

REQUEST FOR NEW COURSE

1. General Information.

Today's Date: 9-15-09

- a. Submitted by the College of: A&S
- 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: Spring 2011

2. Designation and Description of Proposed Course.

- a. Prefix and Number: FR 471G
- b. Full Title: Topical Seminar II: (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.

<input type="checkbox"/> Lecture	<input type="checkbox"/> Laboratory ¹	<input type="checkbox"/> Recitation	<input checked="" type="checkbox"/> 3 Discussion	<input type="checkbox"/> Indep. Study
<input type="checkbox"/> Clinical	<input type="checkbox"/> Colloquium	<input type="checkbox"/> Practicum	<input type="checkbox"/> Research	<input type="checkbox"/> Residency
<input type="checkbox"/> Seminar	<input type="checkbox"/> Studio	<input type="checkbox"/> Other – Please explain: _____		

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

g. Number of credits: 3

h. Is this course repeatable for additional credit?

YES NO

If YES: Maximum number of credit hours: 6

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

YES NO

i. Course Description for Bulletin:

Advanced work on a specific topic, concept, or problem in the field of French and Francophone Studies. Emphasis on advanced critical skills and research methods. Recent topics include: War, Literature, Film; Comedy in the Age of Enlightenment; Le nouveau roman; Literature and Film of Subsaharan African; The Eighteenth-Century Novel; Ghosts, Vampires, and the Fantastic; Love and Madness in the Nineteenth Century; Le poème ivre; The Early Modern Self. May be repeated to a maximum of 6 credits under different subtitle. Prereq: Completion of 9 hours of 300-level or higher French coursework.

j. Prerequisites, if any: Completion of 9 hours of 300-level or higher French coursework.

YES⁴ NO

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

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

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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3. Will this course be taught off campus? YES NO
4. Frequency of Course Offering.
- 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.

SIGNATURE ROUTING LOG

General Information:

Proposal Type: Course Program Other
 Proposal Name¹ (course prefix & number, pgm major & degree, etc.): FR 471G *NEW*
 Proposal Contact Person Name: Jeffrey Peters Phone: 269-1733 Email: jnp@uky.edu

INSTRUCTIONS:

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

Internal College Approvals and Course Cross-listing Approvals:

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
MCL French and Italian division faculty	9/15/09	Suzanne Pucci / 257-1066 / spucci1@uky.edu	<i>Suzanne Pucci by IF</i>
MCL, Chair	9/15/09	Ted Fiedler / 257- / tfiedler@uky.edu	<i>Theodore Fiedler</i>
A&S Educational Policy Committee	3/31/10	David Hunter / 257-7016 / david.hunter@uky.edu	<i>David Hunter</i>
A&S Associate Dean for Undergraduate Programs	3/31/10	Anna Bosch / 257-6689 / bosch@uky.edu	<i>Anna Bosch</i>

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision ²
Undergraduate Council	9-28-2010	<i>[Signature]</i>	
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

¹ Proposal name used here must match name entered on corresponding course or program form.

² Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

Syllabus
Fr 471G: Topical Seminar II
Subtitle: War, Literature, Film
Day/Time/Place TBD

Instructor:

Leon Sachs
Office: Patterson Office Tower, rm 1033
Office phone. 257-1896
Email: leon.sachs@uky.edu (preferred method of contact)
Office hours: R 2-3

Course Description and Teaching Objectives:

The study of war is no longer the exclusive domain of military and diplomatic historians. Today, cultural historians, art historians, and literary and film scholars have expanded the study of war experience to include a reflexion on the traces of violence that remain after the last canon has fired and the peace treaties are signed. How does war, they ask, enter the collective imagination of a people? How is it remembered and commemorated? How are such national ordeals explained and taught to younger generations? Along with the national holidays, museums and countless monuments in France, literature and film play an inestimable role in this transmission of memory.

The purpose of this course is to examine these traces of war in literary and cinematic representations of World War I. While students will familiarize themselves with the historical context of these conflicts, this is not a history course *per se*. Literary and cinematic concerns will guide our inquiry. Considering the various strategies that French writers and filmmakers have used to translate the experience and memory of war into literary and cinematic form, we will ask questions such as the following: How does an artist confront the competing demands of realist representation and subjective imagination when representing the war experience? What is the role of parody and irony in the description of "solemn" events? How can we assess the different didactic function of works written in or very soon after the moment of battle as opposed to those written many years, even generations, after the actual experience? How does the representation of war call particular attention to the fundamental questions of literary and filmic representation of any kind?

Learning Outcomes

Students will be able to:

- explain the impact of the First World War on subsequent literary and cinematic production in France
- discuss the challenges involved in representing and relating in some artistic fashion events often deemed unrelatable and unimaginable.
- assess the relationship between the way one relates past events and the events in and of themselves
- discuss the function of memory and commemoration of the war experience in the formation of national identity
- develop a critical language appropriate to the analysis of literature and film
- communicate their analyses effectively in written form.

Requirements for the course

Regular Attendance, Participation in class discussion. 2 analytical papers (5-7 pages).

Midterm evaluation date for undergraduates (TBD)

Final exam information (TBD)

Grade Distribution

Undergraduates

2 Papers: 60 % (30% each)

Occasional Reading Responses: 20 %

Participation and daily preparation: 20 %

Graduate Students

2 Papers: 60 % (20% each + 10% oral presentation)

Occasional Reading Responses: 20 %

Participation and daily preparation: 20 %

N.B. Graduate students will be required to write 15-page final research paper and will be expected to present their research in an oral communication to the class.

Grading Scale:

A 90-100 B 80-89 C 70-79 D 60-69 E below 60; Graduates – no D option, E below 70

Required materials (textbooks, lab materials, etc.):

Items marked with an asterisk (*) will be available in a course pack or on Blackboard. Films will be available on reserve in Young Library. All other items will be available for purchase in the bookstore.

- *Henri Barbusse. selections from *Le Feu*
- William Boyd. *The Trench*. (film)
- *André Dumas. *L'éternelle présence*
- Marc Dugain. *La Chambre des officiers*
- François Dupeyron. *La Chambre des officiers* (film)
- *René Berton. *La lumière dans le tombeau*
- *Tardi. *C'était la guerre des tranchées*.
- *Paul Raynal. *Le tombeau sous l'arc de triomphe*
- Bertrand Tavernier. *La vie et rien d'autre*. (film)
- * Lucien Besnard. *L'homme qui n'est plus de ce monde*
- Jean Anouilh. *Un voyageur sans bagages*
- *François de Curel. *La Viveuse et le moribond*.
- Marcel Pagnol. *Les marchands de gloire*
- *Henri Bataille. *La chaire humaine*.
- Abel Gance. *J'accuse* (film)

Organization of the course: readings and screenings

NB: subject to modification. Readings and film screenings may be accompanied by supplementary background reading.

Week 1 T 8/27	Introduction. L'arc de triomphe et Thiepval Perspectives de lecture
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Week 2 T 9/1, R 9/3	Témoignage à chaud <i>lecture:</i> Henri Barbusse <u>Le Feu</u> (extraits BB) et lettres du front (extraits BB)
Week 3 T 9/8 R 9/10	La guerre des tranchées <i>film:</i> William Boyd <u>The Trench</u> Le théâtre à chaud <i>lecture:</i> Dumas <u>L'éternelle présence</u> (BB)
Week 4 T 9/15, R 9/17	Mutilés de guerre <i>lecture:</i> Marc Dugain. <u>La Chambre des officiers</u> (UK Bookstore)
Week 5 T 9/22 R 9/24	Mutilés de guerre <i>film:</i> <u>The Officer's Ward</u> L'image de l'ennemi <i>lecture:</i> Berton: <u>La lumière dans le tombeau</u> (BB)
Week 6 T 9/29, R 10/1	La Bande dessinée <i>lecture:</i> Tardi (extraits BB) NO CLASS
Week 7 T 10/6, R 10/8	Le Soldat Inconnu <i>lecture:</i> Raynal. <u>Le tombeau sous l'arc de triomphe</u> (BB) *** FIRST PAPER DUE ***
Week 8 T 10/13, R 10/15	Le Soldat Inconnu <i>film:</i> Tavernier. <u>La vie et rien d'autre</u> Conflit générationnel <i>lecture:</i> Besnard: <u>L'homme qui n'est plus de ce monde</u> (BB)
Week 9 T 10/20 R 10/22	Conflit générationnel <i>lecture:</i> Besnard: <u>L'homme qui n'est plus de ce monde</u> (BB) NO CLASS
Week 10 T 10/27, R 10/29	Le Soldat inconnu vivant <i>lecture:</i> Anouilh. <u>Un voyageur sans bagages</u> (UK Bookstore)
Week 11 T 11/3, R 11/5	L'après-guerre <i>lecture:</i> Curel. <u>La Viveuse et le moribond</u> (BB)
Week 12 T 11/10, R 11/12	L'après-guerre <i>lecture:</i> Pagnol. <u>Les marchands de gloire</u>

	?? La femme en guerre: Bataille. <u>L'amazone</u> . ??
Week 13 T 11/17, R 11/19	La question du temps <i>lecture</i> : Henri Bataille. <u>La chaire humaine</u> (BB)
Week 14 T 11/24	tba
Week 15 T 12/1, R 12/3	d'une guerre à une autre <i>film</i> : Abel Gance. <u>J'accuse</u>
Week 16 T 12/8, R 12/10	tba *** FINAL PAPER DUE ***

Course 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.

Attendance policy:

Unexcused absences will adversely affect your final grade in the course. Attendance is a crucial part of any language class, since improvement can only occur through consistent and active participation with the language.

Attendance is thus mandatory. For the third and each subsequent unexcused absence, the final average will be lowered by 10 points.

In accordance with the Senate Rules (<http://www.uky.edu/StudentAffairs/Code/part2.html>): **more than 6 excused or unexcused absences** (1/5 of class meetings) require that the student withdraw from the course or take a grade of incomplete.

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.

See relevant passages from the Senate Rules § 5.2.4.1 and 5.2.4.2:
(<http://www.uky.edu/StudentAffairs/Code/part2.html>):

Course Policy for Submission of Assignments:

TBD

Academic Honor:

Students are expected to adhere to the highest standards of academic and intellectual.

Please note the University policy on plagiarism and cheating as expressed in Part II, section 6 of the Student Code of Conduct [www.uky.edu/StudentAffairs/Code/part2.html]:

Course Policy for Group work & student collaboration:

N.B. The passages concerning plagiarism and cheating in the Student Code of Conduct are not meant to discourage students from sharing ideas and collaborating. On the contrary, unless instructed otherwise, students this class should collaborate as much as possible, but must acknowledge such collaboration in any work submitted for a grade.

Course Policy on Classroom civility and decorum: The university, college and department has a commitment to respect the dignity of all and to value differences among members of our academic community. There exists the role of discussion and debate in academic discovery and the right of all to respectfully disagree from time-to-time. Students clearly have the right to take reasoned exception and to voice opinions contrary to those offered by the instructor and/or other students (S.R. 6.1.2). Equally, a faculty member has the right -- and the responsibility -- to ensure that all academic discourse occurs in a context characterized by respect and civility. Obviously, the accepted level of civility would not include attacks of a personal nature or statements denigrating another on the basis of race, sex, religion, sexual orientation, age, national/regional origin or other such irrelevant factors.