OFFICIAL COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.
Shaded headings are subject to change at the discretion of the department and the material will vary.
- see course syllabus available from instructor

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<th>FACULTY/DEPARTMENT:</th>
<th>Modern Languages</th>
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<tbody>
<tr>
<td>FREN 315</td>
<td>N/A</td>
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<tr>
<td>COURSE NAME/NUMBER</td>
<td>FORMER COURSE NUMBER</td>
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<tr>
<td>Introduction to Francophone Literature</td>
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CALENDAR DESCRIPTION:

This is a one-semester course, conducted entirely in French. It is designed to introduce students to the great writers of the last 150 years in France and Québec. The main literary trends of this momentous era, such as, surrealism, existentialism and theatre of the absurd, will be explored. Students will learn some formal critical analysis methods, and will be required to apply critical-thinking skills to analyse the concepts and ideals that motivated the intellectuals of this period.

PREREQUISITES: FREN 219 or instructor’s permission.
COREQUISITES: None.

SYNONYMOUS COURSE(S)
(a) Replaces: (Course #)
(b) Cannot take: (Course #)

SERVICE COURSE TO:
For further credit. (Department/Program)

TOTAL HOURS PER TERM: 60
STRUCTURE OF HOURS
Lectures: 45 Hrs
Seminar: 15 Hrs
Laboratory: Hrs
Field Experience: Hrs
Student Directed Learning: Hrs
Other (Specify): Hrs

MAXIMUM ENROLLMENT: 26
EXPECTED FREQUENCY OF COURSE OFFERINGS: Once per year
WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only) Yes No
WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department) Yes No
TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE: Yes No

AUTHORIZATION SIGNATURES:
Course Designer(s): Betty-Joan Traverse
Chairperson: (Curriculum Committee)
Department Head: Betty-Joan Traverse
Dean: Virginia Cooke
PAC Approval in Principle Date: PAC Final Approval Date: November 27, 2002
LEARNING OBJECTIVES / GOALS / OUTCOMES / LEARNING OUTCOMES:

An appreciation of French writing in its diverse forms; the acquisition of more sophisticated vocabulary and sentence structure; an understanding of cultural and thematic content; an introduction to the differences of genre and to text analysis and criticism; ability to analyse the text in relation to the socio-historic context in which it was written.

METHODS:

All classroom interaction is in French. The discussion of the readings will focus on genre, structure and themes, the understanding and use of literary figures of style. Working as a group and in pairs, students go over the vocabulary and text appreciation exercises, after particular points have been elucidated. Composition skills are also addressed. Each student is also responsible for an oral presentation on one of the authors being studied, and a selection of their works that are not included in the anthology.

PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

Credit can be awarded for this course through PLAR ☑ Yes ☐ No

METHODS OF OBTAINING PLAR:

Challenge exam.

TEXTBOOKS, REFERENCES, MATERIALS:

[Textbook selection varies by instructor. An example of texts for this course might be:]

Laurin, Michel. *Anthologie littéraire de 1850 à aujourd’hui*, Laval: Beauchemin, 2001


SUPPLIES / MATERIALS:

A GOOD bilingual dictionary, such as Robert and Collins French-English/English-French dictionary

A Good unilingual French dictionary, such as Le Petit Robert or Le Petit Larousse

(Pocket dictionaries are inadequate)

STUDENT EVALUATION:

[An example of student evaluation for this course might be:]

Oral presentation, preparation of texts, class participation  25%

Compositions 30%

Mid-term 10%

Final 35%

COURSE CONTENT:

[Course content varies by instructor. An example of course content might be:]

1) French literary tenses (passé simple, passé antérieur, l’imparfait du subjonctif et le plus-que-parfait du subjonctif)

2) Understanding a poetic text, narrative text, dramatic text

3) How to write an explicative text

4) Analyzing the major literary schools of thought for this era, and the socio-historic context influencing them:

-Realism (Balzac, Flaubert)
-Naturalism (Maupassant, Zola)
-Symbolism (Beaudelaire, Verlaine, Rimbaud)
-Theater of the Absurd (Jarry, Beckett)
-Surrealism (Apollinaire, Breton, Desnos, Prévert)
-Existentialism (Sartre, de Beauvoir, Camus, Langevin)
-Le Nouveau Roman (Butor, Robbe-Grillet, Duras, Queneau, )
-Postmodernism (Tournier, Modiano, Ermans, Semprun, Delerm, Tremblay)