**FRENCH 432-001**

**FRENCH LITERATURE, 1850-1900**

**FRENCH 519-001**

**STUDIES IN NINETEENTH-CENTURY LITERATURE**

**LE SYMBOLISME ET LES ARTS**

Fall 2010

Tuesdays 4:30 - 7:10 p.m.

346 Aquia Building

Dr. Paula Ruth Gilbert Office Hours: Room 319 Aquia Building *Tuesdays 2:30 - 4:00 p.m.*

*(703)993-1102 (office) Wednesdays 3:00 – 4:00 p.m.*

(703)993-1220 (Modern and Classical Languages) and by appointment

(703)993-2896 (Women’s Studies) e-mail: pgilbert@gmu.edu

Home Page: http://mason.gmu.edu/~pgilbert/

**COURSE DESCRIPTION**

This advanced undergraduate and graduate-level course consists of an in-depth study of the literary, artistic, and musical movement known as Symbolism as of the second half of the nineteenth century in France and Europe and especially during the last two decades of the century. Although the major focus will be upon the poetry of Charles Baudelaire, Paul Verlaine, Arthur Rimbaud, and Stéphane Mallarmé, other literary genres will be explored, and the poetry will be seen as closely integrated with other art forms of the period: theatre, painting, sculpture, music, opera, and dance. The entire century will also be placed in its historical, cultural, social, and political contexts. All readings, discussions, and writing are to be done in French, and students are expected to participate fully in class discussions and in individual class presentations. This course will be an interactive seminar, with few lectures and expected involvement by all students.

**REQUIRED TEXTS**

Baudelaire, Charles. Les Fleurs du mal. Paris: Gallimard/NRF, 2004. ISBN

2070307662

Baudelaire, Charles. Le Spleen de Paris: Petits Poèmes en prose*.* Paris: Le

Livre de Poche, 2003. ISBN 2253161209

Gengembre, Gérard. Le Symbolisme en France et en Europe. Paris: Les Guides

Pocket Classiques, 2004. ISBN 2-266-13285-7

(Assigned pages will be photocopied for each student)

Mallarmé, Stéphane. Poésies. Paris: Gallimard/NRF, 1992. ISBN 2070327167

Rimbaud, Arthur. Poésies/Une Saison en enfer/Illuminations. Paris:

Gallimard/NRF, 1999. ISBN 2070409007

Verlaine, Paul. Fêtes galantes/suivis de Poèmes saturniens. Paris:

Gallimard/NRF, 2005. ISBN 2070308669

A list of the specific poems to be studied for each poet will be distributed in advance.

Any additional materials will be available as photocopies.

**COURSE OBJECTIVES**

To develop and demonstrate critical thinking skills.

To better one's ability in understanding, reading, and speaking in French.

To strengthen one's research skills and to use those skills to produce both written work and an oral presentation.

To broaden one's interdisciplinary understanding of 19th-century France and how literature and the arts reflect and in turn influence the outside world.

To learn to identify and understand better the style, language, and issues present both in France and throughout Europe (and North America) during the latter part of the 19th century.

To appreciate the connections among literature, language, the visual arts, culture, history, social trends, politics, race, class, and gender during this period of time.

**COURSE POLICIES AND EXPECTATIONS**

Attendance and Participation: Much of the value that you will receive from this course will come from both your course readings and viewings and from your interactions with others. Your attendance and participation, therefore, are extremely important to the class and your learning process. Do not miss class!

Assignments: You are expected to complete all assignments on the assigned due date. No late assignments will be accepted. If you are having difficulties completing an assignment, contact me in advance.

Honor Code: George Mason University has an Honor Code, which requires all members of this community to maintain the highest standards of academic honesty and integrity. Cheating, plagiarism, lying, and stealing are all prohibited. All violations of the Honor Code will be reported to the Honor Committee. See [honorcode.gmu.edu](http://honorcode.gmu.edu/) for more detailed information.

Plagiarism: Plagiarism means using the exact words, opinions, or factual information from another person without giving the person credit. Writers give credit through accepted documentation styles, such as parenthetical citation, footnotes, or endnotes. Paraphrased material must also be cited, using MLA or APA format (i.e. for this class, MLA format is required). A simple listing of books or articles is not sufficient. Plagiarism is the equivalent of intellectual robbery and cannot be tolerated in the academic setting. If you have any doubts about what constitutes plagiarism, please see me.

E-Mail Accounts: It is important to have and use an e-mail account. According to guidelines established by the University, each student is to access and use her/his GMU e-mail account when corresponding with the professor and with other students in a given course. Although written assignments are to be handed in both digital form and as a hard copy, e-mail accounts will allow each of you to be in touch with me and with the others regarding assignments, questions, and discussions.

**RELEVANT CAMPUS AND ACADEMIC RESOURCES**

#### Disability Support Services: Any student with documented learning disabilities or other conditions that may affect academic performance should make sure this documentation is on file with the Office of Disability Support Services (SUB I, second floor; 993-2474) to determine the possible accommodations you might need and should talk with me to discuss reasonable accommodations.

Student Technology Assistance and Resources (STAR) Center: Johnson Center 229 / 993-8990

Writing Center: Robinson A116; 993-1200

PLEASE NOTE THE FOLLOWING DATES

Students are responsible for verifying their enrollment in this class.   
Schedule adjustments should be made by the deadlines published in the Schedule of Classes. (Deadlines each semester are published in the Schedule of Classes available from the Registrar's Website registrar.gmu.edu.)

14 September: Last day to drop with no tuition liability

14 September: Last day to add classes

1 October: Last day to drop classes

After the last day to drop a class, withdrawing from this class requires the approval of the dean and is only allowed for nonacademic reasons.  
Undergraduate students may choose to exercise a selective withdrawal. See the Schedule of Classes for selective withdrawal procedures.

**REQUIREMENTS FOR FINAL GRADE:**

1. Class preparation and participation (25%)

In an interactive and participatory seminar, you will be learning not only from the texts, paintings, music, and dance, as well as from me, but also from your peers, each of whom will be bringing an individual perspective to the texts to be studied. We shall all benefit from such lively class discussions. Using your GMU e-mail account, you may also want to comment further (or even initially) upon some of the poems that we shall be discussing in class, as well as upon related issues. I shall be giving each student a class participation grade approximately 3-4 times during the semester, and these grades--as all grades--are available for each of you to see. Progress in class participation throughout the semester will be taken into consideration for your final participation grade.

2. Oral presentation/exposé/analysis of texts (25%)

Each of you will be assigned a poem to study on your own and then to present to the class. We shall also be analyzing poems together as a class so that you will have a good idea of what constitutes a good textual analysis. Although there are many critical works devoted to this well known poetry, you are expected to interpret the texts on your own, with your own ideas, emotions, and justifications. Remember that poetry has multiple interpretations (especially symbolist poetry), but that you must justify yours with “proof” from the text itself! Given the number of students registered for this course, each student will probably be assigned one poem during the semester, and the time given to your oral presentation will depend upon the length and the difficulty of the poem. You will be expected to analyze “your” poem carefully, going stanza by stanza (“strophe par strophe”) and word by word, while explaining to the class the relevant images, metaphors, tone, and interpretations that you have found in the text.

3. Final Research Paper and Presentation (15% presentation; 35% paper)

Each of you will be researching and writing (in French) a research paper on an aspect of the texts that we have studied. This research paper will focus on the symbolist poets, Baudelaire, Verlaine, Rimbaud, or Mallarmé (and possibly one Québec Symbolist poet, Émile Nelligan), on symbolist painting and/or sculpture, on symbolist theatre, or on symbolist music/opera/dance and will be due on the last day of class, 7 December 2010. Comparative topics (say, of two or more poets or of poetry and another art form) are also welcome. You are required to discuss your possible topics with me in advance so that I can be of more help to you as you research and write these papers. You should choose your topic early in the semester so that you will have enough time to complete the research and writing. You are required to **submit an outline of the paper and a list of your outside sources on 16 November. For undergraduate students, the paper is to be 8-10 pages in length. It must integrate at least 5 outside critical sources. Graduate students are to write a 18-20 page paper. It must integrate at least 10 outside critical sources**. The paper must be written in French and free of grammatical and stylistic errors. It must be typed, with a 10-12 point font, with 1 inch margins all around, and with numbered pages. All papers must be submitted both electronically and in hard copy.

You do not need a cover sheet. Simply start on page 1 (although the first page is not numbered), and place your name at the top right-hand corner of each page. No folder is necessary; just staple the pages together. It is absolutely necessary to be consistent in your citations and documentation. You must follow MLA format for quotations, references, and Works Cited (starting on a separate page). Please use endnotes for explanatory purposes only, and do not use footnotes with notations such as "Ibid." You should have your own copy of the *MLA Handbook for Writers of Research Papers* (Seventh Edition, 2009--especially for undergraduate students), and/or the *MLA Style Manual and Guide to Scholarly Publishing* (for graduate students), but in the event that you do not, here are some links that will provide the necessary format to follow:

http://www.mlahandbook.org

<http://www.docstyles.com/mlacrib.htm>  
<http://www.mla.org/style>  
<http://www.zbths.k12.il.us/academics/mla_style_sheet/>  
<http://www.sdst.org/shs/library/mla.html>  
<http://www.lib.berkeley.edu/instruct/guides/citations.html>  
<http://www.mendocino.edu/mendocinocollegelibrary/text/mlaworks.pdf>

In addition, I shall go over the basics of documentation in class well in advance of the submission of your final papers.

And finally on this topic, here is a list of examples for a Works Cited listing (to be **double-spaced throughout on your research paper**):

Agamben, Giorgio. *Remnants of Auschwitz: The Witness and the Archive.*  New York: Zone Books, 2002. Print.

Agosin, Marjorie, ed.  *A Map of Hope:  Women's Writing on Human Rights:  An International Literary Anthology*.  Brunswick, N.J.:  Rutgers UP, 1999. Print.

---, ed.  *Women, Gender, and Human Rights:  A Global Perspective*.  New Brunswick, N.J.:  Rutgers UP, 2002. Print.

Arras, Marie-Noel.  *Entière ou la réparation de l'excision.* Paris:  Chèvre-feuille étoilée, 2008. Print.

Bales, Kevin. *Disposable People:  New Slavery in the Global Economy*.  Berkeley:  U of California Press, 2004. Print.

---.  *Understanding Global Slavery:  A Reader*.  Berkeley:  U of California Press, 2005. Print.

Bergoffen, Debra.  "February 22, 2001:  Toward a Politics of the Vulnerable Body." In *Feminist Philosophy and the Problem of Evil.*  Ed. Robin May Schott.  Bloomington:  Indiana University Press, 2007.  121-39. Print.

---.  "From Genocide to Justice:  Women's Bodies as a Legal Writing Pad."  *Feminist Studies* 32.1 (spring 2006):  11-37. Print.

Boodakian, Florence Dee.  "Witness/Reader:  The Dilemma of the Other in Literary and Human Rights Discourse(s)."  Paper presented at the American Comparative Literature Association Conference.  Long Beach, California.  April 2008.

Bradley, Mark Philip and Patrice Petro, eds.  *Truth Claims:  Representation and Human Rights.* New Brunswick:  Rutgers University Press, 2002. Print.

Brumberg, Joan Jacobs.  *Fasting Girls:  The History of Anorexia Nervosa.*  New York:  Penguin/Plume Books, 1989. Print.

Bunch, Charlotte.  "Women's Rights as Human Rights:  Toward a Re-Vision of Human Rights."  *Human Rights Quarterly* 12 (1990):  489-98. Print.

Committee on Scholarly Editions. "Guidelines for Editors of Scholarly Editions." *Modern Language Association*. MLA, 25 Sept. 2007. Web. 15 May 2008.

Heim, Michael Henry, and Andrzej W. Tymowski. *Guidelines for the Translation of Social Science Texts.* New York: ACLS, 2006. *American Council of Learned Societies.* Web. 15 May 2008.

Raja, Masood Ashraf. Rev. of *Voices of Resistance: Muslim Women on War, Faith, and Sexuality*, ed. Sarah Husain. *Postcolonial Text* 3.2 (2007): n. pag. Web. 5 June 2008.

Renoir, Jean, dir. *Grand Illusion [La grande illusion].* Perf. Jean Gabin and Erich von Stroheim. 1938. Voyager, 1987. Laser disc.

Remember that Wikipedia is not considered a critical source, although you can consult that source for basic information. Similarly, any encyclopedia of any sort is not to be considered as one of your 5/10 outside sources. You are expected to locate and use critical sources: scholarly monographs; scholarly essays in recognized journals. You may, of course, use the Internet for critical sources but not exclusively and--be careful--it is often difficult to confirm what is accurate and what isn't accurate on the Internet. Check with me if you are not sure!

As you research and write your paper, keep in mind that you will also be presenting your research to the class. I have reserved the last two classes of the semester for these presentations which will last approximately 15 minutes each for graduate students and 10 minutes each for undergraduate students. You may "report" on your research (but please do not simply read your paper), use examples from the texts (literary, artistic, musical), and add any other "visual aids" that you may like (clips from films, etc.). Your presentation must be "rehearsed" in advance so that you can easily stay within your allotted time frame. If we discover that we need more than the two allotted class days for these presentations, we may have to schedule some on the scheduled final examination day, 14 December. Hopefully, this will not be necessary.

[Grading Scale: A+ = 97-100; A = 94-96; A- = 90-93; B+ = 87-89; B = 84-86; B- = 80-83; C+ = 77-79; C = 74-76; C- = 70-73; D+ = 67-69; D = 64-66; D- = 60-63; F = below 60.]

**CLASS SCHEDULE AND ASSIGNMENTS**

mardi:

le 31 août Bienvenus au cours

Introduction à la période symboliste en France

le 7 septembre Gengembre. *Le Symbolisme en France et en Europe*

(en partie) (d'atures pages seront considérées à

travers le semestre

le 14 septembre Baudelaire. *Les Fleurs du mal*

le 21 septembre Baudelaire. *Le Spleen de Paris: Petits Poèmes en prose*

le 28 septembre Verlaine. *Fêtes galantes; Poèmes saturniens* (et d'autres

poèmes copiés)

le 5 octobre Rimbaud. *Poésies; Une Saison en enfer; Illuminations*

le 12 octobre La Fête de Columbus

le 19 octobre Rimbaud. *Poésies; Une Saison en enfer; Illuminations*

le 26 octobre Mallarmé. *Poésies* \*

\*L'écrivaine-poète, Nicole Brossard, sera à George Mason ce jour-là et elle donnera une communication en anglais vers 14h30 ou 15h; ensuite elle va nous rendre visite en classe pour une conversation en français de la poésie--de 16h30 à 17h30. Nous continuerons ensuite avec notre étude de Mallarmé.

le 2 novembre Mallarmé. Poésies

le 9 novembre La Musique et la danse symbolistes: Debussy; "L'Après-

midi d'un faune" de Mallarmé et de Debussy

le 16 novembre Le Symbolisme dans l'art visuel: Gustave Moreau,

Odilon Redon et les autres

**Le plan de votre dissertation et les sources critiques**

le 23 novembre Le Mythe de Salomé à la fin du siècle: le poème de

Mallarmé; les peintures de Moreau; le drame

d'Oscar Wilde; l'opéra de Richard Strauss (en partie)

le 30 novembre Les Présentations

le 7 décembre Les Présentations

**Votre travail écrit**

le 14 décembre Les Présentations (si c’est nécessaire)