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Office Hours : Monday 2-3:55pm
MWF 6th period. TUR. 2334

SPRING 2018



“Paris was/is a woman”

**FRENCH WOMEN Lit/Film-
FRT 3561 #01HC/ WST 3930 #06HG/LIT 4930 #2C35
SPRING 2018**

(on Canvas)

COURSE OBJECTIVES:

The objectives of the course are the representation of women in literary, cultural and filmic texts based in 20th century France and most specifically in Paris up to 1968-69. There will be a segment devoted to expatriate female artists living in France in the interwar and post World War II period.

REQUIREMENTS:

- 1) Regular quizzes (40%)
- 2) 1 take-home essay- 2pp. (10%)
- 3) A comprehensive midterm about the reading and screenings (30%)
- 4) Class participation. (20%) - Class participation does not mean sheer presence, but consistent participation and constructive input regarding the various class activities that will be organized over the course of the semester: these may vary in style, but they are all part of the same overall function assigned to participation. This may involve some research work prior to class.

COURSE FORMAT: The class is composed of lectures, readings assignments and discussions ranging from film discussions (post screening), regular quizzes, 1 take-home essay, and 1 mid-term examination.

Announcements will be conducted on Canvas. Be prepared to receive weekly messages regarding class matters.

Do take notes in order to discuss a particular film or reading. The writing of a journal is advised and will help you process information, analyze your reaction to the material and formulate your own theory about each film. (However, this journal is not collected).

EXAM + QUIZZES: will include definitions of terms, identification of key figures, incorporation of reading points etc. and essay questions. A discussion of a clip from a film may also be included.

FILMS- There will be films placed on reserve at the Library West reserve list for the course. Articles and books will also be placed there, some of which are electronically accessible. Please note that some films are rare and not widely available.

Library West reserve: <https://ares-uflib-ufl-edu.lp.hscl.ufl.edu/ares.dll> (make sure that you have signed up for an account)

CLASSROOM Behavior: Please arrive in class **with** the reading material (books/ chapters, essays that are to be covered for class that same day). Your classmates are not there to provide you with their own copies of books, or essays that may be printed from the library reserve. We do need to discuss and look at these texts closely. Try to arrive on time, and if you are late, make sure that you are not marked absent after class. You are responsible for finding out what took place in your absence for the class. Web surfing, texting and such are not allowed.

There are no make-up quizzes or *a la carte* quizzes. I will drop one quiz (with the lowest grade) from the total amount of quizzes at the end of the term.

ATTENDANCE: Attendance is compulsory. You must provide an official doctor's note for absences related to an illness. If you decide to walk out of class at half time, you will be marked as absent.

Honor code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “*On my honor, I have neither given nor received unauthorized aid in doing this assignment.*” For further reference, please consult: <http://www.sg.ufl.edu/branches/judicial/HonorCode.aspx>

Special accommodations

“Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter, which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.”

Health and Wellness

U Matter, We Care:

If you or a friend is in distress, please contact umatter@ufl.edu or 352 392- 1575 so that a team member can reach out to the student.

Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Required texts

Other texts will be placed on electronic reserve – a demonstration will be done in class (day 1).

1. Anaïs Nin, *Ladders to Fire*, Swallow Press, 1959.
2. Gertrude Stein, *Paris- France*. Liveright publishers, 1996
3. Shari Benstock, *Women of the Left Bank*. 1900-1940. Univ. of Texas Press, 1986. (WLB)
4. Sidonie Gabrielle Colette, *Claudine in Paris*. Random House, 2001

Recommended books:

Djuna Barnes, *Nightwood*, New Directions, 2006.
André Breton, *Nadja*, Grove Press, 1994
Janet Flanner, *Paris was yesterday-* 1925-1939, Harcourt Brace Jovanovich Publishers.
Sandy Flitterman-Lewis, *To Desire differently*, Columbia UP 1996 (2nd edition)
Ernest Hemingway, *A Moveable Feast*, Bantam, 1964.
Steven Ungar, *Cleo de 5 à 7*, BFI, 2008
Claire Duchen, *Women's Rights and Women's Lives in France. 1945-1968*, Psychology Press, 1994.

Reference books to be consulted only at Library West

Janis Pallister and Ruth Hottell, *Francophone Women Film Directors. A Guide*. Fairleigh Dickinson University Press, c2005.. PN 1998. 2 P27 2005
Janis Pallister, *French Speaking Women Film Directors. A Guide*. Fairleigh Dickinson U.P, 1997. PN 1998. 2 P27 1997
Gwendolyn Audrey Foster, *Women filmmakers and their films*. St.James Press, 1998. PN1998.2 .W66 1998

SCHEDULE

January

Week 1.

Mon. 8 Jan. Introduction to class

Wed. 10 Intro to Colette. Reading *Claudine in Paris*.

Friday 12 Jan. *Claudine in Paris*.

Week 2.

Mon. 15 MLK- Holiday

Wed. 17 Colette - Reading: *Women of the Left Bank I*.
Post-screening discussion of film SC. *Paris was a woman* (Greta Schiller, 1997, 75')

Fr. 19 Colette & Film

Week 3.

Mond. 22 SC. *La Maternelle (The Children of Montmartre*, Marie Epstein, Benoit Levy, 1933, 83') Post-screening film discussion

Wed. 24 The Lost Generation: Reading WLB 2 + 3- Hemingway:
+ "Une génération perdue" (ARES)

Fr. 26 Anaïs Nin. *Ladders to Fire*.
SC. *Anaïs Observed. A portrait of Anaïs Nin*. (Robert Snyder, 60 ') Discussion of film

Week 4

Mon. 29 Jan. Janet Flanner. The Paris journal(s) -Introduction (ARES).
+Isadora-Josephine Baker-1930- S

Wed. 31 WLB 4.
Imaging Paris. Photographers. Flanner

Fr. 2 Josephine Baker. SC. *Josephine Baker: Black Diva in a white men's world*.

PART II.

February

Week 5.

Mon. 5 Irina Armianu, "Josephine Baker: Artist and Dissident," *International Journal of Francophone Studies*, vol. 20, 1-2, 2017. (ARES)

Wed. 7 On Performers and artists: Kiki de Montparnasse etc.

Fr. 9 Kiki de Montparnasse (Kluver/Martin) ARES

Week 6.

Mon. 12 Reading: Gertrude Stein. *Paris France*

Wed. 14 WLB 5: Gertrude Stein and Alice B. Toklas: rue de Fleurus

Fr. 16. Hemingway. "Miss Stein instructs" (ARES)
SC. *Waiting for the moon*

Week 7.

Mon. 19 WLB. 6: Sylvia Beach & Adrienne Monnier: rue de l'Odéon
Hemingway: "Shakespeare & Company" (ARES)

Wed. 21 Paris revisited. SC. *Midnight in Paris* (Woody Allen) Post-screening dis.

Fri. 23 Chanel. Lourdes Font “L’allure de Chanel. The couturiere as literary character,” *Fashion Theory: The Journal of Dress, Body & Culture*. Sep2004, Vol. 8 Issue 3, p301-314. (ARES)

Week 8.

Mon. 26 Chanel and influences. –
Tag Gronberg. *Designs on Modernity (ARES)*

Wed. 28 WLF 11 + 12

March

Fr. 2 Take Home essay (topic tba)

SPRING BREAK PART III. **week 9 - 5-9 March**

Week 10.

Mon. 12 Presenting Agnès Varda

Wed. 14 SC. Varda, *Cleo from 5 to 7* (1962) post-screening discussion

Fri. 16 MIDTERM

Week 11.

Mon. 19 1950s and women directors in France – Flitterman-Lewis (9) ARES
Varda-

Wed. 21 SC. Varda-*CineVardaPhoto* (2004)+ *Daguerreotypes* (1976) post-sc.
discussion

Fri. 23 Intro. to Simone de Beauvoir – “Ethics of Ambiguity” (1) (ARES)

Week 12.

Mon. 26. Toril Moi “What can literature do? Simone de Beauvoir as a Literary Theorist”, *PMLA* 2007. (ARES)

Wed. 28 Reading: Women’s Filmmaking in France. In Tarr/Rollet, “Cinema and the Second Sex” (ARES, pp. 1-21)

Fri. 30 Beauvoir (end)

Week 13.

April

- Mon. 2 Marguerite Duras. Intro.
- Wed 6 SC: *Cet amour-là* (Josée Dayan) 2005 - discussion
- Fr. 8 Duras and memory. Jennifer Willging (ARES)

Week 14.

- Mon. 9 *SC-Hiroshima mon amour* (Alain Resnais, 1959) Post-screening discussion
- Wed. 11 Sandrine Sanos – article (ARES)
- Fr. 13 New writing- Hélène Cixous *The Laugh of Medusa* (online article/ARES)

Week 15.

- Mon. 16 Nelly Kaplan Intro. Luce Irigaray, *This sex which is not one* #8 (ARES)
- Wed. 18 SC. *La Fiancée du pirate/A very curious girl* (1969). Post-SC. discussion
- Fri. 20 The 1960s and women's rights

Week 16.

- Mon. 23 Before 1968 and after
- Wed. 25 final overview.