

FREN 250 – Intermediate French
Le Beau, conception illusoire ou universelle ? :
« Ce que je vois, comment je vois, pourquoi je vois »

Department of French and Italian
University of Southern California
Spring 2018

Section 34253
TR 10 :00- 11 :50 (THH 108)

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OFFICE HOURS:
MW 10 :00 – 11 :00 and 1 :00 – 2 :00
+ by appointment

COURSE DESCRIPTION

Fren-250 is a fourth semester Intermediate French course, the first counting towards the major or minor in French. In this section, we will explore beauty in relation to sensorial experiences (perception) in French and Francophone literature (poetry, short stories, novel), film, and visual art. We will reflect on how one sees and is seen (or unseen) while considering the possibility of defining beauty as a universal truth. Do we all have our own vision of what we perceive as “beautiful”? How do we understand beauty in relation to our cultural experiences? Can we look at beauty as a “normalized” conception/perception?

Through readings and critical analyses of works of fiction and non-fiction related to the topic, students will develop a broader understanding of the social, historical, and cultural perspectives related to this topic. In addition to readings and class discussions, the course will include grammar sessions that consist of formal explanations and intensive writing exercises.

COURSE OBJECTIVES

Students will develop ...

- Critical and analytical skills through close-reading techniques;
- A deeper understanding of a text's cultural context;
- Academic presentational and writing skills in French using connected discourse;
- An understanding and awareness of the French social, historical, and commercial perspectives related to the topic.

LEARNING OUTCOMES

By the end of the semester, you will be able to ...

- Reconstruct, orally and in writing, a storyline and narrate it in detail in all time frames;
- Summarize the main idea and supporting information of texts on a broad range of topics;
- Present, develop and support, orally and in writing, your opinions and arguments using hypothesis;
- Compare and contrast cultural attitudes and ideologies;

- Give an oral analysis of texts using minimal notes;
- Prepare questions on presentation topics to promote class discussion, and respond to arguments through debate.

REQUIRED TEXTS

- NOTHOMB Amélie : *Attentat*, 1997.
- DESCOTES-GENON Christiane : *L'Exercisier – manuel d'expression française*. Presses Universitaires de Grenoble, 2005.

N.B.: Photocopies of supplemental readings may be distributed in class or uploaded on Blackboard.

RECOMMENDED REFERENCES

French-English dictionary: *The Collins-Robert French/English Dictionary*.

Verb conjugations: *Bescherelle – la conjugaison* OR *501 French verbs*.

Le conjugueur: <http://www.leconjugueur.com>

Word Reference (online dictionary): <http://www.wordreference.com>

CLASS COMPONENTS

Participation and preparation are essential in this course. The instructor will make note of students' active engagement in and preparation for class, as well as punctuality and homework. Note that lack of attendance will negatively impact your classwork grade. You cannot participate if you haven't done the homework and assigned readings prior to class or if you're absent. **Your overall classwork grade will be reduced by 2 points for every unexcused absence.** It is students' responsibility to provide documentary evidence of the validity of any absence they wish to have excused (doctor's note, court documents etc.) **on the day they come back to class**. The instructor will not ask for such documentation and will assume that absences are unauthorized in the absence of evidence to the contrary. Please note also that 3 tardiness will result in an "unexcused absence".

Written and oral assignments

Devoirs: All grammar and thematic assignments for homework should be done in a notebook in advance of each class meeting. This notebook should be brought to class every day and all assignments in it should be clearly identified and dated so that peer corrections or in-class review can be done easily. I will regularly review your written homework assignments in order to assess students' progress and assiduity. Please make sure to DIVIDE class notes from your homework.

Oral Presentations: Each student will give two oral presentations of 8-10 minutes each: the first on a poem, song, photo, or film; the second on the novel, *Attentat*. Your presentation is meant to initiate discussion for that meeting, thus the presentation should focus on an aspect or an approach to your text that you find particularly interesting or critically important, referring to specific passages or scenes to illustrate your points. The presentation is NOT meant to represent a summary of the text, but a brief summary can be included in order to contextualize your presentation. In your presentation, you must always cite the page number(s), line(s) and/or scene(s) that you mention so that the rest of the class can follow along with you. If presenting a film, it is imperative to cite specific scenes, lines, cinematic techniques (i.e.: framing, editing, color palate, use of light, etc). You are encouraged to include visuals and/or screen shots, if they contribute meaningfully to your presentation.

The presentation should further our understanding of a significant aspect of the reading or film by offering a thematic, contextual, stylistic, structural or other approach to the work as a whole, or to one or more of its key themes, episodes, motifs, or characters. I recommend that presentations end with a central question posed to your fellow students about the text, the themes, and/or the author or filmmaker to open up the discussion.

Travaux écrits (TE): A “Travail écrit” is a written assignment on a given literary or cinematic text. All TEs must be typed, double-spaced and saved for rewrite. Each TE will be work-shopped in class in advance of the due date (including rewrites). These are indicated on the syllabus as “Ateliers.” A grade will be given for the first drafts of TE#1 and TE#2. On these graded drafts, I will also make comments regarding content and structure, and will underline grammatical and syntactical errors (see Correction Key on course website for interpretation of markups). You will rewrite these TEs for a final grade, the average of the grades received for both versions. Please note that TE#3 will be done in class.

Exams: There will be three in-class exams over the course of the semester focusing on writing, grammar and course materials such as poetry, film, photography, and literature. No make-up exams will be given except in cases of documented cases of illness or family emergency.

Two-Part Final Project or JEP (Joint Educational Program):

1. An oral presentation of 5-7 minutes on your Final paper (see below) or JEP participation.* Please include visuals. JEP students are encouraged to present as a group, when possible.
2. A final paper (4 pages) **OR** JEP report (submitted by JEP coordinator directly at end of semester). The final paper is due no later than **TBD** in the French office, Taper 155.
 - The final paper must be related to the theme of the course, and is research-based. It may be interdisciplinary (you may bring your expertise in other fields such as photography, foreign policy, cinema, environment, architecture, music, art history, literature, etc. to the project.) You can focus on French and Francophone culture, music, politics, history, etc. You must approve your topic with me before Thursday of week 13

COURSE GRADING AND BREAKDOWN

Homework, preparation, participation	20%
TEs (2)	25%
Exams (3 + in-class TE)	30%
Oral presentations (2)	10%
Final project or JEP	15%

GRADING SCALE:

93 +	A	80-82	B-	67-69	D+
90-92	A-	77-79	C+	63-67	D
87-89	B+	73-76	C	60-62	D-
83-86	B	70-72	C-	Under 60	F

USC STATEMENT ON ACADEMIC MISCONDUCT

Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” <https://policy.usc.edu/student/scampus/part-b>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Here are some general guidelines (adapted from Writing 140 & 340):

- If you borrow any words or ideas – whether you directly quote or paraphrase the material –, you must give credit to your source in your paper
- Documenting false sources or failure to credit your sources is plagiarism
- A paper bought or taken from the Internet, or used previously is plagiarized
- As to your French, all sentences must be your own. You must be able to explain and reproduce all sentences of the text on your own.
- VERY IMPORTANT: Do not use online translation services OR turn to a friend, tutor or the like for assistance with your TEs. If you need help, ask your professor—me! ☺

Discrimination, sexual assault, intimate partner violence, stalking, and harassment are prohibited by the university. You are encouraged to report all incidents to the *Office of Equity and Diversity/Title IX Office* <http://equity.usc.edu> and/or to the *Department of Public Safety* <http://dps.usc.edu>. This is important for the health and safety of the whole USC community. Faculty and staff must report any information regarding an incident to the Title IX Coordinator who will provide outreach and information to the affected party. The sexual assault resource center webpage <http://sarc.usc.edu> fully describes reporting options. Relationship and Sexual Violence Services <https://engemannshc.usc.edu/rsvp> provides 24/7 confidential support.

SUPPORT SYSTEMS

A number of USC's schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://ali.usc.edu>, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* <http://dsp.usc.edu> provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu> will provide safety and other updates, including ways in which instruction will be continued by means of Blackboard, teleconferencing, and other technology.

STUDY ABROAD

Consider participating in one of the following French study abroad programs:

- June in Dijon. Contact Julia Chamberlin jcchambe@usc.edu
- Fall or Spring semester in Paris. Contact Office of Overseas Studies
- Year in Paris program. Contact Office of Overseas Studies
- Maymester : Fren-499 "Global Ciphaz – Hip Hop Circles around the world, (Paris, France: May 14- June 8, 2018). Contact Edwin Hill edwinhil@usc.edu
- PWP : Fren-499 "Voices of Change: Writers, Filmmakers, and Poets of Contemporary Senegal," (Dakar, Senegal: June 4-29, 2018). Contact Julie Van Dam Julie.vandam@usc.edu

THE FRENCH MINOR / MAJOR

Proficiency in a foreign language will stand you in good stead for any career you undertake. I encourage you to find out more about the major or minor in French by contacting our Undergraduate Advisor, Jessica Kanoski jkanoski@usc.edu or Director of Undergraduate Studies, Béatrice Mousli-Bennett bbennett@usc.edu. They'll be happy to explore your options with you.

And I invite you to visit our departmental website. It will give you an overview of our program (Honors

Program, French Honor Society, etc.): <http://dornsife.usc.edu/fren-ital/>

LAPTOP & CELLPHONE POLICY

Please stow away your cellphones and laptops while in your French class – they should not be visible and you should only use them if instructed to do so. Students using them without prior authorization will be asked to leave the classroom and will see their classwork grade lowered by 5 points.

Welcome to the USC Department of French & Italian ! Bon semestre!

EMPLOI DU TEMPS

Module 1 : DÉFINIR LA BEAUTÉ

- Voltaire, *Dictionnaire philosophique* (extraits)
- Denis Diderot, *Supplément au voyage de Bougainville* (extrait)
- Charles Perrault, *Cendrillon* OU Colette, *L'autre femme*
- Pierre Emmanuel Schmitt, *M. Ibrahim et les fleurs du Coran* (extrait)

JANVIER

Semaine 1

- Ma 9 Introduction au cours
évaluation/objectif langagier
- J 11 « Qu'est-ce que la beauté ? » - Philosophie, psychologie

Semaine 2

- Ma 16 Diderot, *Supplément au voyage de Bougainville*
- J 18 Perrault, *Cendrillon* OU Colette, *L'autre femme*

Semaine 3

- Ma 23 Schmitt, *M. Ibrahim ou les fleurs du Coran* (extrait : roman + film)
- J 25 **Atelier d'écriture : T.E 1**
Schmitt, *M. Ibrahim ou les fleurs du Coran* (extrait : roman + film)

Module 2 : VISUALISER LA BEAUTÉ

- Dany Laferrière, *La Chair du Maître* (extrait)
- Guillaume Apollinaire, « La colombe poignardée et le jet d'eau », *Calligrammes*
- Arthur Rimbaud, « Le dormeur du val », *Cahier de Douai*

FÉVRIER

Semaine 4

- Ma 30 Introduction module
Examen 1
- J 1^{er} Dany Laferrière, Introduction

Semaine 5

- Ma 6 **T.E 1 (V1)**
Dany Laferrière, *La Chair du Maître*

J 8 Dany Laferrière, *La Chair du Maître* (« un tableau naïf »)

Semaine 6

Ma 13 Apollinaire, Introduction

J 15 Apollinaire, « La colombe poignardée et le jet d'eau »
Écriture d'un calligramme

Semaine 7

Ma 20 Analyse poétique : Rimbaud, « Le dormeur du val »

J 22 Rimbaud, « Le dormeur du val »

Module 3 : RESSENTIR LA BEAUTÉ

- Charles Baudelaire, « Parfum exotique » OU « Hymne à la beauté », *Les fleurs du mal*
- Bertrand Blier, *Trop belle pour toi* (film, 1989)
- Pierre Emmanuel Schmitt, *M. Ibrahim et les fleurs du Coran* (extrait)

MARS

Semaine 8

Ma 27 Baudelaire, Introduction
« Parfum Exotique » OU « Hymne à la beauté »

J 1^{er} Baudelaire, suite
Examen 2

Semaine 9

Ma 6 *Trop belle pour toi*, film

J 8 *Trop belle pour toi*, film (suite)
Atelier d'écriture : T.E 2

VACANCES DE PRINTEMPS !

Semaine 10

Ma 20 Schmitt, *M. Ibrahim ou les fleurs du Coran* (extrait : roman + film)

J 22 **T.E 2 (V1)**
Schmitt, *M. Ibrahim ou les fleurs du Coran* (extrait : roman + film)

Module 4 : MANIPULER LA BEAUTÉ

- Amélie Nothomb, *Attentat* (roman intégral)

Semaine 11

Ma 27

Examen 3

J 29

La femme fatale
Amélie Nothomb, Introduction

AVRIL

Semaine 12

Ma 3

Amélie Nothomb, *Attentat*

J 5

Amélie Nothomb, *Attentat*

Semaine 13

Ma 10

Amélie Nothomb, *Attentat*

J 12

Amélie Nothomb, *Attentat*

Semaine 14

Ma 17

T.E 3 – EN CLASSE

J 19

Amélie Nothomb, *Attentat*

Semaine 15

Ma 24

Amélie Nothomb, *Attentat*

J 26

Présentations des Projets
Conclusion ; évaluation

N.B. This is a tentative syllabus -- adjustments may be necessary during the semester.