

# FR122-30 French Cultural Landmarks: Love, Language and Power

**22/23**

**Department**

School of Modern Languages and Cultures

**Level**

Undergraduate Level 1

**Module leader**

Cathy Hampton

**Credit value**

30

**Module duration**

22 weeks

**Assessment**

40% coursework, 60% exam

**Study location**

University of Warwick main campus, Coventry

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## Description

### Introductory description

This module will introduce you to the history of the association between love and language, while enabling you to explore what love, desire and sex might mean in earlier periods and how this might challenge our views of these states today. We will ask how French as a language of love has been used, over time, to express social preoccupations (about gender, power, political engagement) and emotional preoccupations (about self and other, intimacy, rejection, joy).

[Module web page](#)

### Module aims

1. To introduce students to representative French texts from different periods of French culture from the Middle Ages to the 19th century.
2. To provide an introduction to the key genres that make up French textual output in this period: prose (short story and novel), verse, and theatre
3. To provide a clear pathway from the study of textual material at A level to the study of textual material at university level.
4. To provide students with the basic skills and historical knowledge needed for the reading and

interpreting of these key representative texts

5. To develop transferable study, research and presentational skills appropriate to first-year level.

## Outline syllabus

This is an indicative module outline only to give an indication of the sort of topics that may be covered. Actual sessions held may differ.

Term 1:

Verse tales

- Marie de France, Guigemar
- Anon, la Châtelaine de Vergy

Love and power in French poetry

Poetry anthology, including

- Divine judgement: the victim speaks out. Villon, 'La Ballade des pendus'
- Gender, poet and muse: the Renaissance sonnet (Ronsard, Du Bellay, Labé, Des Roches)
- State power challenged : the poet and the court : Les Fables de la Fontaine

Term 2

Prose : Love, power and the body : gender and independence

The novel

- Mme de Graffigny, Lettres d'une péruvienne  
The short story
- Marguerite de Navarre, l'Heptaméron (selected tales)
- Maupassant, Boule de suif (selected tales)  
Theatre: Love, language and betrayal
  - o Racine, Phèdre
  - o Rostand, Cyrano de Bergerac

## Learning outcomes

By the end of the module, students should be able to:

- An ability and willingness to engage with other cultures, appreciating their distinctive features.
- Ability to use the sources to discuss a range of topics in formal and informal situations.
- Knowledge, awareness and understanding of one or more cultures and societies, other than their own.
- Ability to access, read and critically analyse primary and secondary source materials.
- Awareness and understanding of the conventions associated with the different genres covered in the module and ability to trace their development over time

## Indicative reading list

Guigemar

\*\* Gaunt, Simon, *Retelling the Tale : An Introduction to Medieval French Literature* (London: Duckworth, 2001)

- Bloch, R. Howard, *The Anonymous Marie de France* (Chicago: University of Chicago Press, 2003)
  - \*\* Burgwinkle, William, 'Queering the Celtic: Marie de France and the men who don't marry', in *Sodomy, Masculinity and Law in Medieval Literature: France and England, 1050-1230* (Cambridge: CUP, 2004), pp. 138-69
  - \*\* Mikhaïlova, Milena, *Le présent de Marie* (Paris: Diderot, 1996), pp. 65-84
- Ménard, Philippe, *Les Lais de Marie de France*, 3rd edn. (Paris : PUF, 1997)

La Châtelaine de Vergy

L. A. Arrathoon, 'La Châtelaine de Vergy: A Structural Study', *Language and Style* 7 (1974), 151-80

Linda Cooper, 'Irony as Courtly Poetic Truth in La Châtelaine de Vergy', *Romanic Review* 75.3 (May 1984), 273-82

Edelgard Dubruck, 'La Rhétorique du désespoir: Didon et la Châtelaine de Vergy', in Jean Dufournet (ed.), *Relire le 'Roman d'Enéas'* (Geneva: Slatkine, 1985)

Steven R. Guthrie, 'Chivalry and Privacy in Troilus and Criseyde and La Chastelaine de Vergy', *Chaucer Review* 34.2 (1999), 150-73

Tony Hunt, 'The Art of Concealment: La Chastelaine de Vergi', *French Studies* 47 (1993), 129-41

Laurence de Looze, 'The Untellable Story: Language and Writing in La Chastelaine de Vergi', *French Review* 59 (1985), 42-50

J-Ch. Payen, 'Structure et sens de la Châtelaine de Vergi', *Le Moyen Age* 2 (1973), 209-30

Ben Ramm, 'Making Something of Nothing: The Excesses of Storytelling in the Lais of Marie de France and La Chastelaine de Vergi', *French Studies* 60.1 (2006), 1-13

J. Rychner, 'La Présence et le point de vue du narrateur dans deux récits courts: Le Lai de Lanval et La Châtelaine de Vergi', *Vox Romanica* 39 (1980), 86-103

A. C. Spearing, *The Medieval Poet as Voyeur. Looking and Listening in Medieval Love-narratives* (Cambridge: CUP, 1993)

Paul Zumthor, 'De la chanson au récit: La Chastelaine de Vergi', *Vox romanica* 27 (1968), 77-95, repr. *Langue, texte, énigme* (Paris: Seuil, 1975), pp. 219-39

Mme de Graffigny

Mesch, 'Did women have an Enlightenment? Graffigny's Zilia as female philosophe', *Romanic Review* 89 (1998), 523-37

Miller, *French Dressing: Women, Men and Ancien Régime Fiction* (1995)

Monglond, A., *Le Prérromantisme* (1966)

Mylne, Vivienne, *The Eighteenth-Century Novel: Techniques of Illusion* (Manchester 1965)

Stewart, Joan Hinde, *Gynographs: French Novels by Women of the Late Eighteenth Century* (1993)

Todd, Janet, *Sensibility: An Introduction* (1986)

Marguerite de Navarre

Baker, Mary J, 'Shame in the Heptaméron', *Medievalia et Humanistica: Studies in Medieval and Renaissance Culture* 23 (1996), 53 – 65.

Mary J. Baker (1992) 'Rape, Attempted Rape, and Seduction in the Heptaméron', *Romance Quarterly*, 39:3, 271-281

François Rigolot, *Magdalen's Skull: Allegory and Iconography in Heptameron* 32 *Renaissance Quarterly*, Vol. 47, No. 1 (Spring, 1994), pp. 57-73.

Sommers, Paula, 'Vision and Voyeurism in the "Heptaméron: Re-Reading the 43rd Novella"', *Modern Language Studies*, Vol. 22, No. 1 (Winter, 1992), pp. 88-95.

Schrambach Bendi Benson, 'Reading, Writing & Correcting: Marguerite de Navarre's Feministic Project in L'Heptaméron', *Women in French Studies*, Special Issue 2012, pp. 18-35.

Virtue, N. (2002) *Storytelling in transitions: character individuation in Marguerite de Navarre's Heptameron*. In: *Romance Notes*. United States: University of North Carolina at Chapel Hill, 42(3), pp.283-294.

Cholakian, Patricia Francis. *Rape and writing in the Heptaméron of Marguerite de Navarre*.

Carbondale : Southern Illinois University Press, 1991. Good on Story 4.

Mckinlay, Mary and Lyons, John (eds), *Critical Tales: New Studies of the Heptameron and Early Modern Culture* (Philadelphia , 1993). Lots of useful articles in here.

## Maupassant

Mary Donaldson-Evans, 'The Decline and Fall of Elisabeth Rousset: Text and Context in Maupassant's 'Boule de suif'', *Australian Journal of French Studies* 18.1 (1981), 16 – 34.

Geoffrey Strickland, 'Maupassant, Zola, Jules Valles and the Paris Commune of 1871', *Journal of European Studies*, 13: 4 (1983), 289-307.

Rachel Millick, 'Fiction and Journalism in Maupassant: A Footnote to Boule de suif', *French Studies Bulletin*, 21 (1986-87 Winter), 7 - 10

John Moreau, 'Maupassant's Empty Frame: A New Look at "Boule de suif"', *French Forum*, 34: 2 (2009): 1-16.

Charles Castella, *Les contes et nouvelles réalistes de Maupassant, apôtre du marché Dieu : lecture sociogénétique* (Lausanne, 2000)

Christopher Lloyd and Robert Lethbridge (eds), *Maupassant: conteur et romancier* (U. of Durham, 1994).

Pierre Danger, *Pulsion et désir dans les romans et nouvelles de Guy de Maupassant* (Paris, 1993).

## Racine

Edward James and Gillian Jondorf, *Racine: Phèdre* (E book: Cambridge University Press, 1994):

Brian Nelson, 'Racine: in the labyrinth', in *The Cambridge Introduction to French Literature*: (Cambridge: Cambridge University Press, 2015), pp. 32–38.

J. P. Short, *Racine: Phèdre* (London : Grant & Cutler, 1998)

## On seventeenth-century theatre

Richard Goodkin, 'Neoclassical Dramatic Theory in Seventeenth-Century France', in *A Companion to Tragedy* (Oxford: Blackwell, 2005), pp. 373 – 392

Nicholas Hammond, 'Rules and Terms', in *Creative Tensions: An Introduction to Seventeenth-Century French Literature* (London: Duckworth, 1997), pp. 11 - 23.

Michael Hawcroft, 'Tragedy: mid- to late-seventeenth century', in *The Cambridge History of French Literature* (Online version: Cambridge University Press, 2011), pp. 262-273

John D. Lyons, 'Tragedy and Fear' in *The Cambridge Companion to French Literature* (Online

version: Cambridge University Press, 2011), pp. 70 - 84.

Maximillian E. Novak, 'Drama 1660-1740', in Cambridge History of Literary Criticism, vol 4 (Online version: Cambridge University Press, 2008), pp. 167-183.

Rostand

BOURGEOIS, J., 2008. Cyrano de Bergerac d'Edmond Rostand: Le Théâtre dans le théâtre.

Revue d'Histoire Littéraire de la France, 108(3), pp. 607-620.

Bugliani, A. 2003, "Man Shall Not Live by Bread Alone: The Biblical Subtext in Cyrano de Bergerac", Renaissance: Essays on Values in Literature, vol. 56, no. 1, pp. 55-62.

Sweetser, E. 2006, "Whose Rhyme Is Whose Reason? Sound and Sense in Cyrano de Bergerac", Language and Literature: Journal of the Poetics and Linguistics Association, vol. 15, no. 1, pp. 29-54.

Hall, Robert A., Jr 1995, How Cyrano's Bravoure Turns Comedy into Tragedy, Linguistica.

Ditmann, L. 1996, "Rostand novateur? De quelques particularités sémiologiques présentées par l'Acte Premier de Cyrano de Bergerac" in Les Propos spectacle: Etudes de pragmatique théâtrale, ed. S. Golopentia, Peter Lang, , pp. 157-166.

[View reading list on Talis Aspire](#)

## **International**

All modules delivered in SMLC are necessarily international. Students engage with themes and ideas from a culture other than that of the UK and employ their linguistic skills in the analysis of primary materials from a non-Anglophone context. Students will also be encouraged to draw on the experiences of visiting exchange students in the classroom and will frequently engage with theoretical and critical frameworks from across the world.

## **Subject specific skills**

It will build students' capacity to engage with aspects of French culture through analysis of this primary material and through seminar discussion aimed at deeper critical thinking. In particular, students' awareness of French cultural landmarks will be enhanced through lectures and seminars which engage in scholarship in the field.

## **Transferable skills**

All SMLC culture modules demand critical and analytical engagement with artefacts from target-language cultures. In the course of independent study, class work and assessment students will develop the following skills: written and oral communication, creative and critical thinking, problem solving and analysis, time management and organisation, independent research in both English and their target language(s), intercultural understanding and the ability to mediate between languages and cultures, ICT literacy in both English and the target language(s), personal responsibility and the exercise of initiative.

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## **Study**

## Study time

Type	Required
Lectures	22 sessions of 1 hour (7%)
Seminars	22 sessions of 1 hour (7%)
Private study	256 hours (85%)
Total	300 hours

## Private study description

Students are expected to read the set texts and a selection of secondary sources, to prepare for the seminars and to complete the assessments.

## Costs

No further costs have been identified for this module.

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## Assessment

You do not need to pass all assessment components to pass the module.

## Assessment group D2

	Weighting	Study time
Written Assignment 1	20%	
Written Assignment 2	20%	
Online Examination	60%	
~Platforms - AEP		

## Feedback on assessment

Feedback will be provided in the course of the module in a number of ways. Feedback should be understood to be both formal and informal and is not restricted to feedback on formal written work. Oral feedback will be provided by the module tutor in the course of seminar discussion. This may include feedback on points raised in small group work or in the course of individual presentations or larger group discussion.

Written feedback will be provided on formal assessment using the standard SMLC Assessed Work feedback form appropriate to the assessment. Feedback is intended to enable continuous improvement throughout the module and written feedback is generally the final stage of this feedback process. Feedback will always demonstrate areas of success and areas for future development, which can be applied to future assessment. Feedback will be both discipline-specific and focussed on key transferrable skills, enabling students to apply this feedback to their future

professional lives. Feedback will be fair and reasonable and will be linked to the SMLC marking scheme appropriate to the module.

[Past exam papers for FR122](#)

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## Availability

### Courses

This module is Core for:

- Year 1 of UFRA-R101 Undergraduate French Studies

This module is Core optional for:

- Year 1 of UFRA-R101 Undergraduate French Studies
- Year 1 of UFRA-R1VA Undergraduate French and History
- Year 1 of ULNA-R1A0 Undergraduate French with Chinese
- Year 1 of ULNA-R1A2 Undergraduate French with German
- Year 1 of ULNA-R1A8 Undergraduate French with Japanese
- Year 1 of ULNA-R1A7 Undergraduate French with Russian

This module is Optional for:

- Year 1 of UFRA-QR3A Undergraduate English and French
- UFRA-R10P Undergraduate French Studies
  - Year 1 of R10P French Studies (Part-Time)
  - Year 1 of R10P French Studies (Part-Time)
- Year 1 of ULNA-R1Q2 Undergraduate French Studies with Linguistics
- Year 1 of ULNA-R1A4 Undergraduate French with Spanish
- Year 1 of UFRA-R900 Undergraduate Modern Languages

This module is Core option list A for:

- Year 1 of UFRA-R1WA Undergraduate French with Film Studies

This module is Option list B for:

- Year 1 of ULNA-R1A3 Undergraduate French with Italian