

La nouvelle française/francophone contemporaine

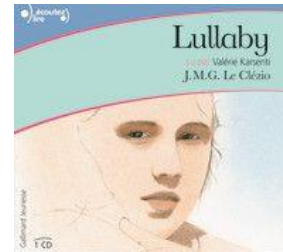
Dr. Christa Jones

christa.jones@usu.edu

MWF 9h30 – 10h20 Eccles Business Building 209

Bureau/Office: Old Main 202F

Heures de Bureau: MW 10h30-11h20 ou sur RDV



COURSE DESCRIPTION

This course will introduce you to France and the Francophone world through the exploration of a variety of short stories by very well-known contemporary authors, including Tahar Ben Jelloun, Dino Buzzati, Andrée Chedid, Marie Desplechin, Annie Ernaux, Romain Gary, Anna Gavalda, Jean-Marie Gustave Le Clézio, Pascal Méridgeau, and others (published in *Récits d'enfance*, *5 Nouvelles sur la cruauté ordinaire*, *Nouvelles à chute* and *12 nouvelles contemporaines*). We will also discuss Ousmane Sembène's *La Noire de* (short story and film adaption) and *Monsieur Ibrahim et les fleurs du Coran* (short story and film adaptation). You can buy these books at the campus bookstore or order them on amazon. Additional readings and assignments will be made available in class, on Canvas, or in the language lab (Old Main 004). As part of the requirements for this class, you will give one 12 to 15-minute presentation introducing an author & short story (a list of short stories will be distributed in class) and you will be given weekly written homework assignments. There will be two take-home tests (information TBA on Canvas) and 6 Canvas quizzes about the short stories that we discussed in class. It is important that you always do the written homework to help you improve your written French. In lieu of a final exam, you will write a final research paper (7 to 10 pages, in French or in English) on several French or Francophone short stories and or/films/film adaptations of your choice. Alternatively, you may write a short story of your own in French (7 to 10 pages, double spaced TNR 12) or a retelling of a short story that we read in class. You might also choose to co-write a story with a classmate. If you participate in the departmental student symposium, which will take place on April 20, by presenting your final paper or reading your short story, you may write your final paper (or short story) in English or in French. More information about the conference will be announced in class as it becomes available. Please come my office hours (MW 10h30-11h20 in Old Main 202F) so that we may find suitable topics for your research or creative writing projects. Participation, reading and completion of written homework are crucial in this class; they will make up a large part of your final grade. You are allowed two unexcused absences; if you miss a class, you are responsible to check on Canvas to find out what was covered that day. Please be on time and don't use social media in class.

COURSE OBJECTIVES – IDEA CENTER

In this course, you will

- 1) Further develop skills in expressing yourself orally and in writing
- 2) Gain a broader understanding and appreciation of intellectual-cultural activity by reading a variety of French and Francophone short stories
- 3) Develop critical thinking and analytical skills by doing close readings and discussions of short stories and writing
- 4) Acquire an interest in learning more by asking questions and seeking answers

REQUIRED TEXTS & MATERIALS –the books are also in the language lab

1. Collectif [Tahar Ben Jelloun, Andrée Chedid, Marie Desplechin, Annie Ernaux]. *Récits d'enfance*. Pelissier, Cécile, sous la direction de. Paris: Editions Magnard, 2013.
<http://classiquesetcontemporains.com/livre/9782210755840-recits-denfance-cc-ndeg148>
2. Anthologie [Jean-Marie Gustave Le Clézio, Didier Daeninckx, Andrée Chedid, Thierry Jonquet, Annie Saumont]. *Cinq Nouvelles sur la cruauté ordinaire*. Humeau-Sermage, Laure et Anne Péan, sous la direction de. Paris: Flammarion, Etonnants Classiques, 2014.
<http://editions.flammarion.com/index.php/Catalogue/etonnants-classiques/anthologies/cinq-nouvelles-sur-la-cruaute-ordinaire>
3. Collectif [Anna Gavalda, Dino Buzzati, Julio Cortázar, Claude Bourgeyx, Fred Kassak, Pascal Méridgeau]. *Nouvelles à chute*. Lebailly, Nathalie et Matthieu Gamard, sous la direction de. Collection Classiques & Contemporains n° 59. Paris: Magnard, 2004.
<http://www.enseignants.magnard.fr/livre/9782210754690-nouvelles-chute-i-cc-ndeg59>
4. Le Clézio, Jean-Marie Gustave. *Mondo et autres histoires*. Collection Classico Collège n° 34, Paris: Belin – Gallimard, 2010.
<http://www.gallimard.fr/Catalogue/Belin-Gallimard/Classico-College/Mondo-et-trois-autres-histoires>

Available at Campus Bookstore or on amazon. Highly recommended: Harper Collins French-English dictionary, or *Le Petit Robert*. Free dictionary:

<http://atilf.atilf.fr/tlf.htm> - *Le Trésor de la langue française informatisé*.

GRADING

- Participation, Preparation, Attendance, IDEA Center: 20%
- Homework: 10%
- 6 Canvas quizzes: 20%
- Oral Presentation: 10%
- Two take home tests: 20%
- Final research paper: 20%

GRADING SCALE			
A (100-93)	A- (92-90)	B+ (88-89)	B (87-83)
B- (82-80)	C+ (79-78)	C (77-73)	C- (72-70)
D+ (69-68)	D (67-60)	F represents a grade below 60	

Academic Integrity - "The Honor System"

Each student has the right and duty to pursue his or her academic experience free of dishonesty. The Honor System is designed to establish the higher level of conduct expected and required of all Utah State University students. The Honor Pledge: To enhance the learning environment at Utah State University and to develop student academic integrity, each student agrees to the following Honor Pledge: "I pledge, on my honor, to conduct myself with the foremost level of academic integrity." A student who lives by the Honor Pledge is a student who does more than not cheat, falsify, or plagiarize. A student who lives by the Honor Pledge: Espouses academic integrity as an underlying and essential principle of the Utah State University community; Understands that each act of academic dishonesty devalues every degree that is awarded by this institution; and Is a welcomed and valued member of Utah State University.

Plagiarism

Plagiarism includes knowingly "representing, by paraphrase or direct quotation, the published or unpublished work of another person as one's own in any academic exercise or activity without full and clear acknowledgment. It also includes the unacknowledged used of materials prepared by another person or agency engaged in the selling of term papers or other academic materials." The penalties for plagiarism are severe. They include warning or reprimand, grade adjustment, probation, suspension, expulsion, withholding of transcripts, denial or revocation of degrees, and referral to psychological counselling.

Students with Disabilities

The Americans with Disabilities Act states: "Reasonable accommodation will be provided for all persons with disabilities in order to ensure equal participation within the program. If a student has a disability that will likely require some accommodation by the instructor, the student must contact the instructor and document the disability through the Disability Resource Center (797-2444), preferably during the first week of the course. Any request for special consideration relating to attendance, pedagogy, taking of examinations, etc., must be discussed with and approved by the instructor.

LE PROGRAMME

1^{ère} semaine

lu 8/1 Introduction au cours

me 10/1 « Happy Meal » (Anna Gavalda), *Nouvelles à chute* (p. 11-18)

ve 12/1 « Pauvre petit garçon » (Dino Buzzati), *Nouvelles à chute* (p. 19-29)

2^{ème} semaine

- lu 15/1 *Martin Luther King, Jr. Day* – jour férié
me 17/1 « Iceberg » (Fred Kassak), *Nouvelles à chute* (p. 43-55)
ve 19/1 « Lucien » (Claude Bourgeyx), *Nouvelles à chute* (p. 39-40)

3^{ème} semaine

- lu 22/1 « Continuité des parcs » (Julio Cortázar), *Nouvelles à chute* (p. 33-35)
me 24/1 « Quand Angèle fut seule » (Pascal Mérigeau), *Nouvelles à chute* (p. 59-63)
ve 26/1 « Les chèvres ne volent pas » (Tahar Ben Jelloun), *Récits d'enfance* (p. 9-18)

4^{ème} semaine

- lu 29/1 « La vérité » (Andrée Chedid), *Récits d'enfance* (p. 21-25)
me 31/1 « À propos de la vérité » (Marie Desplechin), *Récits d'enfance* (p. 29-43)
ve 2/2 « Première enfance » (Annie Ernaux), *Récits d'enfance* (p. 47-55)

5^{ème} semaine

- lu 5/2 « Monsieur Ibrahim et les Fleurs du Coran » (Éric-E. Schmitt, p. 9-30)
me 7/2 « Monsieur Ibrahim » (p. 31-49)
ve 9/2 « Monsieur Ibrahim » (p. 50-66)

6^{ème} semaine

- lu 12/2 *Monsieur Ibrahim et les Fleurs du Coran* (Film)
me 14/2 *Monsieur Ibrahim* (Film)
ve 16/2 *Monsieur Ibrahim* ; discussion « Du récit au film » (p. 82-83)

7^{ème} semaine

- lundi 19/2 jour férié (*Presidents' Day*)
ma 20/2 « La Crique » (Sylvain Tesson), *12 nouvelles contemporaines* (p. 12-23)
me 21/2 « La Particule » (Sylvain Tesson), *12 nouvelles contemporaines* (p. 30-33)
ve 23/2 « Garde-robe » (Jean-C. Rufin), *12 nouvelles contemporaines* (p. 61-79)

8^{ème} semaine

- lu 26/2 « La Noire de... » (Ousmane Sembène)
me 28/2 « La Noire de... »
ve 2/3 *La Noire de* (nouvelle et adaptation cinématographique)

* VACANCES DE PRINTEMPS du 5 au 9 mars *

10^{ème} semaine

- lu 12/3 « Le Courrier » (Sylvain Tesson), *12 nouvelles contemporaines* (p. 97-103)
me 14/3 « J'ai soif d'innocence » (Romain Gary), *12 nouvelles cont.* (p. 88-96)
ve 16/3 « Le Reflet » (Didier Daeninckx), *12 nouvelles contemporaines* (p. 104-106)

11^{ème} semaine

- lu 19/3 « Le Credo » (Jacques Sternberg), *12 nouvelles contemporaines* (p. 107-110)
me 21/3 « La Ronde » (Le Clézio), *5 nouvelles sur la cruauté ordinaire* (p. 21-34)

ve 23/3 « L'Après-midi du majordome » (Andrée Chedid) *5 nouvelles sur la cruauté ordinaire* (p. 45-57)

12^{ième} semaine

lu 26/3 « Toute une année au soleil » (Didier Daeninckx), *5 nouvelles sur la cruauté ordinaire* (p. 37-41)

me 28/3 « Le Témoin » (Thierry Jonquet), *5 nouvelles* (p. 61-72)

ve 30/3 « La Plage » (Annie Saumon), *5 nouvelles* (p. 75-82)

13^{ième} semaine

lu 2/4 « Mondo » (Le Clézio), *Mondo et trois autres histoires* (p. 13-37)

me 4/4 « Mondo » (Le Clézio), *Mondo* (p. 38-58)

ve 6/4 « Mondo » (Le Clézio), *Mondo* (p. 59-73)

14^{ième} semaine

lu 9/4 « Lullaby » (Le Clézio), *Mondo* (p. 83-98)

me 11/4 « Lullaby » (Le Clézio), *Mondo* (p. 99-120)

ve 13/4 « Celui qui n'avait jamais vu la mer » (Le Clézio), *Mondo* (p. 131-150)

15^{ième} semaine

lu 16/4 « Les Bergers » (Le Clézio), *Mondo* (p. 159-174)

me 18/4 « Les Bergers » (Le Clézio), *Mondo* (p. 175-192)

ven 20/4 « Les Bergers » (Le Clézio), *Mondo* (p. 193-214)

16^{ième} semaine – *no test week*

lu 23/4 « Moderato cantabile » (Marguerite Duras)

me 25/4 *Moderato cantabile* (réal. Peter Brook, 1960)

ve 27/4 *Moderato cantabile*

* 30 avril – 4 mai FINALS WEEK *

Essai OU nouvelle (=final research project) à envoyer le 27 avril par courriel (christa.jones@usu.edu) ou mettre dans mon casier (bureau LPSC, OM 204)

☺ Bonnes « Grandes Vacances » ! ☺

Bibliographie succincte

- Abécassis, Eliette, Brisac Geneviève, Darrieussecq, Marie, Delalande, Arnaud et Arthur Dreyfus. *Enfances, Adolescences*. Libro Littérature n° 1131. Paris: E JL, 2015.
- Anthologie sur l'adolescence. *Soyez insatiables, soyez fous*. Collection Libro n° 1132. Paris: E JL, 2014. Collectif.
- Anthologie. *Cinq Nouvelles sur la cruauté ordinaire* Paris : Flammarion 2014.
- Beaulieu, Baptiste, Winckler Martin et Agnès Ledig. « *Je te donne* » : 3 histoires d'amour. Collection Libro Littérature n°1148. Paris: E.J.L.
- Boudjedra, Rachid. *Lettres algériennes*. Paris: Grasset, 1995.
- Chalet, Achour, Christiane, sous la direction de. Collectif. *Des Nouvelles d'Algérie*. 1974-2004.
- Le Clézio, Jean-Marie Gustave. *Mondo et autres histoires*. Collection Classico Collège n° 34, Paris: Belin – Gallimard, 2010.
- Collectif. *Béni soit l'atome et autres nouvelles du futur*. Paris: Hatier, 2014.
- Collectif. *Douze nouvelles contemporaines. Regards sur le monde*. Collection Classico Collège n° 118, Paris: Belin – Gallimard, 2015.
- Collectif. *Enfant, je me souviens*. Paris: Unicef et Librairie Générale française (Livre de poche), 2016.
- Collectif. *Les Belles étrangères: 13 écrivains algériens*. L'aube, 2003.
- Collectif. *Les Belles étrangères: 17 écrivains belges*. Castor Astral, 1999.
- Collectif. *Nouvelles d'Algérie*. Magellan et Cie, 2009.
- Collectif [Chouen-Ollier Chloé et Bertrand Louët] *Nouvelles sportives*. Classiques & Cie College, 2012.
- Collectif [Tahar Ben Jelloun, Andrée Chedid, Marie Desplechin, Annie Ernaux, Schmitt, Eric-Emmanuel. *Récits d'enfance et d'adolescence*. Collection Classiques et Contemporains. Paris: Magnard, 2013.
- Duclert, Vincent, sous la direction de. [Collectif]. *Lettres à la jeunesse de Socrate à Delphine de Vignant*. Paris: Librairie Générale française (Livre de poche), 2016.
- Lebailly, Nathalie et Matthieu Gamard, sous la direction de. *Nouvelles à chute* Collection Classiques & Contemporains n° 59. Paris: Magnard, 2004.
- Schmitt, Eric-Emmanuel. *Eric-Emmanuel Schmitt présente treize récits d'enfance et d'adolescence*. Paris: Magnard, 2015.
- . *Monsieur Ibrahim et les fleurs du Coran*. Magnard Classiques & Contemporains.
- Waberi, Abdourahman A., Dominique Defert, et al. *Enfants de la balle: nouvelles d'Afrique, Nouvelles de foot*. Paris: JC Lattès, 2010.