**MAJOR FRENCH TEXTS II (BC 3022)**

PLEASE NOTE: THIS IS A PROVISIONAL SYLLABUS, SUBJECT TO CHANGE

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Ce cours vous propose un survol de la littérature française des XIIIe, XIXe et XXe siècles, et portera sur la question de l’argent : sujet qui préoccupe beaucoup d’écrivains (tout comme, bien sûr, beaucoup de philosophes, parmi lesquels Marx, Walter Benjamin, et Jacques Derrida). Nous aborderons le don charitable, la monnaie et la fausse monnaie, et nous nous trouverons, par exemple, dans des casinos et à la Bourse de Paris. Évidemment, ce cours ne peut que servir d’introduction à la littérature française, mais si vous sortez de ce cours inspiré(e) à poursuivre des études plus approfondies, il aura accompli un de ses buts. L’autre but, bien sûr, c’est vous montrer comment lire la littérature, comment en parler (en dialogue avec moi, et avec vos camarades de classe) et comment écrire sur des textes littéraires – ceci est, avouons-le, une tâche difficile à maints égards, mais j’espère pouvoir vous aider à améliorer votre français au point où vous serez capable d’écrire des compositions sans faire trop de fautes de grammaire, en employant une rhétorique plus sophistiquée.

**Livres à acheter (disponibles à Book Culture)**

NB: GIVEN THE LIKELIHOOD OF ONLINE TEACHING IN THE SPRING, ALTERNATIVE ARRANGEMENTS WILL PROBABLY BE MADE IN RESPECT OF THE PREVOST, ZOLA AND BALZAC TEXTS

Abbé Prevost: *Manon Lescaut*. Editions GF Flammarion, 2018. ISBN 978 2081427785

Emile Zola: *l'Argent.* Editions Gallimard Folio, 1980. ISBN 978 2070372225

Honoré de Balzac: *L'Envers de l'Histoire contemporaine*. Editions Gallimard Folio, 1978. ISBN: 9782070370566

**Devoirs**

4 compositions

Les sujets de composition et les dates de la remise des compositions seront précisés en cours

**Calcul de la note finale**

Composition 1 25%

Composition 2 25%

Composition 3 25%

Composition 4 25%

\*1 La présence en classe est obligatoire. \*2 Pour les travaux écrits l’usage du dictionnaire et de votre livre de grammaire est encouragé. **Aucune autre aide extérieure n’est autorisée.**

 *Nota Bene* **(et pour que tout soit clair,  en anglais ):**

 **Plagiarism**

Barnard College guidelines require me to point out that the Honor Code must be in the forefront of your minds when you do homework. Please do your own work. Please do not use online translating engines, lift material from French language websites without acknowledging your borrowing of such material (and even then, please make sure I have agreed to that practice), or accept help from any other person when you are doing homework. This especially applies to help, however well-intentioned, from classmates or friends who have better French than you. All of these practices would constitute plagiarism as the College, and the French department, understands that term. Instances of plagiarism will result in a zero for the piece of work, the possibility of an F for the entire course, and other repercussions that can be very severe, including an appearance before the Honor Board.

**Homework assignments**

Details of each assignment will be given in class. There are no ‘re-writes’ for this class, but you will be given the opportunity to have me read, and comment, on a draft essay before the deadline. Requests for extensions will only be given for reasons of ill-health, or other compelling factors.

**Conduct in class**

Please do not consume substantial meals in my class. If you do, I will ask you to leave the classroom. Please turn your phone to ‘silent’ and put it in your bag. Do not place it on your desk, or anywhere where it might provide a distraction. I will ask you to place it in your bag.

**Accommodations**

 Students who will be taking this course and who may need certain accommodations are encouraged to make an appointment to see the instructor as soon as possible. You must be registered in advance with CARDS.

**Statement of Learning Outcomes. Students who successfully complete BC 3022 will:**

(i) Have gained broad knowledge of the major literary movements of the 18th, 19th and early 20th centuries in France, as well as an in-depth exposure to representative texts of each movement.

(ii) Have been exposed to various techniques of literary analysis, including close reading, thematic criticism and the appropriate use of literary theory.

(iii) Have enhanced their linguistic skills in French – oral, reading and writing in particular – and developed, in this regard, more sophisticated technical vocabulary and rhetorical strategies.

**FAQ:**

**What if I use non-binary gender pronouns?** Because French is a language in which everything is gendered, and because there is no consensus on gender-neutral pronouns, gender-neutral pronouns are not really an option in French. However, please bring this issue to my attention in whatever way makes you feel comfortable, and I will try to use your name instead of pronouns. We can also discuss the range of options (particularly when it comes to writing exercises) during office hours.

**Syllabus**

**Introduction :** Marx, mimèsis, et mœurs

**1e partie : A quoi bon l’économie ?**

Prevost *Manon Lescaut*

**2e partie: charité**

Baudelaire « La fausse monnaie »

Balzac *L’Envers de l’Histoire contemporaine*

**3e partie : Le jeu**

Balzac : *La Peau de chagrin*

Barbey d’Aurevilly « Le dessous des cartes d’une partie de whist »

Bourget « Un joueur »

**4e partie : la haute finance au XIXe siècle**

Zola *l’Argent*

**5e partie: Les (faux) monnayeurs du langage : Mallarmé et Gide**