Dans ce séminaire, il s’agira d’examiner les modalités de l’exemplarité dans des textes narratifs (sens large) du XVIe et du XVIIe siècle. Pour saisir les enjeux de leur visée morale, nous serons amené·e·s à considérer la distanciation de chaque auteur·e par rapport à l’argumentation édifiante propre au genre de « récit exemplaire » adopté (roman ; fables et contes de fées ; nouvelles et histoires tragiques ; autoportrait/essai). L’analyse de certaines dérives de l’exemplarité et de l’émulation morale dans les textes au programme soulèvera les questions suivantes :

- Sur quels fondements idéologiques et esthétiques repose l’exemplarité ?
- Quelles dissonances ou contradictions peuvent être perçues entre le niveau narratif et le discours moralisateur ?
- Quelles sont les particularités du traitement des modèles et de l’édification dans la fiction féminine ?
- Comment la formule dialogique ou la pluralité de la morale déstabilisent-elles la visée édificatrice ?
- Quelle est la fonction du contre-modèle dans les histoires tragiques ou le récit libertin ?
- Quelles sont les limites de la rhétorique de dissuasion par rapport au potentiel de séduction du vice ?
- Etc.

Selon leurs intérêts de recherches, les étudiant·e·s seront encouragé·e·s à considérer la problématique du séminaire au-delà des limites de la Renaissance et du XVIIe siècle.

Textes primaires (liste provisoire)

Hélisenne de Crenne, *Les Angoisses douloureuses qui procèdent d’amours* (Première partie)
Michel de Montaigne, *Essais* (extraits).
Marie de Gournay, *Le Promenoir de M. de Montaigne*.
François de Rosset, *Histoires tragiques* (extraits).
Théophile de Viau, *Première journée*.
René Descartes, *Discours de la méthode*.
Jean de La Fontaine, *La Vie d’Esope le Phrygien; Fables* (extraits)
Mme de La Fayette, *La Princesse de Clèves ou La Princesse de Montpensier*.
Marie-Catherine d’Aulnoy, *Les Contes de fées* (« Finette Cendron » ; « L’Oiseau bleu »).
Prof. Joshua Armstrong

FR948: Strange Ecologies/Écologies étranges (seminar conducted in French)

When we humans imagine our existence as part of a finite species in a world that existed before us and will go on existing after we are gone, what does it look like? What does it feel like when we repress this thought? Today it beckons as never before, as ecological upheaval confronts us with a menacing temporality which "asks us to accept the ethical proximity between the most fleeting act in our present and planet-shaping effects that will play out over millennia" (Farrier). Philosophy engages as never before with the search for new ways to meaningfully situate human subjectivity outside the traditional Western chronotopes suggested by metaphysics and humanism. Human subjectivity is confronted with its mycological other (Tsing), cast into "slow" and "deep time" (Gee, Wood), re-envisioned in terms of animal and vegetal being (Marder, Coccia, Irigaray), asked to abandon its strong subjecthood and to sediment: that is "to consciously enter into a lithic temporality, and to engage the future of our fossilization" (Duperrex) and to "act against the antimaternalism of power" (LeMenager). In this course, we will read several contemporary French novels and watch some films in which non-human members of ecologies, from vegetation to fungi to the soils and sediments in which they grow, are paramount. The reader or viewer is asked to imagine the temporality of a lichen (Keiller), to abandon any clear distinction between life and death and identify with characters who live for centuries in vegetative states (Volodine), to enter a strange, dreamlike world inhabited by "obscure flowers," where microaggressions attach themselves like an environmental pollution to characters and where the border between human, plant, and animal is blurred (NDiaye), to operate the absurd reversal of an epidemic in a form of writing that is a permanent, perverse "excavation" and an "exhumation" (Daoud), to obsessively contemplate the "absolute irreversibility of all processes of decay" (Houellebecq). We will complement these readings with more canonical works by Beckett, Camus, and Kafka, as well as a variety of excerpts from the philosophical/critical texts mentioned above.

Selected Bibliography:

Primary Works

**Philosophy/Critical Works**
Love in Western culture relies on the following syllogism:

- To be true, love must be a story.
- The most meaningful love story is a fictional narrative.
- Thus, a true love is a fiction (and, conversely, only a well-crafted fictional love story can really be true).

We will study this paradoxical intertwining of love and narrative fiction in French literature between the 13th and the 16th century. During that pivotal period, French literature produced highly symbolic narratives that were not merely allegorical representations of love but indeed textual devices aimed at perfecting the erotic passions of their readers.

The reading list includes canonical texts and authors of the late Middle Ages and early Renaissance: *Le Roman de la Rose*, Guillaume Machaut, Christine de Pizan, Charles d’Orléans, Clément Marot, Maurice Scève, Louise Labé, and Pierre de Ronsard. The medieval readings will be available in modern French translations.

During class meetings, we will discuss the readings assigned for the meeting. I will provide the students with necessary historical information. The course will have two tracks: the Fr 430 track will be an in-depth survey of literature and culture (music and art) of that period; the Fr 672 track will include exercises specifically designed for graduate students: training in philological and intertextual reading of literary text; elements of bibliographical research and analysis of secondary literature. Graduate students will be able to fulfill their breadth requirement in medieval or in 16th-century literature.

True love; Fiction; Literary Allegory; Middle Ages; Renaissance

Learning outcomes:
- Knowledge of medieval and early modern love culture
- Literary interpretation of late medieval and Renaissance French literature
- Theoretical reflection on the relationship between truth and artistic myth
Prof. Florence Vatan:

French 901: Materials and Methods of Research

The purpose of this seminar is to facilitate writing of the dissertation through individual feedback and collective class discussions. In the first half of the semester, students will share previously completed work or ongoing research on their dissertation. In the second half of the semester, students will present the chapter they are currently working on. All seminar members will offer comments and suggestions. Students will also have the opportunity to explore effective writing techniques and to be introduced to research tools tailored to their dissertation projects. The seminar is open to advanced graduate students who are at the dissertation stage.

Prof. Heather Allen

French 820 / Italian 821
Fall 2020
Fridays 10AM-12PM
In-person

Intended for instructors of elementary- and intermediate-level collegiate French/Italian courses, the goal of FRE 820 / ITA 821 is to help you understand key concepts of communicative, literacy-oriented language teaching and related techniques for classroom instruction of French/Italian. Course objectives include the following: understanding key concepts of communicative, literacy-oriented language teaching; understanding classroom techniques for communicative, literacy-oriented language teaching; applying key concepts related to communicative, literacy-oriented language teaching to designing instructional materials, lessons, and assessment tools; and increasing engagement in pedagogical discourse on collegiate foreign language teaching and learning.