

Name

Department of French & Italian  
Faculty Development Plan 2016

## Overview

I began teaching at BYU as a visiting professor in the fall of 2014; I have just completed my first year as CFS-track faculty. Prior coming to BYU, I was a fulltime French teacher at the Waterford School in Sandy, UT while I was finishing my dissertation. I received my doctorate from the University of Pennsylvania in 2013. I feel that my first year as CFS-track faculty has been both challenging and rewarding, and in what follows, I will outline my goals and plans to accomplish them in the areas of scholarship, teaching, and citizenship.

## Scholarship

### Self-evaluation:

Of the three areas addressed in this development plan, I have had to work the hardest to ensure that I devote an appropriate amount of time to research and writing. I am aware that my teaching responsibilities could potentially siphon all of my energy and attention if I am not vigilant. In order to protect my writing time and encourage my scholarly productivity, I have worked with my mentor Van Gessel to create a structured accountability system: I send him a report at the end of each week of the hours I have spent writing. My goal is to write for eight hours a week, and, with few exceptions, I was able to meet my goal in winter semester, when we instituted this system. Short but consistent writing appointments (two to three hours each) have helped me focus my efforts while still allowing me to meet my teaching and citizenship duties. Thanks to this system, I have successfully completed an article (based on a paper presented at the Nineteenth-Century French Studies conference in November 2015), written a book review for a reputable journal, and articulated a research agenda through end of this year.

Crucial to my success this past year was the consistent support of my mentor and my colleagues. I have received invaluable suggestions for improvements to my article on puns in Zola's *La Curee*, and communicating with my colleagues about my projects has allowed me not only to benefit from their wisdom, but also to make myself accountable to them. I intend to continue to avail myself of the generosity and expertise of my colleagues in order to improve the quality of my ideas and writing. I will spend this summer writing an article based on a conference presentation that I did on Edmond de Goncourt's *Cherie*. I will also work on an article about fashion and the idea of distinction in *Madame Bovary*—and idea I explored in my dissertation—with the goal of having a draft before the Nineteenth-Century French Studies conference at the end of October. While working on these smaller projects, I will also pursue my larger projects about: 1. the relationship of monstrosity and fashion in nineteenth-century France; and 2. the soundscape of the nineteenth-century novel. The articles on which I am currently

working constitute subsections of these broader projects, and will inevitably help me understand how my work on fashion and sound can contribute to larger debates in my discipline.

Goals:

1. Submit my article on puns in Emile Zola's *La Curee* by the end of June. I am currently waiting for input from the Faculty Editing Service before I send it to *Nineteenth-Century French Studies* for consideration.
2. Finish my article on Edmond de Goncourt's *Cherie* by the end of the summer. Submit to either *Romanic Review* or *French Review*.
3. Have a draft of an article about fashion and distinction in *Madame Bovary* before I attend the NCFS conference at the end of October.
4. Produce a draft of an article about the soundscape of *Madame Bovary* by April 2017.
5. Continue the pace that I started last semester: write for at least eight hours a week, and continue to send weekly reports to my mentor.

Resources needed:

The resources that I need, and have thus far received, are funding for conference travel and, in the future, money for research trips to France. I have also been fortunate to have the support and input of my colleagues, and I will continue to rely on them as I work to publish my research.

**Teaching**

Self-evaluation :

I have thus far have received positive feedback on my teaching at BYU: I believe that my students find my courses rigorous but fair, and I have collaborated well with colleagues on the standardized Advanced Grammar courses (French 321 & 322). My student evaluations have been consistently strong (scoring overall from 4.3-4.9 on a 5 point scale), both in the grammar and the civilization courses I have taught. I consider myself to be ambitious in my approach to teaching, both in what I require of my students and what I demand of myself. Because of this ambition, I have in the past dedicated time to my teaching that should have been spent researching and writing. With the encouragement of my department chair and mentor, I have adopted a more moderate approach to class preparation that allows me to strive for pedagogical excellence without compromising my research agenda.

In the Advanced Grammar courses, I have been particularly involved in incorporating more cultural materials- films and current events, in particular-into the curriculum. Because the Advanced Grammar courses are relatively standardized -and necessarily so-I have concentrated my efforts on finding more creative ways to teach the curriculum. I believe that this kind of cultural engagement is essential to the success of the classes: so many of our students decide to become French majors or minors in these courses, and creating an engaging cultural context is essential in sustaining the passion they already have for the language. I have taken a similar approach to French 362, the civilization course that covers 1715 to present day. I initially taught this class in summer of 2014, and I think that the most recent iteration (Winter 2016) was the most successful: students did better presentations, wrote better papers, and demonstrated superior analytical skills, pertaining both to literary and visual artifacts. Instead of using a textbook, I have gathered a variety of primary and secondary sources in order to create a livelier curriculum; I believe that this approach to course materials has been instrumental in its success. While I am very comfortable teaching French 321, I found French 322 to be more of a challenge: the grammar is more sophisticated, and the writing assignments are much more complex than anything students do in French 321. To prepare myself to teach French 322 again this coming fall, I will review one grammatical principle a week in order to familiarize myself more with the material, and also to feel more confident fielding my students' questions.

Goals:

1. This summer, review one grammar principle a week in order to be more able to anticipate and answer student questions in French 322.
2. Implement the syllabus changes discussed with and agreed upon by other colleagues teaching French 322 this fall.
3. Create small assignments due early in the semester so that I will have a better idea of students' comprehension before major assignments are due.
4. Work with my CTL consultant to identify areas of potential improvement in the courses I regularly teach.
5. Develop a 400-level course based the topic of censorship in French literature since the seventeenth century.
6. Read one book on teaching a year.

Resources needed:

I will need the normal funding for books and materials, as well as the input of colleagues in my department and in the Center for Teaching and Learning.

## Citizenship

### Self-evaluation:

As a first-year faculty member, my department chair has sheltered me from highly demanding citizenship assignments so that I can devote more time to my research and teaching. My primary responsibility is the coordination of the French speaking and writing labs in the department. While I have not heretofore been involved in the logistical aspects of the lab scheduling, I have worked to pinpoint areas of potential improvement in the labs. After two semesters of observation, I have identified ways in which the labs can provide the students with a more efficient and helpful experience: 1. hold monthly training meetings in which we as a group discuss how to improve input on students' papers; and 2. create a series of training materials that will help tutors to review grammar principles and to be more efficient in the time they spend with students. To this end, I arranged for our most experienced tutor to be filmed during appointments with five different students; I will use these videos to help the tutors better understand how they can more efficiently help our students in the fifteen-minute writing and speaking appointments.

Beginning in the fall, I will also be responsible for the coordination of the grammar lab for French 321 and 322. I understand my duties to be: 1. the scheduling of lab sections for students enrolled in the Advanced Grammar courses; and 2. the mentoring and supervision of the lab assistants teaching those lab sections. I will work with the previous faculty lab supervisor in order to know how to best fulfill this responsibility. My final citizenship assignment is to be the faculty liaison to the library; I have relayed the faculty's requests to our subject librarian Richard Hacken, and have also made sure that our library's collection reflects contemporary literary trends in the francophone world.

### Goals:

1. Create training materials for the tutors in the French writing and speaking labs so that they are more aware of the faculty's expectations for different kinds of assignments.
2. Starting in the fall, hold monthly training meetings with the writing and speaking lab tutors to address concerns -either theirs or the faculty's- about the work happening in the labs.
3. Keep apprised of important literary figures and works in order to procure these materials for the library.
4. Continue to communicate faculty's purchase requests to Dick Hacken.

### Resources needed:

I have already received money from the department for the production of training videos for the writing lab. I will need future feedback from the faculty when determining the efficacy of new training methods, and well as other suggestions for improvement.

Name

Course Development Project grant proposal

I am writing to request a \$300 grant from the Faculty Center for the development of a course I will be teaching next year called *Litteffffttf.e: Censorship in French Literature since the Seventeenth Century*. Though I already own some of the texts I will be using, I do not own all of them, and I would like to order the texts from France well in advance of my course so that I can prepare the readings now. I will also be requiring the students to watch filmed versions of the plays (*Le Cid* and *Dom Juan*) that we will be reading in the course, and I would like to purchase DVDs of these performances rather than relying on the incomplete clips I can find on the internet. Because these filmed versions of the plays can be expensive, a grant from the Faculty Center would significantly mitigate the cost to me. I would also like to upload these films to the Humanities Media site so that they could be accessible to my students anywhere, but would also be available to all faculty members who might want to use them. Finally, I would like to purchase more books on teaching (like those by William Germano and Andrew Delbanco) so that I can draw general principles and ideas from other disciplines in order to teach French literature and language more effectively.

Many thanks for your consideration.

# Litte(rature): Censorship in French Lit

Winter 2017

## Instructor/TA Info

### Instructor Information

Name: Name

Office Location: 31348 JFSB

Office Phone: 8014227797

Email: Name @byu.edu

## Course Information

### Learning Outcomes

#### Period, Movement, Theme -All Sections

Evaluate and contextualize a particular period, movement, or theme in French or Francophone studies and justify the limitations of its definitions.

Contributes to 1 program outcomes

#### Language -All Sections

Demonstrate improved language ability

Contributes to 1 program outcomes

#### Research -All Sections

Write at least one substantive research paper that effectively incorporates secondary sources.

Contributes to 1 program outcomes

DeleteEdit

#### Locating and Evaluating Resources

Locate and evaluate resources relevant to course assignments.

Contributes to 0 program outcomes

Delete Edit

#### Methods of Investigating

Apply appropriate methods of investigation (e.g., formulate hypotheses, make valid arguments, use evidence, cope with ambiguity, evaluate competing interpretations of a given event or topic and communicate findings coherently).

**Contributes to 0 program outcomes**

**Description**

This is an advanced literature course in which we will study the history of censorship -- both as a concept and as a practice -- from seventeenth-century France to today. We will extrapolate cultural and social truths about different periods in France's history by examining the context in which certain works were censored. We will be examining a variety of media -- novels, plays, poetry, correspondence, newspapers, and film -- in order to understand how the process and theme of censorship is treated in these various forms.

**Materials**

**Grading Scale**

<b>Grades</b>	<b>Percent</b>
A	93%
A-	90%
B+	87%
B	83%
B-	80%
C+	77%
<b>C</b>	<b>73%</b>
C-	70%
D+	67%
D	63%
O-	60%
E	0%

No Learning Outcomes for Development Courses

**Grading Policy**

Participation	10 %
Presentation orale: biographie de l'auteur ou d'une figure historique	10%
Compte-r endu contemporain	12.5%
Guide de lecture	12.5%
Examen de mi-session	10%
Composition final: la censure dans une des	25%

oeuvres etudies	
Examen final	20%
Total:	100%

### Participation Policy

You are required to be present and prepared every class period. I will take roll and consider the quality and quantity of your participation every day and then assign you a grade out of three based on your participation in class. You will receive a zero for absences. Your lowest two participation grades will be dropped at the end of the semester.

3 -- Student is: on time for class; fully engaged in and prepared for that day's discussion; not digitally distracted.

2 -- Student is: late for class, but less than 15 minutes; passive participant in class discussion; digitally distracted.

1 -- Student is: more than 15 minutes late for class; unprepared for class discussion; digitally distracted.

### Attendance Policy

Your two lowest participation grades will be dropped at the end of the term.

### Classroom Procedures

Description of your assignments for this course:

1. Compte-rendu (300-400 words): You will use the online resources at Gallica to find a contemporary review of either *Les Fleurs du mal*, *le Salon des refuses*, or *La Bataille d'Alger*. You will identify the political leaning of the newspaper and briefly summarize the review of the work in question. You will situate the work in its historical context, and, referencing the review you have found, explain the reasons for which the work was censored. The aim of this assignment is to help you understand: 1. the political leanings of French media in the nineteenth and twentieth centuries; 2. contemporary reactions to the works we are studying; and 3. how to use electronic resources to do archival research.

2. Guide de lecture (1-1.5 pp.): You will create a document for your classmates to help them better understand the works we are studying. You will sign up to provide a *guide de lecture* on one of the days our class meets. You will base the format of your document on the *guides de lecture* that I give you at the beginning of the semester. The goal is to give your classmates a document that will guide their reading for that day so that our discussions in class can be more productive. You should include important background, questions, and terms on your document. You must send me your document at least \*72 hours\* before your assigned day so that I can distribute your *guide de lecture* in a timely fashion. Merci d'avance!

3. Presentation orale (5 minutes): You will do one oral presentation this semester. You will choose an author or important historical figure from the



course who interests you; you will sign up to do a presentation on this person on the assigned day. You should prepare some form of visual presentation (i.e., PowerPoint, Prezi, etc.). You may use notes, but you should not read verbatim. You should explain the historical importance of the author or historical figure, and the relationship of censorship to his/her work.

4. Composition finale (2000-2500 words): You will turn in a substantive paper at the end of the semester in which you do a close reading of any of the works studied. Your analysis should include some consideration of the course theme (censorship) and should incorporate 7-10 \*academic\* sources. You should also consider the publication history of the work you are analyzing.

5. Examen de mi-session et Examen final: You will be taking two exams in this course. They will incorporate terms, themes, and ideas we discuss in class, and you will be tested in a variety of ways (i.e., short-answer questions, analysis, synthesis, etc.). Both tests will be given in the Testing Center.

HBLL Course Reserve Readings

HBLL Course Reserve Readings

password is phe452

## Assignments

### Assignment Descriptions

Guide de lecture

Due: Monday, Jan 09 at 11:59 pm

Compte-rendu

Due: Monday, Jan 09 at 11:59 pm

P1

Due: Tuesday, Jan 10 at 11:59 pm

P2

Due: Thursday, Jan 12 at 11:59 pm

P3

Due: Tuesday, Jan 17 at 11:59 pm

Presentation biographique

Due: Tuesday, Jan 17 at 11:59 pm

P4

Due: Thursday, Jan 19 at 11:59 pm

P5

Due: Tuesday, Jan 24 at 11:59 pm

P6

Due: Thursday, Jan 26 at 11:59 pm

P7

Due: Tuesday, Jan 31 at 11:59 pm

Examen de mi-session

Due: Thursday, Feb 02 at 11:59 pm

P8

Due: Thursday, Feb 02 at 11:59 pm

P9

Due: Tuesday, Feb 07 at 11:59 pm

P10

Due: Thursday, Feb 09 at 11:59 pm

P11

Due: Tuesday, Feb 14 at 11:59 pm

P12

Due: Thursday, Feb 16 at 11:59 pm

P13

Due: Tuesday, Feb 21 at 11:59 pm

P14

Due: Thursday, Feb 23 at 11:59 pm

Composition

Due: Tuesday, Feb 28 at 11:59 pm

P15

Due: Tuesday , Feb 28 at 11:59 pm

P16

Due: Thursday, Mar 02 at 11:59 pm

P17

Due: Tuesday, Mar 07 at 11:59 pm

P18

Due: Thursday, Mar 09 at 11:59 pm

P19

Due: Tuesday, Mar 14 at 11:59 pm

P20

Due: Thursday, Mar 16 at 11:59 pm

P21

Due: Tuesday, Mar 21 at 11:59 pm

P22

Due: Thursday, Mar 23 at 11:59 pm

P23

Due: Tuesday, Mar 28 at 11:59 pm

P24

Due: Thursday , Mar 30 at 11:59 pm

P25

Due: Tuesday , Apr 04 at 11:59 pm

P26

Due: Thursday, Apr 06 at 11:59 pm

P27

Due: Tuesday, Apr 11 at 11:59 pm

P28

Due: Thursday, Apr 13 at 11:59 pm

Examen final

Due: Wednesday, Apr 19 at 11:59 pm

### Point Breakdown

Categories	Percent of Grade
Participation	10%
Guide de lecture	12.5%
Compte-rendu	12.5%
Examen de mi-session	10%
Examen final	20%
Composition finale	25%
Presentation orale	10%

## University Policies

### Honor Code

In keeping with the principles of the BYU Honor Code, students are expected to be honest in all of their academic work. Academic honesty means, most fundamentally, that any work you present as your own must in fact be your own work and not that of another. Violations of this principle may result in a failing grade in the course and additional disciplinary action by the university. Students are also expected to adhere to the Dress and Grooming Standards. Adherence demonstrates respect for yourself and others and ensures an effective learning and working environment. It is the university's expectation, and every instructor's expectation in class, that each student will abide by all Honor Code standards. Please call the Honor Code Office at 422-2847 if you have questions about those standards.

### Sexual Misconduct

As required by Title IX of the Education Amendments of 1972, the university prohibits sex discrimination against any participant in its education programs or activities. Title IX also prohibits sexual harassment-including sexual violence-committed by or against students, university employees, and visitors to campus. As outlined in university policy, sexual harassment, dating violence, domestic violence, sexual assault, and stalking are considered forms of "Sexual Misconduct" prohibited by the university.

University policy requires any university employee in a teaching, managerial, or

supervisory role to report incidents of sexual misconduct that come to their attention through various forms including face-to-face conversation, a written class assignment or paper, class discussion, email, text, or social media post. If you encounter sexual misconduct, please contact the Title IX Coordinator at [t9coordinator@byu.edu](mailto:t9coordinator@byu.edu) or 801-422-2130 or Ethics Point at <https://titleix.byu.edu/report> or 1-888-238-1062 (24-hours). Additional information about Title IX and resources available to you can be found at <http://titleix.byu.edu>.

### Student Disability

Brigham Young University is committed to providing a working and learning atmosphere that reasonably accommodates qualified persons with disabilities. If you have any disability which may impair your ability to complete this course successfully, please contact the University Accessibility Center (UAC), 2170 WSC or 422-2767. Reasonable academic accommodations are reviewed for all students who have qualified, documented disabilities. The UAC can also assess students for learning, attention, and emotional concerns. Services are coordinated with the student and instructor by the UAC. If you need assistance or if you feel you have been unlawfully discriminated against on the basis of disability, you may seek resolution through established grievance policy and procedures by contacting the Equal Employment Office at 422-5895, 0-285 ASB.

### Academic Honesty

The first injunction of the Honor Code is the call to "be honest." Students come to the university not only to improve their minds, gain knowledge, and develop skills that will assist them in their life's work, but also to build character. "President David O. McKay taught that character is the highest aim of education" (The Aims of a BYU Education, p.6). It is the purpose of the BYU Academic Honesty Policy to assist in fulfilling that aim. BYU students should seek to be totally honest in their dealings with others. They should complete their own work and be evaluated based upon that work. They should avoid academic dishonesty and misconduct in all its forms, including but not limited to plagiarism, fabrication or falsification, cheating, and other academic misconduct.

### Inappropriate Use Of Course Materials

All course materials (e.g., outlines, handouts, syllabi, exams, quizzes, PowerPoint presentations, lectures, audio and video recordings, etc.) are proprietary. Students are prohibited from posting or selling any such course materials without the express written permission of the professor teaching this course. To do so is a violation of the Brigham Young University Honor Code.

### Mental Health Concerns

Mental health concerns and stressful life events can affect students' academic performance and quality of life. BYU Counseling and Psychological Services (CAPS, 1500 WSC, 801-422-3035, caps.byu.edu) provides individual, couples, and group counseling, as well as stress management services. These services are confidential and are provided by the university at no cost for full-time students. For general information please visit <https://caps.byu.edu>; for more immediate concerns please visit <http://help.byu.edu>.

## Plagiarism

Intentional plagiarism is a form of intellectual theft that violates widely recognized principles of academic integrity as well as the Honor Code. Such plagiarism may subject the student to appropriate disciplinary action administered through the university Honor Code Office, in addition to academic sanctions that may be applied by an instructor. Inadvertent plagiarism, which may not be a violation of the Honor Code, is nevertheless a form of intellectual carelessness that is unacceptable in the academic community. Plagiarism of any kind is completely contrary to the established practices of higher education where all members of the university are expected to acknowledge the original intellectual work of others that is included in their own work. In some cases, plagiarism may also involve violations of copyright law. Intentional Plagiarism-Intentional plagiarism is the deliberate act of representing the words, ideas, or data of another as one's own without providing proper attribution to the author through quotation, reference, or footnote. Inadvertent Plagiarism-Inadvertent plagiarism involves the inappropriate, but non-deliberate, use of another's words, ideas, or data without proper attribution. Inadvertent plagiarism usually results from an ignorant failure to follow established rules for documenting sources or from simply not being sufficiently careful in research and writing. Although not a violation of the Honor Code, inadvertent plagiarism is a form of academic misconduct for which an instructor can impose appropriate academic sanctions. Students who are in doubt as to whether they are providing proper attribution have the responsibility to consult with their instructor and obtain guidance. Examples of plagiarism include: Direct Plagiarism-The verbatim copying of an original source without acknowledging the source. Paraphrased Plagiarism-The paraphrasing, without acknowledgement, of ideas from another that the reader might mistake for the author's own. Plagiarism Mosaic-The borrowing of words, ideas, or data from an original source and blending this original material with one's own without acknowledging the source. Insufficient Acknowledgement-The partial or incomplete attribution of words, ideas, or data from an original source. Plagiarism may occur with respect to unpublished as well as published material. Copying another student's work and submitting it as one's own individual work without proper attribution is a serious form of plagiarism.

## Respectful Environment

"Sadly, from time to time, we do hear reports of those who are at best insensitive and at worst insulting in their comments to and about others... We hear derogatory and sometimes even defamatory comments about those with different political, athletic, or ethnic views or experiences. Such behavior is completely out of place at BYU, and I enlist the aid of all to monitor carefully and, if necessary, correct any such that might occur here, however inadvertent or unintentional. "I worry particularly about demeaning comments made about the career or major choices of women or men either directly or about members of the BYU community generally. We must remember that personal agency is a fundamental principle and that none of us has the right or option to criticize the lawful choices of another." President Cecil O. Samuelson, Annual University Conference, August 24, 2010 "Occasionally, we ... hear reports that our female faculty feel disrespected, especially by students, for choosing to work at BYU, even though each one has been approved by the BYU Board of Trustees. Brothers and sisters, these things ought not to be. Not here. Not at a university that shares a constitution with the School of the Prophets." Vice President John S. Tanner, Annual University Conference, August 24, 2010

## Schedule

Date	Column 1	Column 2
M Jan 09 Monday	First Day of Winter Semester (01/09/2017 - 04/19/2017) Compte-rendu Guide de lecture	
T Jan 10 Tuesday	Introduction au cours.	Acheter les livres à la librairie.
Th Jan 12 Thursday	Histoire de la censure en France. La censure sous Louis XIV.	Lire extraits de Robert Darnton: <i>The Devil in the Holy Water et Censors at Work.</i> Lire extraits de Norbert Elias: <i>The Civilizing Process.</i>
M Jan 16 Monday	Martin Luther King Jr Day	
T Jan 17 Tuesday	Add/Drop Deadline (Full Semester & 1st Term)	Lire extraits: <i>Lettres.</i> Lire Janet Gurkin Altman: "The Politics of Epistolary Art."
	Madame de	

	Sevigne: <i>Lettres</i> .	
Th Jan 19 Thursday	Corneille: <i>Le Cid</i> .	Lire Acte 1. Visionner Acte 2.
T Jan 24 Tuesday	Corneille: <i>Le Cid</i> .	Lire Acte 2. Visionner Acte 2.
Th Jan 26 Thursday	Corneille: <i>Le Cid</i> .	Lire Acte 3. Visionner Acte 3.
T Jan 31 Tuesday	Corneille: <i>Le Cid</i> .	Lire Acte 4. Visionner Acte 4.
Th Feb 02 Thursday	Corneille: <i>Le Cid</i> .	Lire Acte 5. Visionner Acte 5.
T Feb 07 Tuesday	Moliere: <i>Dom Juan</i> .	Lire Acte 1. Visionner Acte 1.
Th Feb 09 Thursday	Moliere: <i>Dom Juan</i> .	Lire Acte 2. Visionner Acte 2.
T Feb 14 Tuesday	Moliere: <i>Dom Juan</i> .	Lire Acte 3. Visionner Acte 3.
Th Feb 16 Thursday	Moliere: <i>Dom Juan</i> .	Lire Acte 4. Visionner Acte 4.
M Feb 20 Monday	Presidents Day	
T Feb 21 Tuesday	Monday Instruction	
Th Feb 23 Thursday	Moliere: <i>Dom Juan</i> .	Lire Acte 5. Visionner Acte 5.
T Feb 28 Tuesday	Montesquieu: <i>Lettres persanes</i> .	Lire extraits des <i>Lettres persanes</i> .
Th Mar 02 Thursday	Montesquieu: <i>Lettres persanes</i> .	Lire extraits des <i>Lettres persanes</i> .
T Mar 07 Tuesday	Montesquieu: <i>Lettres persanes</i> .	Lire extraits des <i>Lettres persanes</i> . Lire James Creech: "Others."
Th Mar 09 Thursday	Voltaire: <i>Lettres philosophiques</i> .	Lire Lettres philosophiques: Sur les Quakers (1-4), Sur le gouvernement (9), et Sur la consideration qu'on doit aux gens de lettres (23). <a href="#">voltaire_lettres_philosophiques.pdf</a> Download



		Lire "Intricacies of Literary Production" (Showalter) .
T Mar 14 Tuesday	Class in HBLL: research methods and databases .	Choisir une oeuvre du 1 <sup>er</sup> pour votre compte-rendu .
Th Mar 16 Thursday	La censure de la Revolution au Second Empire.	Lire Martine Reid: "Language Under Revolutionary Pressure." Lire Tzvetan Todorov: "Freedom and Repression during the Restoration." Lire Richard Terdiman: "Bonapartism."
T Mar 21 Tuesday	Withdraw Deadline (Full Semester)  Baudelaire: <i>Les Fleurs de ma!</i>	Lire <i>Les Fleurs du mal</i> (1857 edition) . Lire l'histoire de la publication <i>Des Fleurs du mal</i> et les poemes suivants: "Au lecteur," "Le Balcon," et "Le Cygne."  Lire extraits de Walter Benjamin: <i>Charles Baudelaire: A Lyric Poet in the Era of High Capitalism</i> .
Th Mar 23 Thursday	Baudelaire: <i>Les Fleurs de ma!</i>	Lire <i>Les Fleurs du mal</i> (1857 edition). Lire l'histoire de la publication <i>Des Fleurs du mal</i> et les poemes suivants: "La Muse malade," "La Muse venale," "A celle qui est trap gaie," "L'Albatros," et "Spleen (Quand le ciel bas et lourd)."
T Mar 28 Tuesday	Les proces de Baudelaire et de Flaubert.	Lire "Two Trials" (LaCapra).
Th Mar 30 Thursday	Le Salon des refuses.	Lire extrait de TJ Clark: <i>The Painting of Modern Life: Paris in the Art of Manet and his Followers</i> .
T Apr 04 Tuesday	La censure pendant la Premiere Guerre mondiale et la Deuxieme Guerre mondiale .	Lire Antoine Flandrin: "En 1914, la presse accepte la censure parce que la France participe a l'effort de guerre." Lire extraits: <i>La Canard enchaîne</i> et <i>Je suis partout</i> . Lire Ann Smock: "The Honor of Poets."
Th Apr 06 Thursday	Pontecorvo: <i>La Bataille d'Alger</i> .	Visionner <i>La Bataille d'Alger</i> .

T Apr 11 Tuesday	Pontecorvo: <i>La Bataille d'Alger</i> .	Visionner <i>La Bataille d'Alger</i> .
Th Apr 13 Thursday	Pontecorvo: <i>La Bataille d'Alger</i> .	Lire Nancy Virtue: "Poaching withing the system: Gilio Pontecorvo's tactical aesthetics in <i>The Battle of Algiers</i> ."
T Apr 18 Tuesday	La censure au 21 <sup>e</sup> siecle. Revision pour l'examen final.	Rendre la composition.  Reviser pour l'examen final.
W Apr 19 Wednesday	Last Day of Winter Semester (01/09/2017 - 04/19/2017)  Final Exam: 3012 JKB 3:00pm - 4:50pm	
Th Apr 20 Thursday	Winter Exam Preparation (04/20/2017 - 04/20/2017)	
T Apr 25 Tuesday	EXAMEN FINAL	