

REQUEST FOR NEW COURSE

1. General Information.

Today's Date: 9-15-09

- a. Submitted by the College of: _____
- b. Department/Division: MCLLC/French
- c. Contact person name: Dr. Jeffrey Peters Email: jnp@uky.edu Phone: 269-1733
- d. Requested Effective Date: Semester following approval OR Specific Term/Year¹: Fall 2010

2. Designation and Description of Proposed Course.

- a. Prefix and Number: FR 344
- b. Full Title: The Literary Text :(subtitle required)
- c. Transcript Title (if full title is more than 40 characters): _____
- d. To be Cross-Listed² with (Prefix and Number): _____

e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours³ for each meeting pattern type.

- _____ Lecture _____ Laboratory¹ _____ Recitation 3 Discussion _____ Indep. Study
- _____ Clinical _____ Colloquium _____ Practicum _____ Research _____ Residency
- _____ Seminar _____ Studio _____ Other – Please explain: _____

- f. Identify a grading system: Letter (A, B, C, etc.) Pass/Fail

- g. Number of credits: 3

YES NO

- h. Is this course repeatable for additional credit?

If YES: Maximum number of credit hours: 6

YES NO

If YES: Will this course allow multiple registrations during the same semester?

- i. Course Description for Bulletin: An exploration of the concepts of text and textuality in relation to the notions of authorship, form and formal experiment, theme and other questions at the heart of literary studies. May be repeated up to 6 hours with a different subtitle. Prereq: FR 204

- j. Prerequisites, if any: FR 204

YES⁴ NO

- k. Will this course also be offered through Distance Learning?

- l. Supplementary teaching component, if any: Community-Based Experience Service Learning Both

YES NO

- ## 3. Will this course be taught off campus?

- ## 4. Frequency of Course Offering.

¹ Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

² The chair of the cross-listing department must sign off on the Signature Routing Log.

³ In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

⁴ You must also submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

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- a. Course will be offered (check all that apply): Fall Spring Summer
- b. Will the course be offered every year? YES NO
 If NO, explain: _____
5. Are facilities and personnel necessary for the proposed new course available? YES NO
 If NO, explain: _____
6. What enrollment (per section per semester) may reasonably be expected? 15
7. Anticipated Student Demand.
- a. Will this course serve students primarily within the degree program? YES NO
- b. Will it be of interest to a significant number of students outside the degree pgm? YES NO
 If YES, explain: _____
8. Check the category most applicable to this course:
- Traditional – Offered in Corresponding Departments at Universities Elsewhere
- Relatively New – Now Being Widely Established
- Not Yet Found in Many (or Any) Other Universities
9. Course Relationship to Program(s).
- a. Is this course part of a proposed new program? YES NO
 If YES, name the proposed new program: _____
- b. Will this course be a new requirement⁵ for ANY program? YES NO
 If YES⁵, list affected programs: Major in French; Minor in French
10. Information to be Placed on Syllabus.
- a. Is the course 400G or 500? YES NO
 If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in 10.b. You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR 3.1.4.)
- b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from 10.a above) are attached.

⁵ In order to change a program, a program change form must also be submitted.

FR 344

The Literary Text:

MWF 1:00-1:50

FPAT 253, office hour TBD

Preferred method of contact:

Dr. Jeffrey Peters

1031 POT

Office: 257-6747

Home: 269-1733

jnp@uky.edu

Subtitle: Ghosts, Vampires, and the Fantastic

Objectives

Ghosts, vampires, mummies, devils, and werewolves are some of the figures who will make appearances in this seminar devoted to the unknown and the unusual in French literature. We will explore themes of alchemy, madness, drug-use, and possession, and ask how an aesthetic of the irrational developed alongside the Western European valorization of reason. As we discover that the supernatural event often produces irreconcilable conditions of indeterminacy (for characters and readers), we will have ample opportunity to discuss the way these texts thematize uncertainty in truth and knowledge, self-hood and gender, sexuality, and "normalcy." We will thus be investigating how the "ghostly" as a textual phenomenon ("What kind of writing is involved?") relates to the paranormal as a theme ("What happens in these stories?").

Our goal will be to understand the textual characteristics to which the supernatural is or is not constrained in poetry and prose narrative. Why, for example, does the appearance of magic in fairy tales seem so unproblematic, while the ambiguity and inconclusiveness that characterize many ghost stories seem so unsettling? How do the supernatural event and the textual strategies that accompany it subvert our expectations of "traditional" writing? Why do I tolerate a "bloody sky" in poetry (of course, the sky isn't *really* made of blood) but expect the characters in stories to behave like real people and rationalize the unusual?

More generally, we will also be learning techniques of textual analysis, and asking ourselves what the best ways are to approach difficult literary writing. Moreover, we will be seeking to understand how literary texts often embed thematic elements in their narrative form. That is, we will examine the relation between the events recounted by these texts and the formal structures that govern their narration.

Learning Outcomes

On completion of this course students will be able to:

- Discuss important theories of textuality;
- Describe these theories in relation to important French literary movement;
- Explain how literary texts are structured and how they achieve their intended effects;
- Articulate their ideas coherently in written and oral form.

Books (UK and Kennedy Bookstores):

Charles Baudelaire. *Les Paradis artificiels*.
Jacques Cazotte. *Le Diable amoureux*.
Théophile Gautier. *Récits fantastiques*.
Guy de Maupassant. *Le Horla*.
Prosper Mérimée. *La Vénus d'Ille et autres nouvelles*.
Rimbaud, Arthur. *Les Illuminations*.

Coursepack: to be purchased at Johnny Print

Assignments and Expectations

Papers

There will be three written assignments this semester. The first will consist of an *explication de texte*, an exercise with which you are already familiar and which we will discuss in class as necessary. The second and third will take the form of a carefully organized response to a question that I will give you in class. (In each of these cases, you will be able to choose the question from several possibilities.) Each of these essays will be three pages in length (**maximum length with no exceptions**). The objective of these assignments is 1) to demonstrate that you can read a literary text closely and offer an interpretation of its form and content through frequent and thoughtful quotations from the text; 2) to show that you can organize a cogent argument structured around a concise thesis statement that is clearly and carefully developed throughout the essay; 3) to write in good, correct, stylistically interesting French.

Exams

There will be a midterm exam and a comprehensive final exam. For the most part, these exams will consist of passages taken from the texts we will have studied over the course of the semester. You will be asked to write thoughtfully conceived analyses of the content and form of these passages, and to relate them to the discussions we will have had in class regarding the thematic and narrative characteristics of the fantastic. I will give you more details in class.

Presentations

You will give two presentations in class this semester. For each, I will ask you to choose a short passage from the work you will have been assigned and to prepare a short (see below) *exposé* that you will present to the class. Your presentation should also lead to a discussion of the work itself. You will be in charge of leading the discussion. You should plan to meet with me to discuss your presentation before the day you are scheduled to give it. Each of your presentations will be limited to five minutes (**maximum length with no exceptions**). Your grade for these presentations will be based on several criteria: 1) the quality of your analysis; 2) the precision with which you articulate your ideas orally; 3) the organization and accessibility of your presentation (can the class follow your ideas?); 4) your adherence to and productive use of the five-minute time limit; 5) the quality of your French.

Participation and Class Preparation

This is a discussion class. Before coming to class each day, you should have read the assigned text(s) closely, and be prepared to ask questions and share your thoughts during discussions. Your participation will constitute an important part of your final grade, and I will expect you to participate actively and vigorously in class (this means not only speaking to me, but to your classmates as well). Students who are present, who demonstrate preparation for class through

their comments, and who participate with regularity in class discussion will receive an “A” for participation. Participation will constitute 25% of your final course grade.

Attendance

Attendance is a crucial part of any language class, since improvement can only occur through consistent and active participation with the language. Your attendance is therefore linked directly to your participation grade. More than two absences from class will adversely affect your final grade. If you miss more than 6 classes, you will automatically receive a failing grade for participation. If you miss more than 9 classes, you will automatically fail the course. Students who miss fewer than two classes, participate vigorously in class, and do all of the assignments will receive an A for participation. Students who miss fewer than three classes, participate in class, and do most of the assignments will generally receive a B for participation. Students who miss more than three classes, do not participate regularly, and do some of the assignments will usually receive a C for participation. Students who do not participate and do not do an adequate number of the assignments will receive a D or an F for participation. Please note as well that a student who does all of the assignments and attends class regularly, but who rarely participates is not likely to receive better than a B for participation; a student who does all of the work and is always present, but who NEVER participates in class is not likely to receive better than a C for participation.

If you know you are going to be absent from class, please notify me before class (by e-mail). If you do miss class, it is your responsibility to find out from a classmate what you missed and to make up any missed work.

ACADEMIC INTEGRITY:

All assignments, projects, and exercises completed by students for this class should be the product of the personal efforts of the individual(s) whose name(s) appear on the corresponding assignment. Misrepresenting others' work as one's own in the form of cheating or plagiarism is unethical and will lead to those penalties outlined in the University Senate Rules (6.3.1 & 6.3.2) at the following website: http://www.uky.edu/USC/New/rules_regulations/index.htm. The Ombud site also has information on plagiarism found at <http://www.uky.edu/Ombud>.

Policy on Academic Accommodations due to disability:

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address jkarnes@eamil.uky.edu) for coordination of campus disability services available to students with disabilities.

Final Grade:

Final exam	20%	date/time/place TBD
Midterm exam	15%	date/time/place TBD
Two papers (averaged)	30%	
<i>Exposés oraux</i> (averaged)	10%	
Participation	25%	

Grading Scale:

A 90-100 B 80-89 C 70-79 D 60-69

FR 344
The Literary Text
"Ghosts, Vampires, and the Fantastic"
Dr. Peters

Programme

août

- 27 Introduction au cours
- 29 Extraits de *La République* de Platon, pp. 359-67; 273-79

septembre

- 1 Pas de cours - fête du travail
- 3 Platon, suite; Marie de France, "Bisclavret"
- 5 Marie de France, "Bisclavret," suite

- 8 Flaubert, "Un coeur simple," *Trois contes*, pp. 27-60
- 10 Flaubert, "Un coeur simple," suite, pp. 61-83
- 12 Flaubert, "Un coeur simple," suite; Genette, "Introduction,"
Figures III ("Discours du récit")

- 15 Flaubert, "Un coeur simple," suite; Brooks, "Narrative Desire,"
Reading for the Plot
- 17 Genette; Brooks, suite
- 19 Genette; Brooks, suite; Cazotte, *Le Diable amoureux*, pp. 53-62

- 22 Cazotte, *Le Diable amoureux*, pp. 63-103
- 24 Cazotte, *Le Diable amoureux*, pp. 104-25
- 26 Cazotte, *Le Diable amoureux*, suite

- 29 Pas de cours

octobre

- 1 Pas de cours
- 3 Pas de cours – congé d'automne

- 6 Gautier, "La Morte amoureuse," *Récits fantastiques*
A remettre: Devoir écrit I
- 8 Gautier, "La Morte amoureuse," suite; Todorov, "Définition du
fantastique," *Introduction à la littérature fantastique*
- 10 Gautier, "Omphale," *Récits fantastiques*

- 13 Gautier, "Le Pied de momie," *Récits fantastiques*

- 15 Villiers de l'Isle d'Adam, "L'Intersigne," *Contes cruels*
 17 Villiers de l'Isle d'Adam, "L'Intersigne," suite
- 20 **Examen de mi-semestre**
 22 Mérimée, "La Vénus d'Ille," *La Vénus d'Ille et autres nouvelles*
 24 Mérimée, "La Vénus d'Ille," suite; Mérimée, "Lokis," *Vénus d'Ille et autres nouvelles*
- 27 Sand, "La Reine Coax," *Contes fantastiques*
 29 Sand, "La Reine Coax," suite
 31 Gautier, "La Pipe d'opium," *Récits fantastiques*

novembre

- 3 Baudelaire, "Le vin," "Enivrez-vous," *Les Paradis artificiels*
A remettre: devoir écrit II
 5 Baudelaire, "Le poème du haschisch," *Les Paradis artificiels*, pp. 25-54
 7 Baudelaire, "Le poème du haschisch," pp. 55-72
- 10 Baudelaire, "Le poème du haschisch," suite
 12 Baudelaire, "Le poème du haschisch," suite
 14 Nerval, "Sylvie, Souvenirs du Valois," *Les Filles du Feu*, pp. 537-46
- 17 Nerval, "Sylvie, souvenirs du Valois," pp. 547-67
 19 Nerval, "Sylvie, souvenirs du Valois," pp. 567-79
 21 Nerval, "Sylvie, souvenirs du Valois," suite
- 24 Nerval, "Sylvie, Souvenirs du Valois," suite
 26 Maupassant, "Le Horla," *Le Horla et autres contes d'angoisse*
 28 Pas de cours – fête du Thanksgiving

décembre

- 1 Maupassant, "Le Horla," suite
 3 Maupassant, "Le Horla," suite
 5 Maupassant, "Le Horla," suite
- 8 Rimbaud, "Les Illuminations"
A remettre: devoir écrit III
 10 Rimbaud, "Les Illuminations," suite
 12 **Dernier cours:** Rimbaud, "Les Illuminations, suite;
 Conclusions