interest in authors out of the anthologized mainstream (women, minorities, non-metropolitan writers) may choose such an author, do some biographical research on him/her, and attempt to write from that person's perspective, e.g. reactions to current events, to the syllabus readings, etc.) If elected these "role-plays" may substitute for from 3 to 5 weeks of the journal writing assignment.

Journal writing will be collected sporadically, spot-checked for quantity and quality, but not graded. Especially good paragraphs will be copied and distributed to the class.

2. WRITING TO ENHANCE UNDERSTANDING OF PRIMARY AND SECONDARY WORKS
 -- Secondary work: Students will see four films covering the cultural and historical background of works read: 2 by Kenneth Clark; two by Robert Hughes. Toward the beginning of each historical period's presentation, students will be questioned in class about the film's version of that period. As preparation for these oral exchanges students will prepare a "What's the Point?" card.

The card will ask for a description of three striking, salient, and important visual images one each from the beginning, middle, and end of the film. Students are instructed to record in note form what the speaker (Clark or Hughes) is saying about, or at the same time as the image. On the basis of the images and notes students prepare a one- to two- page synopsis of TWO of the films, emphasizing the film's main point(s), the development from beginning to middle to end, with reference if possible to transition techniques (either visual, verbal, and musical). (2 synopses = 2 - 4 TYPE-WRITTEN PAGES).

Synopses will be collected and graded for accuracy, organization, and clarity of presentation.

--Primary work: The Surrealist period includes a presentation of dream analysis and a dream-like Surrealist film, Bunuel's "Un Chien Andalou."

A. Students will prepare a one-page written narrative of an especially memorable, terrifying, or puzzling dream they or a friend have had. They are asked to reflect in their style the dramatic significance, the terror, the bewilderment, etc. that the dream conveyed. They are also asked to speculate on the meanings of details, events, relationships, etc. in the dream. The dream narratives are collected, commented upon in writing, but not graded. Several of the most evocative are read aloud and commented upon in class. (= one type-written page)

B. While watching the short, silent film "Un Chien andalou" students are instructed to take notes, call out questions and clarifications orally, remark on details, etc. After one or two screenings they are required to write a two- to three- page linear narrative of what they've seen with as much detail as possible. As in the dream narrative, they speculate on possible interpretations of details, events, relationships. etc. supporting their speculations with "evidence" from the film.

The film narratives are collected and graded for narrative flow, transition, subordination of detail, etc. (= 2-3 type-written pages).

3. WRITING FOR EVALUATION

There are four major exams, one on the XVIIIth-century review, and one each on the three major literary periods. Exams are a combination of writing and discrete point items (dates, time-line, multiple choice, matching fill-ins, etc.) focusing on detail of cultural historical content, literary works, and French language understanding. The writing on each exam is in the short-essay format, requiring a quick interpretation of salient visual image or literary excerpt against the background of the author's influences, intellectual preoccupations, style, etc. and the general themes of the cultural historical period. The short essays are graded on accuracy of identification, subordination of specific detail, and organization of response. Students are not expected to produce fully edited prose. Total exam writing = 3 TYPE-WRITTEN PAGES)

4. WRITING TO INTEGRATE LEARNING AND THINK CREATIVELY ABOUT A TOPIC
The major writing emphasis throughout the course will be the choice, conception, drafting, and editing of a formal explication de texte. The form is French; the language will be English.

--Preparation: During class and in reserve reading outside class, students will learn the method and intent of the French explication: in short, a detailed, focused articulation of a brief text's intrinsic interest encompassing but not limited to the author's intent, and including the interpretive levels of the artistic use of theme and style, the excerpt's position in the entire work, the author's oeuvre, and the prevailing intellectual climate of the time.

--"Paper-flow"

A. Draft: During the first six weeks, attention is directed to how the course content of intellectual and literary history derived from and reflected in the DETAIL of particular works may serve the purpose of composing explication. Students receive a list of authors, works, and periods from which the texts to be explicated will be excerpted. They are encouraged to look ahead in the anthology's individual introductions, in the films, or in other general sources to decide what period and author would interest them.

After six weeks' reflection students choose a text to explicate and class time is spent studying a model explication with reference in the specific text to: initial response and insight; choice and interpretation of detail; presentation of excerpt in the work; organization of explication form. The students have four weeks to take notes, outline, and draft their individual explication.

("Paper-flow": cont')

At the end of these ten weeks, the first draft is submitted. (Word-processed format WITH diskette is encouraged). A week is devoted to in-class discussion of selected drafts and 15-minute, in-office student conferences in which details of organization, subordination, interpretation, and transition are reviewed. Students note suggestions and changes. Editorial problems are pointed out and warned against.

(Students with grave writing problems are referred to the writing center for more extended tutorial help. Their work may be resubmitted in two weeks' time.)

--Final edited version: Two weeks after the conferences, a final, edited version including corrections and suggestions is submitted for evaluation and grading. Length of the final version must be 7 - 10 TYPE-WRITTEN PAGES.

5. NOTE-TAKING

Since the lectures are conducted largely in French, students are given a daily lesson-plan outline illustrating how details of texts and visual illustrations relate to broader cultural-historical issues. On a second page, they are encouraged to take supplemental notes. These include English equivalents offered in spot-check translations, clarifications in French, dictation of further key French vocabulary, etc. Since this aspect of the course is geared to increasing French aural comprehension, its importance in native language writing skills is limited to native-language vocabulary building.

COURSE DESCRIPTION

I. CATALOG DESCRIPTION

FR 362: Development of French Culture & Literature II
 Prerequisites: FR 202 or instructor's permission 3c--01--3sh

II. COURSE OBJECTIVES

- A. To develop more advanced reading skills in French
- B. To learn the process of literary understanding and interpretation (esp. the method of Explication de texte)
- C. To understand the role of illustrative works (read in entirety or in excerpted versions) in French literary and cultural history
- D. To understand the situation of contemporary literary and cultural texts in the light of their historical background
- E. To practice native-language writing and editorial skills in a variety of formats

III. COURSE OUTLINE:

The break between the semesters of Cult & Lit I and II comes with the XVIIIth century. Therefore, we will be reviewing the literature, art, architecture, and social thought around the French Revolution and continuing our study from the romantic period up to the present day. As usual there is quite a lot to consider. You will be expected to do the basic preparation and review outside class time. In class we will try to bring together the elements that you will have seen in the textbook, on the reserve shelf, and in the films. I will distribute daily study sheets to help you follow the lectures and organize your thoughts.

A. Review of XVIIIe and the French Revolution (4 sessions)

24 janvier: La Crise de la conscience européenne
 26 La Douceur & la dureté

29 Voltaire
 30 Rousseau et la Révolution
 2 février Révision
 5 EXAMEN

B. Le Pré-romanticism and le Romanticism (11 sessions)

7 Réforme & Révolution: Les Conséquences de la moralité romantique
 9 Diderot & la sensibilité

12 Les Confessions de Rousseau

14 La Déception et les nostalgies
16 Le Romantisme français

19 Chateaubriand
21 Lamartine & Vigny
23 Hugo

26 Musset, George Sand, & Chopin
28 Stendhal
2 mars Révision: Le Romantisme
5 mars EXAMEN

C. Realism, Naturalism and Symbolism (10 sessions)

7 Balzac: Réaliste & romantique
9 Film (VACANCES!)

19 l'Arrière-fond politique du XIXe siècle
21 Le Positivisme, le réalisme et Maupassant
23 Zola & le Naturalisme

26 Flaubert
28 Baudelaire
30 l'impressionnisme

Avril

2 Le Symbolisme
4 Mallarmé, Verlaine, Rimbaud
6 EXAMEN

9 WRITING: Review of explication drafts
All week: Conferences on explications (in office)

D. Twentieth-century movements (12 sessions)

11 Les périodes du XXe siècle
13 La Belle Epoque

17 (mardi) Proust
18 L'Entre-deux-guerres
20 " " "

23 Le Surréalisme
25 L'Existentialisme et l'époque d'après-guerre
27 Sartre & Camus
WRITING: Final, edited explication de texte due

2 mai: La modernité: pensée et formes
4 Le Langage et la critique littéraire
7 L'architecture et le nouveau visage de Paris
9 "Reading day"
WRITING: Grade/ commentary on explication available in office

EXAMEN FINAL

IV. EVALUATION METHODS

Final Course Grade is determined as follows:

60% Four major exams (15% each)

20% Major writing project: Explication de texte

20% Average of smaller writing exercises

Film synopses and analyses

Dream & Surrealism narrative

(Spot-check must show completion of journals before this
20% portion of the grade is recorded)

V. REQUIRED READING

Morris Bishop Survey of French Literature II

survey of French literature I (on reserve)

Claudie Hester Initiation à la culture française

Required films:

Kenneth Clark Civilization: A Personal View

— "The Smile of Reason"

"Heroic Materialism" —

— Robert Hughes The Shock of the New

— Suggested reading: (on reserve)

"Intellectual diary" form:

Beauvoir Correspondances 1945-70

Gide Journals

B. Henri-Lévy Articles, le Point

"Explication de texte" form

Sareil, Explication de texte

Auerbach, Mimesis

"Module: insights, notes, organization, composition"

Film Synopsis Card

1. Note some image (or combination of images) that is especially striking to you in the first, second and third quarter hours of the film.

a. _____ b. _____ c. _____

2. In several sentences convey to your reader:

--detailed content (what things figure in the image)

--sensory impact (how the image makes its impact: color, size, emotional connotations, etc.)

--context (what surrounds the image suggesting its situation, importance, time frame, etc.)

a.

b.

c.

3. Recall and note as accurately as possible what the film's narrator said about or at the same time as the image was being shown. (One or several sentences).

a.

b.

c.

4. Formulate a sentence which synthesizes the major point the narrator was trying to make with each segment of the film. One each for the beginning, middle, and end.)

a.

b.

c.

5. Make a statement about how the image you chose relates to the major point of that segment of the film.

a.

b.

c.

6. How would you formulate the conclusion the narrator seems to come to at the film's end?

Balzac "La Femme abandonnée" Bishop, pp. 110-111.

Madame de Beauséant, à qui cette surprise ne déplut sans doute point, lui tendit la main par un geste doux mais impératif; puis, rappelant un sourire sur ses lèvres pâlies, comme pour obéir encore aux grâces de son sexe, elle lui dit :
 — M. de Champignelles m'a prévenue, monsieur, du message dont vous vous êtes si complaisamment chargé pour moi. Srait-ce de la part de...?

En entendant cette terrible phrase, Gaston comprit encore mieux le ridicule de sa situation, le mauvais goût, la déloyauté de son procédé envers une femme et si noble et si malheureuse. Il rougit. Son regard, empreint de mille pensées, se troubla; mais tout à coup, avec cette force que de jeunes cœurs savent puiser dans le sentiment de leurs fautes, il se rassura; puis, interrompant madame de Beauséant, non sans faire un geste plein de soumission, il lui répondit d'une voix émue :

— Madame, je ne mérite pas le bonheur de vous voir; je vous ai indignement trompée. Le sentiment auquel j'ai obéi, si grand qu'il puisse être, ne saurait faire excuser le misérable subterfuge qui m'a servi pour arriver jusqu'à vous. Mais, madame, si vous aviez la bonté de me permettre de vous dire...

La vicomtesse lança sur M. de Neuil un coup d'œil plein de hauteur et de mépris, leva la main pour saisir le cordon de sa sonnette, sonna; le valet de chambre vint; elle lui dit, en regardant le jeune homme avec dignité :

— Jacques, éclairez monsieur.

- I. Première étape: Une lecture soigneuse (bien sûr!)
 La notation du détail (vocabulaire, tournures, ton, organisation générique, etc.)

	Eléments circonstantiels (donc, de l'intrigue)	Eléments personnels (donc, de disponibilité)	Eléments de classe (donc, de pouvoir)
Madame	la retraite les lèvres pâlies	la douceur le sourire la grâce	tous aristocrates de Beauséant (de Champignelles) le regard impérieux le courage
Gaston	le mauvais goût la soumission rougir	la jeunesse la force	de Neuil la déloyauté l'interruption

- II Deuxième étape: constatations diverses
1. le décor, les personnages, la "coupure" de la scène (théâtral)
 2. la scène semblable qui suit (l'autre moitié d'une démarche?)
 3. la préparation (détaillée) & la succession du moment
 4. la durée relative des moments du récit
- etc.

- III. la troisième étape: la préparation du plan
(NB les parties "données": l'introduction & la conclusion)
1. l'introduction
 2. Le Rôle de l'épisode dans le récit
 3. La Situation & les personnages
 4. Le drame
 5. La conclusion
- IV. la quatrième étape: la préparation du (des) brouillon(s)
- V. Correction du (tantième) brouillon & la préparation de la copie

Modèle:

"La Femme abandonnée"
--Explication de texte--

Introduction:

Après une longue introduction typiquement balzacienne--détaillé et même assez lourde--nous voilà à la première rencontre des protagonistes du conte, le jeune aristocrate perdu en province, Monsieur Gaston de Neuil, et la retraitée volontaire, son aînée de neuf ans, Madame de Beauséant. S'étant fait intrduire dans le salon peu fréquenté de Madame de Beauséant sous prétexte d'être porteur d'une lettre à son intention, Monsieur de Neuil se rend vite compte du ridicule de sa situation et malgré une confession rapidement improvisée il se trouve sur le point d'être chassé de la personne dont le charme si parfaitement parisien . ~~elle~~ l'attire fatalement, l'éblouit dans ces circonstances ternes et provinciales. La tension entre l'attraction de cette grâce féminine si savamment maniée et les conventions sociales qui posent des obstacles dans la voie de sa conquête exigent des réactions, une inspiration plus fortes, plus sublimes qu'il n'est donné à Gaston de manifester, de moins dans cette première tentative.

Le Rôle de l'épisode dans le récit:

Dans cet échec nous voyons la première moitié d'une démarche essentielle: il faut absolument que Gaston franchisse ce premier obstacle qu'est l'obligation morale de ne pas voir d'hommes dans laquelle se trouve Madame de Beauséant. Rejetée par un mari, qui selon les lois de l'époque garde tous les droits sur son être, cette femme honorable n'a qu'une voie ouverte devant elle: de subir son sort avec de la dignité, avec de la résignation, avec une hautaine domination de soi. Or, du suite du subterfuge que Gaston a pratiqué, le jeune homme doit à tout prix rester auprès de cette dame formidable pour jeter les bases d'une séduction éventuelle. Voici, donc, la virtualité qui précède la chose; la précondition de l'acte; le théâtre (voir la scène, les personnages, les gestes & les poses) qui annonce le coup de théâtre par lequel l'étincelle amoureuse sera frappée: le mensonge inspiré. Un peu plus loin Gaston saura mentir pour créer l'amour: plus tard il mentira pour le trahir. Mais pour l'instant--tant que Gaston n'a pas encore appris les façons du monde--le mensonge inspiré reste hors de son répertoire créateur.

La Situation & les personnages:

La description exhaustive de tous les échelons de la société de Bayeux nous a tout dit sur la parfaite conventionnalité de ces gens et du temps qu'ils y vivent. Gaston y participe. Non seulement Gaston se trouve-t-il rangé vis-à-vis des autres aristocrates mais, après très peu de temps il commence à penser comme eux. Le

"La femme abandonnée" (suite)

montant de ses rentes--dix-huit mille livres (p.104:11.43-44)--le fixe déjà dans le petit univers normand. D'ailleurs, il commence à admirer "de bonne fois...l'air modeste d'une jeune personne dont, à première vue, la figure lui avait paru niaise, les manières sans grâce..."(p. 105:11.25-28). Il s'enlise dans ce temps qui ancre les gens dans les habitudes de cette "vie circulaire"(p. 105:1.19), semblable à celle des écurueils occupés à tourner dans leur cage(p.105:11.27-28). C'est le même temps qui fait l'expiation de Madame de Beauséant, les trois qu'elle a vécus en silence (p. 113:11.36-37). C'est aussi le temps d'une époque qui rend impossible l'amour entre une dame qui a trente ans et un monsieur qui n'en a que vingt-deux. C'est un temps, finalement, qui double la lourdeur des préoccupations propriétaires qui calculent les superficies de Manerville et des Courcelles. C'est le temps auquel s'échapperont les amoureux lors de leur séjour en Suisse, près d'un lac sublime, où neuf ans passeront comme des nuages (p.118:1. 11); un idylle où, au lieu de mener cette fausse existence encombrante--ni mère, ni épouse (p.110:1.24)--Madame de Beauséant connaît la vraie existence sublime de la passion. Entre ces deux mondes, entre ces deux moments, donc, le moment du premier contact révèle toute son importance.

La scène de ce drame est un vaste salon comme ceux que Balzac décrit d'une manière si détaillée pour être vu et apprécié, compris comme l'image de marque des gens qui y reçoivent, qui s'y présentent, qui s'y font voir. Mais celui-ci est clos, vide, séparé du monde (p.110:1. 16), Le décor est repris en plus petit par des éléments plus détaillés: une bergère à dossier très élevé (p.109: 1. 29) s'y dresse comme un petit tréteau à proscenium pour en donner à l'occupante la plus grande possibilité de faire des gestes: "des poses variées pleines de grâce et d'élégance, de l'incliner (la tête), de la pencher, de la redresser languissamment . . . puis de plier ses pieds, des les montrer et de les retirer..."(p. 109: 11. 31-35). Ce double théâtre est celui devant lequel Gaston vient jouer un rôle aussi, un rôle dicté par cette force que "le mot de fatalité sert souvent à exprimer" (p. 106: 1. 47). Le geste ultime--doux mais impératif (p. 110:1. 44)--est celui qui accompagne la vérification que la visite de Gaston respecte les normes sociales: "Monsieur de Champignelles m'a prévenue...du message...Serait-ce de la part de ...?" (p. 110: 11. 47-50). "Cette phrase terrible" (p. 111: 1. 1) déclenche la première de deux tentatives d'y répondre: la première, la vraie, la sincère, qui échoue cèdera à la seconde, la fausse, la rusée, l'inspirée, qui réussit.

Le drame:

Le attributs des personnages sont tels que le subterfuge de Gaston ne pourrait jamais réussir. Déjà évoquée en termes de force et de dignité, la simple noblesse de la maison de Madame de Beauséant--celle de Bourgogne (p. 106: 11. 4-5)--ne lui permettrait jamais d'accepter le manque de respect pour les convenances. Sa retraite du monde, pourtant, la situation de cette âme aimante présente des possibilités. Son regard est "impératif" mais "doux"; elle est "noble" mais "malheureuse"; les grâces de son sexe rappelle un sourire sur les lèvres que cet exilé a "pâlies." Gaston comprend intuitivement la complexité de la situation: "son regard, empreint de mille pensées, se trouble." Revenant aux deux registres qui partagent la situation de la dame, pourtant, il comprend, devant cette personne impérieuse, le ridicule de sa maladresse, devant cette femme souffrante, sa "déloyauté," "son mauvais goût." Toujours sur les mêmes registres il court ses risques d'abord sur le plan du paraître social: il "interrompt" la dame: ensuite sur le plan du sentiment--quoique feint--il pense à "faire un geste de soumission." Le jeu est vite déjoué car il ne va pas jusqu'au bout. Il s'arrête à la reconnaissance sincère de son "misérable subterfuge;" ce qui ne peut laisser la dame que dans l'obligation de le congédier. L'élan de "cette force que les jeunes coeurs savent puiser dans le sentiment de leurs fautes" ne suffit pas d'éviter que la force de la situation sociale se réimpose. Le cordon de la sonnette qui est le symbole de tout ce qui reste d'efficace dans le haut monde

social de cette dame retraitée sert à détruire la volonté naissante--mais nullement suffisante--du jeune Gaston. De la part de la dame l'oeil plein de hauteur et de mépris", le regard "plein de dignité" fixe le jeune imposteur, pendant un instant si prometteur. En appelant Jacques, le valet de chambre, elle ordonne dans un triple sens, d'éclairer monsieur. Au sens propre, elle lui demande de lui ouvrir la porte; au sens du paraître social, de lui apprendre ce qu'il faut dire dans des circonstances pareilles; au sens de la passion avortée, et au niveau du conte, de la mettre au jour--on verra que Jacques prépare plus tard la mort de Gaston--comme un être qui n'est pas encore né, qui ne manifeste pas encore ses propres puissances.

Conclusion:

Balzac aime introduire de jeunes gens, et surtout de jeunes provinciaux, dans le grand monde aristocratique de Paris. De même il aime condamner ces êtres à la courbe descendante de la fortune dégradante de la société aristocratique de la Monarchie de Juillet. Voici, en microcosme--la première leçon dans l'éducation sentimentale d'un jeune amoureux qui finira par comprendre que, d'après toute apparence, l'amour peut vous introduire dans les hauteurs de la société, mais que cette même société à laquelle on avait tant souhaité l'accès n'est que fausse, et quel amour qui était à la portée de la volonté ^{VOUS} est échappé pour toujours. Le jeune Gaston vivra et périra de cet amour conçu et presque détruit dans cette rencontre que la fatalité balzacienne et romantique avait dictée.

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Textes à choisir

Sartre: "Le Mur" p. 405 colonne I, l. 11 - colonne II, l. 17

"Le ciel était superbe...--Ca va, lui dis-je, je me l'imagine, aussi."

~~Apollinaire: "Le Pont Mirabeau" pp. 375-376.~~

Malraux: La Condition Humaine pp. 361, colonne II, l. 24 - 362 colonne I, l. 6

"D'un coup à traverser une planche..."

il eut la certitude que cet homme était mort."

Gide: La Symphonie pastorale pp. 301 colonne II, ll. 10-44.

"T'es-tu déclaré à Gertrude? ...ce visage enfantin encore, mais que semble ombre une soudaine gravité."

~~Verhaeren: "L'art poétique" pp. 224-225: "De la musique avant toute chose~~

~~...où l'indécis au Précis se joint."~~

~~Baudelaire: "Correspondances" p. 211: "La nature est un temple où de vivants piliers~~

~~...qui l'observent avec de regards familiers."~~

Zola: "L'Inondation" p. 182 colonne II ll. 15-45

"Quel épouvantable désastre!..."

Je les regarde et je les pleure."

Flaubert: "Un Coeur simple" p. 160 colonne I ll. 34 - colonne II, l. 14

"Dès le seuil de sa chambre... dont elle glissa la moitié dans sa poitrine, résolue à ne jamais s'en dessaisir."

Maupassant: "En Famille" p. 196 colonnes I & II ll. 30-15

"Monsieur Caravan avait toujours mené..."

...que ceux relatifs à son ministère."

CHECK LIST FOR WRITING-INTENSIVE PROPOSALS

The Liberal Studies Committee's Most Frequently Asked Questions,
Based on the Senate Criteria for Writing-Intensive Courses

For All Writing-Intensive Courses:

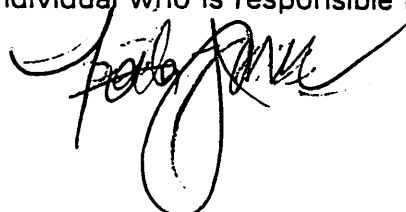
- YES Are the writing assignments integral parts of the course, rather than exercises that seem tacked on artificially? Are they assignments that promise to enhance student learning?
- YES Have you considered various forms of writing such as case studies, laboratory reports, journals, letters, memos, formal essays, research articles, project or grant proposals, and so forth?
- YES Does one of your course objectives explicitly mention the improvement of writing? #1
- YES Will you distribute written instructions, including criteria for evaluation, for major assignments?
- YES Will students receive guidance in conceiving, organizing, and presenting written material in ways appropriate to the subject being studied? *NOTE PAGES. REVIEW ANTHOLOGY*
- YES Will students produce at least 5000 words (15-20 typed pages) of writing that you evaluate? Have you clarified this by giving us the minimum number of pages that you expect for each writing assignment? *± 40pp.*
- YES Are there at least two, and preferably more, different writing assignments? *SIX*
- YES Will students revise at least one assignment after receiving your review comments? *{ THREE FILM REVIEWS*
- YES Does at least one assignment require students to produce finished, edited prose (as differentiated from whatever informal or draft writing you have included)? *THREE*
- YES Are written assignments (in-class; out-of-class) worth at least 50% of the course grade? *75%*

✓ For Type I (Professor Commitment) Writing-Intensive Courses:

- YES Have you attended a writing workshop either at IUP or elsewhere? [If not, have you indicated at least equivalent preparation based on such things as graduate education, teaching experience in writing courses, publications, conference attendance, or other professional activities?]

For Type II (Departmental) Writing-Intensive Courses:

- _____ Does your "statement of departmental responsibility" explain how the department will ensure that the writing component is present regardless of who is teaching? Does it identify the specific department group or individual who is responsible for ensuring this?



Summary of Writing Assignments for FRENCH FILM CULTURE

Assignment	Pages	# of Assignments	Graded (yes/no)	Revisions (yes/no)	% of Final Grade
Guided Note-taking	8	3	NO	NO	0
Reaction journals	12-16	3	NO	NO	0
Film synopses	8-12	4	YES	NO	25
Edited film reviews	8	4	YES	YES	25
Documentary script	4	1	YES	NO	12.5
Documentary critique	4	1	YES	NO	12.5

WRITING SUMMARY -- FRNC 463 Studies in French Culture & Civilization
Topic for Fall 2001: "French Film Culture" /w/

In my capacity as a professor who has been approved to offer writing-intensive courses, I am offering FRNC 463 /w/ for majors who need a writing-intensive course within their major. In addition this course is an experiment to involve both **French and Communications/ Media majors** in a cross-cultural consideration of film. My belief has been that writing intensive objectives can best be achieved **in English**, and now, especially, with the presence of non-French majors, my assignments will not assume use of the majors' "target" language, French. Some well-prepared French majors may attempt the writing activities in French if they wish. In this case, grading emphasis will be on organization and thought process rather than correctness of French grammar and spelling. **75% of semester grade is based on writing activities.**

1. WRITING TO STIMULATE THOUGHT, TO SUMMARIZE A POINT OR TO SUPPLEMENT READINGS

Reaction journal: Students will maintain a journal in which they record a **digest of notes** taken on the guided note-taking pages. The guidance supplied in note-taking (see #5 below) includes insights as to each film's topic and theme, style of narration, genre, historical context, filmic rhetoric, elements of production history, etc. In the reaction journal students will attempt to articulate coherent patterns among these diverse dimensions and to create at least a **provisory synthesis** to meet the course's objective of "**develop[ing] the ability to describe film narrative, characterization, and technique...in writing.**" These reaction journal entries are not collected and not graded. They provide the first step of the film synopsis and film review components. (\pm 8 pages)

2. WRITING FOR EVALUATION •

- **Film criticism:** To meet professional interests of CommMedia students, we will study an anthology of film reviews written by a **film reviewer** for a good, regional newspaper (the *Post-Gazette's* Ron Weiskind). Students will choose **four of the major films** (seen in their entirety; not indicated as "excerpts") to review in terms similar to those used in the anthology (topic, narration, genre, popular culture, production history, box-office considerations, etc.) It is likely that the films reviewed are those synopsized (see below). Reviews will be evaluated by the instructor and returned to the students with suggestions for sharpening, amplifying, rewording, etc. **Three of the four will be resubmitted.** (\pm 8 pages; \pm 6 rewritten = 25% of semester grade.).

3. WRITING TO ENHANCE READING/VIEWING

- **Film synopses:** Students will choose four of the major films (seen in their entirety; not indicated as "excerpts") to **synthesize in a more complete way** than will be possible in the reaction journal. Drawing on the same material as above, the synopsis will be written in more **formal, more coherent prose** according to expository style sheet distributed in class. (8 - 12 pages = 25% of grade) .

4. WRITING TO INTEGRATE LEARNING AND THINK CREATIVELY ABOUT A TOPIC

- Again, with a view to engaging CommMedia students, the **central integrative activity** of the course will be to create a **"rough cut" documentary**. Several groups of three to four students will choose an aspect, topic, genre, style, etc. of film to be illustrated in the rough cut documentary. The group will work together to **create a script** which, in characteristically terse style, will convey **exactly the necessary information** in the documentary's **"voice-over"** to be recorded by one of the group. (\pm 4 pages)
- In response to the four "rough cut"documentaries, each student will choose **one documentary** from another group to **critique** in formal analytic fashion, as indicated in class. (\pm 4 pages.) These two activities account for 25% of the semester grade.)

5. NOTE-TAKING (\pm 8 pages)

Because this course brings together readings in film theory, recent film history, the New Wave, individual French directors, French and American production processes, much of the content is enunciated through the illustrations, the **individual viewings** of specific films. Students take notes according to a format that includes:

- subject/ theme/ plot
- characters (personal characteristics, relationships, motivations)
- the historical context of the narrative
- the film's genre
- the filmic grammar
 - *camera movement, camera angle, the shot, elements of montage
- other non-verbal signs
 - *music, sound track, elements of the plastic arts
- other specifics

Portions of many classes are devoted to **comparing insights** in the guided note-taking activity. Students are encouraged to cross-reference others' insights, interpretations, disagreements in their own note-taking process.

I. FRNC463 Studies in French Culture & Civilization 3 credits
(French Film Culture)/w/ 3 lecture hours
0 lab hours
(3c-01-3sh)

Prerequisite FRNC 353
(waived for CommMedia students)

Aspects of current French culture will be explored in relation to French cultural institutions. **This semester (Fall 2001) the course will deal with French film's contribution to the art of movie-making, the practice of American remakes of French films, and institutions—e.g. the Ministry of Culture—that promote French film in the competitive international entertainment industry.**

II. COURSE OBJECTIVES

1. Students will develop the ability to describe film narrative, characterization, and technique both orally and in writing.
2. Students will analyze orally and in writing relevant historical, cultural and artistic context of selected French and American films.
3. Students will read relevant critical and technical literature pertaining to the films and incorporate the material into their own detailed oral and written responses. (French majors read in English and French; **CommMedia students read English only.**)
4. Student will compare/contrast the filmic treatment of narrative from a variety of cultural and institutional perspectives and assess their findings.

III. COURSE OUTLINE

Aug 27: Introduction/ syllabus/ questionnaire

Aug 29: Humanist background of optics and cinema/photography

Documentary: James Burke

Aug 31: France in the development of cinema/photography

(Niepce, Daguerre, Nadar, Marey, the Lumière Bros., Méliès...)

Sept 5: Early French film culture: the cabaret, the café-concert, the cinématographe

Mélès, the influence of D.W.Griffith, Abel Gance, Bunuel

Excerpts: Griffith's *Intolerance*, Gance's *Napoléon*, Bunuel's *Un Chien*

Andalou.

Sept 7: Readings: Barthes "On Photography"; Drew's "Intolerance";

synopsis "Un Chien Andalou"

Excerpts: Abel Gance's *Napoléon*

- Sept 10: French film culture: The *Cahiers du cinéma* group
 Readings: "Authorship"; "mise-en-scène"; critique of the *cinéma de qualité* approach
 Excerpts *Le Silence de la Mer*
 Presentation: Elements of film editing and montage
 Guided note-taking (form & process)
- Sept 12: Presentation: Guided note-taking (form & process)
Les 400 coups/ 400 Blows Note sharing
 Reading: "François Truffaut"
- Sept 14: *Les 400 coups/400 Blows*: Discussion/ note sharing
 Presentation: Personal journal format: integrating guided notes
- Sept 17: Jules & Jim (Part I) Discussion of narration, characterization, montage
 Sept 19: Jules & Jim (Part II) " " " "
 Sept 21: Jules & Jim (Part III) " " " "
- Sept 24: The concept of genre in film
 French styles of romantic comedy
 Comparison *French Kiss*
 with *Le mariage du siècle/ The Wedding of the Century*
- Sept 26: Movie reviews/ film criticism: vocabulary, concept, levels
 Pittsburgh *Post-Gazette* anthology (Ron Weiskind)
 The New Wave's Eric Rohmer's "*comédie & proverbes*"/*comedy & analysis*"
L'ami de mon amie Boyfriends/ Girlfriends (Part I) Note sharing
- Sept 28: *Boyfriends/ Girlfriends* (Part II)
 Discussion, note sharing
 Reprise: Movie reviews (Provisional choice of 4 films to review)
- Oct 1st: *Boyfriends/ Girlfriends* (Part III)
- Oct 3: The New Wave: Jean-Luc Godard
 Film formalism/ "estrangement"/ political art
 Excerpts *Une ou deux choses que je sais d'elle/*
One or two things that I know about it...
- Oct 5: Godard's *A Bout de souffle / Breathless* (Part I)
 Discussion, note sharing
Due: Movie review 1
- Oct 8: Godard's *A Bout de souffle/ Breathless* (Part II)
 Discussion, note sharing
- Oct 10: Remakes and cultural differences
Breathless (USA) (Part I)
- Oct 12: *Breathless* (USA) (Part II)
Due: Rewrite movie review 1

- Oct 15: Women's culture in France: recent history & women film-makers
 Choice: *L'une chante, l'autre pas/ One Sings, the Other Doesn't*
Coup de foudre/ Entre Nous
Sans toit ni loi / The Vagabond
- Oct 17: Women's film (Part II) Discussion, note sharing
- Oct 19: Women's film (Part III) Discussion, note sharing
Due: Film Review II
 Presentation: Rough-cut documentary: possible topics, themes, sources
- Oct 22: Reprise: The concept of genre: French hommages
 Godard & *film noir*
 Truffaut & Hitchcock *Mississippi Mermaid*
 Truffaut & film-making *La Nuit américaine/ Day for Night*
 Commercial remakes: *La Cage aux folles/ Birdcage* (Part I)
- Oct 24: Different cultures/ cultures of difference
La Cage aux folles/ Birdcage (Part II)
- Oct 26: *Birdcage* (USA)
Due: Rewrite film review II
 Progress report: rough cut documentary: group members, topics, distribution of tasks, work schedule, etc.
- Oct 29: Commercial remakes: costume drama/ psychological thriller
 Choice: *Diabolique* (France)/ *Diabolique* (USA)
 Les Liaisons dangereuses/ Dangerous Liaisons
- Oct 31: TBA (Part II) Discussion, note sharing
- Nov 2: TBA (Part III) Discussion, note sharing
Due: Film review III
- Nov 5 Commercial remake: science fiction
 Excerpts: Godard's *Alphaville*
 Luc Besson's *The Fifth Element*
- Nov 7: *The Fifth Element* Discussion, note sharing
- Nov 9: Progress reports: rough cut documentary **script drafts due**
Due: Rewrite film review III
 Drawing for documentary presentation date
 (Nov 26th through Dec 3rd)
- Nov 12: Film/ Cultural heritage/ Popular culture: Disney vs. Astérix
Les Visiteurs (Part I)
- Nov 14: *Les Visiteurs* (Part II) Discussion, note sharing
- Nov 16: *Just Visiting* Discussion, note sharing
- Nov 26: Documentary 1 & note-taking
- Nov 28: Documentary 2 & note-taking

Nov 30: Documentary 3 & note-taking
Due: Rewrite film review III

Dec 3: Documentary 4 & note-taking

Dec 5: Cultural heritage and French cultural institutions
The cinéma vs. the cineplex; Zola vs. Spielberg, etc.
Germinal (Part I)

Dec 7: *Germinal* (Part II)

Dec10: *Germinal* (Part III)

Due: Film review IV

Final exam period: Oral interview: Documentary & film
Due: Documentary critique

IV. COURSE REQUIREMENTS

Students will demonstrate mastery of course objectives through successful completion of the following course requirements.

1. Completion of assigned reading in the course packet (hand-outs)
2. Viewing of all required films and **note-taking** for each
3. Maintenance of a **reaction journal** derived from notes
4. Writing 4 **synopses** of major films (not indicated as “excerpts” on syllabus)
5. Writing of four **fully edited film reviews**
6. Participation in film and **script** for a “rough cut” documentary on some aspect of film
7. Completion of a formal, fully edited **synopsis and critique** of another class member’s “rough cut” documentary

V. EVALUATION METHODS

25% Class participation

25% Average of four film synopses

25% Average of 4 film reviews

25% Average of participation in group “rough cut” documentary (each student graded individually) and documentary critique

VI. REQUIRED TEXTBOOKS

Warren Buckland. *Teach Yourself Film Studies*. NTC/Contemporary Pub., 1998

Phil Powrie. *French Cinema in the 1990s*. New York: Oxford UP, 2000.