FRENC 631 **Issues in French and Francophone Studies:**

Contemporary Women Writers

Professeur Anne Donadey Printemps 2017

COURSE INFORMATION

Class Days: Tous les jeudis
Class Times: 16 h à 18 h 40
Class Location: SH 222D
Office Hour Location: SH 224B
Office Hour Times: lundi de 13 h 30 à 15 h ;
jeudi de 14 h à 15 h 30 ; et sur rendez-vous

Pour me contacter: adonadey@mail.sdsu.edu
(la meilleure façon de me joindre) ;
Ou tél. : 619/594-0815

Les objets bruyants comme les sonneries de téléphones portables ou de montres ne sont pas permis en cours. Veuillez les éteindre avant d'entrer dans la salle de classe.

Course Overview

- **Description from the Official Course Catalog**: Study of a theme, theoretical or literary movement, or historical moment. May be repeated with new content.
- **Description of Purpose and Course Content**: Dans ce cours, nous étudierons diverses auteures contemporaines, françaises et francophones (Afrique, Québec, Antilles) de la deuxième moitié du XXe siècle. Le cours insiste à la fois sur l'aspect littéraire des textes et sur leurs ramifications politiques et sociales. Nous lirons des textes appartenant à des genres variés, du manifeste politique au roman, de l'essai théorique à la nouvelle et à l'autobiographie. L'ensemble du cours et des devoirs oraux et écrits se fera en français.
- **Objectifs du cours**: Développer vos capacités linguistiques en français à tous les niveaux ; développer une connaissance plus approfondie de la diversité des cultures françaises et francophones à travers l'étude d'auteurs féminins ; développer une connaissance plus approfondie de la littérature française et francophone ; développer vos capacités d'analyse critique et d'interprétation de texte.

Course Materials

Required Texts:

1) Livres à acheter (ils sont aussi en réserve de 2 heures à la bibliothèque):

-Maryse Condé, *Traversée de la mangrove* (Guadeloupe, 1989)
-Assia Djebar, *Femmes d'Alger dans leur appartement* (Algérie, 1980)
-Marguerite Duras, *Un barrage contre le Pacifique* (France-Indochine, 1950)
-Annie Ernaux, *La Honte* (France, 1997)
-Anne Hébert, *Les Fous de Bassan* (Québec, 1982)
-Aminata Sow Fall, *La Grève des Battù* (Sénégal, 1979)

2) Textes sur Blackboard:

-Marie-Claire Blais, *Une Saison dans la vie d'Emmanuel* (extrait du roman, Québec, 1966, 44-52)
-Gabrielle Roy, « Ma grand-mère toute puissante » (extrait de la première nouvelle dans son livre *La route d'Altamont*, Canada, 1966, 385-96)
-Simone de Beauvoir, *Le deuxième sexe* (extrait de l'essai, France, 1949, 193-211)
-Colette Guillaumin, « Pratique du pouvoir et idée de Nature » (essai, France, 1978, 13-48)
-Hélène Cixous, « Le rire de la méduse » (manifeste théorique, France-Algérie, 1975, 39-54)
-Luce Irigaray, « Pouvoir du discours » (essai, France-Belgique, 1977, 167-85)

3) Pour les termes techniques de l'analyse littéraire, vous pouvez vous référer au site web http://www.lettres.org/lexique/index.htm

Course Assessment and Grading

- **présence et participation en classe: 20%**
- **2 analyses de texte à faire à la maison sur un texte donné: 10% pour chaque brouillon et 10% pour chaque analyse finale, pour un total de 40%**
- **1 analyse de texte faite en classe : 20%**
- **1 dissertation de fin de semestre d'environ 7 à 9 pages (tapée à l'ordinateur à double interligne en « Times New Roman 12 point type » avec des marges d'un pouce sur les quatre côtés de la page): 20%.**

Le but de cette dissertation est de vous apprendre à insérer votre argument dans le discours critique existant. Il ne s'agit pas de faire une analyse de texte dans le vide, mais d'apprendre à participer à une conversation entre chercheurs. Choisissez un ou deux articles de critique littéraire sur un texte littéraire lu dans le cours et entrez en conversation avec l'argument de ces articles par rapport à un des textes du cours. Basez-vous sur l'argument fait dans ces articles afin de le développer (c'est-à-dire basez-vous dessus pour pousser plus loin l'argument ou le nuancer), et/ou présentez l'argument afin de le contredire. Dans un cas comme dans l'autre, vous devrez faire référence à l'œuvre littéraire qui se trouve au centre de l'argument pour appuyer votre perspective. Il s'agit de démontrer que vous êtes au courant de la critique sur un certain sujet et que vous êtes capable de réfuter une perspective et/ou de vous appuyer sur celle-ci afin de développer votre propre argument.

Final paper grading criteria:

- ANALYSIS: Present, develop, and support a meaningful argument through (a) close reading of selected texts and (b) effective use of appropriate secondary sources; no misreadings or contradictions
- STYLE: Clarity and quality of style (good writing skills and grammar, use of clear and precise language; writing skills at ACTLF proficiency guidelines level Advanced Mid or above; few typos)
- RESEARCH: Good research and referencing (identify and use the most appropriate sources to support your statements; provide appropriate references to your sources, including page numbers)
- ORGANIZATION: Logical organization of ideas and use of transitions (argument must flow)
- FORMAT: Follow the paper parameters (length, bibliography, appropriate formatting)

Scoring: A is very good; B is acceptable; C is insufficient

Writing Skills Rubric for French MA Students (based on ACTFL proficiency guidelines)

SUPERIOR: The best graduating MA students will be able to:

- produce in-depth and extended research papers on a variety of academic topics, moving beyond the concrete to the abstract
- explain complex matters, present and support opinions by developing cogent arguments and hypotheses
- provide effective use of structure, lexicon, and writing protocols
- organize and prioritize ideas clearly to convey to the reader what is significant
- provide a high degree of control of grammar and syntax, aspect, general and specialized/professional vocabulary, spelling or symbol production, cohesive devices, and punctuation
- write with no patterns of error
- errors do not interfere with comprehension, and they rarely distract the native reader.

ADVANCED HIGH: Most MA students will be able to:

- narrate and describe a variety of topics with significant precision and detail in the major time frames, with solid control of aspect
- write summaries and reports of a factual nature
- write extensively about topics relating to particular interests and special areas of competence, although their writing tends to emphasize the concrete aspects of such topics
- handle writing tasks associated with the Superior level, such as developing arguments and constructing hypotheses, but are not able to do this all of the time
- good control of a range of grammatical structures and a fairly wide general vocabulary
- linguistic limitations may occasionally distract the native reader from the message.

ADVANCED MID: Average incoming MA students will be able to:

- narrate and describe professional/academic topics with detail in all major time frames with good control of aspect
- write straightforward summaries on topics of general interest
- exhibit a variety of cohesive devices in texts up to several paragraphs in length
- control the most frequently used target-language syntactic structures and a range of general vocabulary
- generally express thoughts clearly, supported by some elaboration
- incorporate organizational features both of the target language and their first language
- be understood readily by natives not used to the writing of non-natives
- their writing may at times resemble oral discourse.

ADVANCED LOW: MA students who do not demonstrate expected level of writing proficiency will be able to:

- narrate and describe professional/academic topics in major time frames with some control of aspect
- compose simple summaries on familiar topics
- combine and link sentences into texts of paragraph length and structure
- incorporate a limited number of cohesive devices, and may resort to some redundancy and awkward repetition
- rely on patterns of oral discourse and the writing style of their first language
- demonstrate minimal control of common structures and vocabulary associated with the Advanced level

- be understood by natives not accustomed to the writing of non-natives, although some additional effort may be required in the reading of the text
- their writing may not be substantive.

(Adapted from: https://www.actfl.org/publications/guidelines-and-manuals/actfl-proficiency-guidelines-2012/english/writing)

Accommodations

The learning environment should be accessible to all. SDSU provides reasonable accommodations in the following situations:

- *Students with disabilities*: If you are a student with a disability and believe you will need accommodations for this class, it is your responsibility to contact Student Disability Services at 619/594-6473. To avoid any delay in the receipt of your accommodations, you should contact Student Disability Services as soon as possible. Please note that accommodations are not retroactive, and that accommodations based upon disability cannot be provided until you have presented your instructor with an accommodation letter from Student Disability Services. Your cooperation is appreciated.
- *Absences for religious reasons*: By the end of the second week of classes, students should notify the instructors of affected courses of planned absences for religious observances.
- *Official university activities* (e.g., Athletics): Within the first two weeks of classes, a student who expects to be part of an official university event or activity shall notify the instructors of affected courses. At that time, the student shall request accommodation for any missed examinations or other assignments. If scheduling changes occur, the student shall immediately notify the instructors.

Academic Honesty

Cheating and Plagiarism

The University adheres to a strict policy regarding cheating and plagiarism. These activities will not be tolerated in this class. Cheating and plagiarism are serious offenses. You are plagiarizing or cheating if you do any of the following:

- for written work, copy down or cut anything from a book, article or website and add or paste it into your paper without using quotation marks and providing the full reference for the quotation, including page number
- for written work, summarize / paraphrase in your own words ideas you got from a book, article, or the web without providing the full reference for the source, including page number
- for written work, replace words or phrases from another source and insert your own words or phrases
- for an oral presentation, copy down or cut anything from a book, article, or website and present it orally as if it were your own words. You must summarize and paraphrase in your own words, and bring a list of references in case the professor asks to see it
- use visuals or graphs you got from a book, article, or website without providing the full reference for the picture or table
- recycle a paper you wrote for another class

- turn in the same (or a very similar paper) for two classes
- purchase or otherwise obtain a paper and turn it in as your own work
- copy off of a classmate
- use technology or smuggle in documents to obtain or check information in an exam situation

In a research paper, it is always better to include too many references than not enough. When in doubt, always err on the side of caution. If you have too many references it might make your professor smile; if you don't have enough you might be suspected of plagiarism.

You are free to discuss ideas and strategies for approaching assignments with others, but with the exception of in-class group work, students must complete their own work individually. Using other people's work in any form and passing it off as your own will result in disciplinary action. You must always give credit for ideas from other sources (including the Web), even when you are not citing word for word.

In foreign language study, cheating also includes the following:

- Doing your written homework and then having a third party correct it, or having someone else write your homework for you and turning that in for credit
- Doing assignments with another student and turning in the same or almost the same work. (Unless you are specifically directed to work in pairs on in groups, college-level work is always expected to be solely your own)
- Using an automated translation engine to translate your homework
- Using an available translation of a text on which to base your own translation and turning that in for credit

What IS acceptable includes the following:

- Asking your professor for help.
- Brainstorming answers and/or ideas with another student; then, each student writes up the homework separately and turns in his or her own work.
- Doing your written homework and/or translation and then having a third party circle your mistakes; you then do the corrections on your own and turn in your own work
- Using www.linguee.com to help you figure out what the most idiomatic way to render your meaning in French may be

If you have any question or uncertainty about what is or is not cheating, it is your responsibility to ask your instructor.

TAKE THE TUTORIAL:

Test your knowledge of what constitutes plagiarism through a tutorial offered by the SDSU Library. To access the tutorial go to: http://library.sdsu.edu/guides/tutorial.php?id=28

See also the library tutorial on the difference between acceptable paraphrase and plagiarism at: http://library.sdsu.edu/guides/tutorial.php?id=16

Consequences of cheating and plagiarism

SDSU instructors are mandated to report all instances of cheating and plagiarism to the Center for Student Rights and Responsibility. Consequences are at the instructor's and the Center for Student Rights and Responsibility's discretion. They may include any of the following:

- failing the assignment
- failing the class
- warning
- probation
- suspension
- expulsion

For more detailed information, read the chapter on plagiarism in the MLA Handbook for Writers of Research Papers (6th edition, 2003), visit the following website http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml and talk to your professors before turning in your paper or doing your oral presentation.

The University of Indiana also has very helpful writing hints for students, including some on how to cite sources. Please visit http://www.indiana.edu/~wts/pamphlets.shtml for more information.

Course Schedule

Table 1 - Course Schedule with Date, Topic, and Assignments

L'emploi du temps insiste sur la lecture des textes (L) avant leur discussion en classe (D).

Date	Avant le cours	En classe
1e sem 19 jan	L Chang et Donadey, « Termes d'analyse littéraire » (Bb) L Donadey, « Analyse de texte » (Bb)	Apportez tous les livres du cours avec vous Introduction au cours ; introduction à l'analyse littéraire ; travailler l'analyse
2e sem 26 jan	**Brouillon de l'analyse de texte 1** L Djebar, *Femmes d'Alger* : « Ouverture » (7-11), « Femmes d'Alger dans leur appartement » (61-130), et « Postface » (235-67)	**Brouillon de l'analyse de texte 1 à rendre** D Djebar, *Femmes d'Alger*; travailler l'analyse
31 jan	Date limite	**last day to add, drop a class, or change grading basis**
3e sem 2 fév	**Analyse finale de texte 1** L Condé, *Traversée* 11-130	**Analyse finale de texte 1 à rendre** D Condé, *Traversée*; travailler l'analyse
4e sem 9 fév	**Brouillon de l'analyse de texte 2** L Condé, *Traversée* 131-251	**Brouillon de l'analyse de texte 2 à rendre** D Condé, *Traversée* 131-251; travailler l'analyse
5e sem 16 fév	**Analyse finale de texte 2** L Sow Fall, *Grève*	**Analyse finale de texte 2 à rendre** D Sow Fall, *Grève*; travailler l'analyse
6e sem 23 fév	L Ernaux, *La honte*	**Analyse de texte 3 à faire en classe**
7e sem 2 mars	L Hébert, *Fous* 9-135	D Ernaux, *La honte*; travailler l'analyse D Hébert, *Fous*

Date	Avant le cours	En classe
8e sem 9 mars	L Hébert, *Fous* 137-249	D Hébert, *Fous*
9e sem 16 mars	**Date limite pour donner votre sujet de dissertation et bibliographie** L Blais, *Une saison* et Roy, « grand-mère »	**Rendre au professeur un paragraphe expliquant votre sujet de dissertation avec bibliographie** D Blais, *Une saison* et Roy, « grand-mère »
10e sem 23 mars	L Duras, *Barrage* 13-132 Travaillez sur votre dissertation	D Duras, *Barrage*
26 mars-2 avril	**Vacances de printemps**	Pas de cours
11e sem 6 avril	L Duras, *Barrage* 133-255 Travaillez sur votre dissertation	Visionner *Hiroshima mon amour* (1959, Alain Resnais ; scénario Marguerite Duras) et D
12e sem 13 avril	Ecrivez un brouillon de votre dissertation L Duras, *Barrage* 257-365	D Duras, *Barrage*
13e sem 20 avril	Ecrivez un brouillon de votre dissertation L De Beauvoir ; Guillaumin	D De Beauvoir ; Guillaumin
14e sem 27 avril	Finissez le brouillon de votre dissertation L Cixous ; Irigaray	**Rendre le brouillon de votre dissertation au professeur** D Cixous ; Irigaray
15e sem 4 mai	Préparer votre présentation de dissertation	**Mini-colloque : vous lisez une partie de votre dissertation au groupe** Conclusions
11 mai	**Avant 16 h**	**Dissertation à rendre sous la porte de mon bureau, SH 224B**

Bonnes vacances d'été !