

## **FRCH / HIST 3243: History of French Feminism**

CRN: 14802

FA 2019 MW 3:30-4:45 LAN 246

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(pronouns: she, her, elle)

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Eugène Delacroix *La Liberté Guidant le peuple* 1830

### **Course Description from Catalog**

History of French Feminism explores women's issues in contemporary France and the cultural evolution that contributed to them from the Middle Ages to the present. Credit may not be earned for both HIST 3243 and FRCH 3243.

Prerequisite(s): ENG 1113, ENG 1213, FRCH 1114 and 1224 with Sophomore standing or above.

### **Additional Course Information**

This course explores the position of women in France from the Middle Ages to the present. Students will learn to place French women's situations within the larger context of European and global movements. We will seek to understand women's issues in contemporary France and the cultural evolution that contributed to them.

Course taught in English. For French credit, students will complete assignments in French.

### **Required Texts**

All readings are available on D2L. For French credit, students will complete the readings in French.

### **Course Outcomes**

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

1. Identify major writers, leaders, and texts pertaining to the development of feminism in France from the Middle Ages to contemporary society.
2. Explain the evolution of women's roles throughout French history as presented by the writers covered.
3. Demonstrate upper-intermediate to advanced written expression in French. (for those enrolled in French credit only)
4. Present a topic of your choice involving current issues affecting women in France. Presentation will include a visual element.
5. Direct the class discussion in a close reading of a text (leadership and analysis).
6. Compose creative writing pieces in the style of writers from the course to extend learning and period thinking beyond the classroom.
7. Develop an original research paper on a topic of your choosing.
  - a. Demonstrate correct usage of MLA formatting.
  - b. Determine the value and appropriateness of sources.

### **Transformational Learning Objectives**

Upon successful completion of this course, it is expected that each student will achieve four goals of the central six (<http://www.uco.edu/central/tl/central6/index.asp>).

- **Research, Scholarly and Creative Activities** – students will critically analyze historical literary texts and economic and social issues, and will integrate course material into both short creative writing assignments and a final research paper.
- **Discipline Knowledge** - students will expand their knowledge of French literature, culture, society and history and complete a work of original research in the discipline.
- **Global & Cultural Competencies** – students will gain exposure to historical relationships between cultures and peoples through focus on the position of women in France.
- **Leadership** – Students will demonstrate leadership skills in the classroom by directing the class discussion and textual analysis on designated days. They will also study leaders of feminist movements throughout French history.

## Breakdown of Course Components

Your final grade will be based on the following criteria:

Student-directed class	20%	A	90-100
Short writings (4)	25%	B	80-89
Final Research Paper	25%	C	70-79
Final Research Presentation	15%	D	60-69
Class Participation	15%	F	59 or below

## Assignment Overview

1. Student-Directed Class
  - a. Each student will have an opportunity to direct the class in discussion of the day's readings. You will present the main ideas of the reading and begin the class's discussion of the material.
  - b. This is not a presentation, but an opportunity for a student to demonstrate leadership by distributing relevant sources, directing the discussion, and posing analytical questions to their peers.
2. Short Writings in French
  - a. 4 short writing assignments to check for comprehension of the material throughout the semester.
  - b. These will be creative in nature and offer students a range of opportunities to demonstrate their learning.
3. Final Research Paper in French (with presentation in English)
  - a. This 4-5p paper will cover a topic of the student's choosing that concerns contemporary issues affecting women in France. It will demonstrate analytical skills by situating the topic within the historical context discussed in the course.
  - b. The paper will demonstrate correct MLA formatting.
  - c. The presentation (in **English**) will use visual and spoken elements and will imitate a conference presentation.
4. Participation
  - a. In a small class, each student's regular attendance and participation in class discussions is essential.
  - b. Preparation for class (by completing reading assignments on time) will be counted as part of the participation grade.
  - c. This grade will be assigned twice during the semester, once at mid-term and once at the end of the semester.

### Course Policies:

#### Policy on Absences

- \*Please note that being physically ‘present’ in the classroom without participating in class activities does not constitute ‘active’ participation.
- \*It is **very important to arrive to class on time. Arriving late counts as one third of an absence.**
- \*If you are absent, it is your responsibility to check the syllabus. If you know you are going to be absent from a class, inform your instructor beforehand and submit all assignments in advance. If you have to miss class because of sudden illness or an emergency situation, inform your instructor by e-mail as soon as possible.
- \*Students are permitted 2 “free” absences.
- \*Absences for university activities, illness, military service, or any kind of emergency situation will be excused at the instructor’s discretion.
- \*If you are a member of a team, performing group, or other University organization that will require you to miss class, your absences will be excused only upon receipt of your game/performance schedule signed and dated by your coach/adviser.

### Classroom Respect:

In order to maintain a positive learning environment, respect and professional courtesy are an essential part of the classroom. Students will not talk over other students or the teacher. It is important that everyone in the classroom be respectful of students’ questions and statements so that everyone may contribute to engaging discussions.

Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, color, culture, religion, creed, politics, veteran’s status, sexual orientation, gender, gender identity and gender expression, age, disability, nationality, and immigration status. Class rosters are provided with the student’s legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of your correct name/pronouns early in the semester so that I may make appropriate changes to my records.

### Late Work Policy:

Absolutely no late work will be accepted without **documentation** of a legitimate emergency or medical issue. If you receive accommodations for athletic, religious, or disability reasons, you must notify me the first week of class and all arrangements for make-up work **MUST** be made **in advance**, before the assignment or your absence.

### Technology Policies:

- ***Absolutely no cell phones in class.*** They are distracting to me and to your classmates, and they are severely detrimental to your learning. If I see you on your cell phone in class, **I will mark you absent for the day.**
- You are expected to ***check your UCO email at least once a day.*** I will also use D2L to communicate important information. Log on regularly.

## UNIVERSITY POLICIES

### 1. Regents' Statement on Course Workload and Homework-OSRHE II-2-34

It is expected that a full-time college student will spend a minimum amount of time each week in class attendance and study out of class approaching a 40-hour work week. A person employed on a full-time basis should not simultaneously expect to maintain a full-time academic schedule. At the undergraduate level, this means that for each hour in class, a student is expected to spend at least three (3) hours doing homework. For a three-credit class, a student is expected to spend nine (9) hours a week doing homework.

### 2. ADA Statement

The University of Central Oklahoma complies with Section 504 of the Rehabilitation Act of 1973 and the American with Disabilities Act of 1990. Students with disabilities who need special accommodations must make their requests by contacting the Coordinator of Disability Support Services at (405) 974-2516. The DSS Office is located in the Nigh University Center 309. Students should also notify the instructor of special accommodation needs by the end of the first week of class.

### 3. Psychologically Safe Environment

In this class, each student's questions and ideas are valuable and will be respected. It is essential that a safe and comfortable environment be established to allow each student to question, challenge, and share ideas openly.

### 4. UCO Academic Integrity Statement

Your participation in this course comes with the expectation that your work will be completed in full observance of the UCO Student Code of Conduct to be downloaded at:

<http://www.uco.edu/student-affairs/conduct/files/codeofconduct.pdf>

**\*Note that the use of on-line translating programs to complete assignments constitutes a violation of the Student Code of Conduct.**

### 5. Academic Affairs' Student Information Sheet

The Student Information Sheet can be found (<http://www.uco.edu/academic-affairs/>) for information on general university policies and expectations.

**Course schedule:** (dates may be subject to change)

All reading pages listed must be completed BEFORE coming to class on the date indicated.

<b>Monday 19/8</b>	<b>Wednesday 21/8</b>
<p>Introduction to the class &amp; course objectives</p> <p>In class, read Germaine Brée 1 <i>Women Writers in France</i> preface</p>	<p><b>Establishing context</b></p> <p>What can we learn about women in France by exploring women authors throughout French history?</p> <ul style="list-style-type: none"> <li>- <b>Read</b> Brée 2</li> </ul>
<b>26/8</b>	<b>28/8</b>
<p><b>Medieval women</b></p> <p><b>Course Theme : Women’s Writing</b></p> <ul style="list-style-type: none"> <li>- <b>Read</b> Marie de France prologue</li> <li>- <b>Read</b> Marie <i>Lanval</i></li> </ul>	<p><b>Course Theme : <i>La querelle des femmes</i></b></p> <ul style="list-style-type: none"> <li>- Christine de Pisan and <i>Le Roman de la Rose</i></li> <li>- <b>Read</b> Germaine Brée 3</li> <li>- <b>Read</b> Pisan 1</li> <li>- <b>Read</b> Pisan 2</li> </ul>
<b>2/9</b>	<b>4/9</b>
***Labor Day – Pas de Cours***	<p>Christine de Pisan</p> <ul style="list-style-type: none"> <li>- <b>Read</b> Pisan 3</li> </ul>
<b>9/9</b>	<b>11/9</b>
<p>Joan of Arc and witch trials</p> <ul style="list-style-type: none"> <li>- <b>Read</b> “Why Witches” (from new French feminisms.)</li> <li>- See TedEd talk on witch hunts</li> </ul> <p><b>Short writing</b> - contemporary Pisan</p>	<p><b>Renaissance women</b></p> <p><i>Imitatio</i> - Navarre et Boccaccio</p> <ul style="list-style-type: none"> <li>- <b>Read</b> <i>Margaret of Navarre</i></li> <li>- <b>Read</b> Heptaméron 1</li> <li>- <b>Read</b> Heptaméron 2</li> </ul>
<b>16/9</b>	<b>18/9</b>
<p>Women as love objects – Petrarchism, Neoplatonism, the <i>blason</i></p> <ul style="list-style-type: none"> <li>- <b>Read</b> Renaissance poetry (selection)</li> </ul>	<p>L’<i>école lyonnaise</i></p> <ul style="list-style-type: none"> <li>- <b>Read</b> <i>Petrarchism with a Difference</i></li> <li>- <b>Read</b> dedicatory letter to Clémence de Bourges</li> <li>- <b>Read</b> Louise Labé (sonnets)</li> </ul> <p><b>Short writing</b> – feminist <i>blason</i></p>
<b>23/9</b>	<b>25/9</b>
<p><b>Enlightenment women</b></p> <ul style="list-style-type: none"> <li>- <b>Read</b> Women and the Salon</li> <li>- <b>Read</b> Mme de Sévigné <i>Letters</i></li> </ul>	<ul style="list-style-type: none"> <li>- <b>Watch</b> Women and the Salon</li> <li>- <b>Read</b> Madame de Lambert</li> </ul>

<p style="text-align: center;"><b>30/9</b></p> <p><b>Revolutionary women</b></p> <ul style="list-style-type: none"> <li>- <b>Watch</b> Women’s March on Versailles</li> <li>- <b>Read</b> Olympe de Gouges <i>Déclaration des droits de la femme et de la citoyenne</i> (<i>Écritures Féminines</i> p.133)</li> <li>- Marianne and the French Revolution</li> <li>- <b>Watch</b> Delacroix</li> </ul> <p><b>Short writing</b> – imitative letter</p>	<p style="text-align: center;"><b>2/10</b></p> <p><b>Regression of women’s rights in Napoleonic France</b></p> <ul style="list-style-type: none"> <li>- <b>Read</b> Women under Napoleon</li> </ul>
<p style="text-align: center;"><b>7/10</b></p> <p>Women’s publications (<u>jigsaw lesson</u>)        Groups will each be responsible for researching one publication and then teaching the class:</p> <ul style="list-style-type: none"> <li>- 1832 Tribune des femmes</li> <li>- 1843 Union ouvrière</li> <li>- 1848 La voix des femmes</li> <li>- 1869 Le droit des femmes</li> </ul>	<p style="text-align: center;"><b>9/10</b></p> <p><i>Colette</i> – <b>watch</b> film on Kanopy or Prime</p> <ul style="list-style-type: none"> <li>- Look up/list minimum 5 facts about her that you find most interesting, at least two of which are NOT covered in the film.</li> <li>- <b>Read</b> Brée 4 (Colette and Beauvoir)</li> </ul>
<p style="text-align: center;"><b>14/10</b></p> <ul style="list-style-type: none"> <li>- <b>Read</b> Colette <i>Vagabond</i></li> <li>- p.1-31 (English version)</li> <li>- p.59-94 (version française)</li> </ul>	<p style="text-align: center;"><b>16/10</b></p> <ul style="list-style-type: none"> <li>- <b>Read</b> Colette <i>Vagabond</i> from where we left off Monday, to end of scan</li> </ul> <p><b>Short writing</b> – film/TV – how would you choose to represent women in one of these time periods on the screen? (write a film proposal – one paragraph - and a screenplay excerpt)</p>
<p style="text-align: center;"><b>21/10</b></p> <p><b>Women in the Resistance</b></p> <ul style="list-style-type: none"> <li>- <b>Read</b> Humbert 1</li> <li>- In class – watching series <i>Résistance</i></li> </ul>	<p style="text-align: center;"><b>23/10</b></p> <p style="text-align: center;">Professor traveling to a conference.        No class.</p>
<p style="text-align: center;"><b>28/10</b></p> <p><b>Women in the Resistance</b></p> <ul style="list-style-type: none"> <li>- <b>Read</b> Humbert 2</li> </ul>	<p style="text-align: center;"><b>30/10</b></p> <p><b>Women in the Resistance</b></p> <ul style="list-style-type: none"> <li>- <b>Read</b> Humbert 3</li> </ul> <p>Library tour of The Center – preparation for your final research projects</p>

<p style="text-align: center;"><b>4/11</b></p> <p><b>Towards feminism</b>          1944 – women’s suffrage          1970 – MLF</p> <ul style="list-style-type: none"> <li>- <b>Read</b> Intro to <i>New French Feminisms</i></li> <li>- <b>Read</b> Intro to <i>Revaluing French Feminisms</i></li> <li>- <b>Read</b> <i>French Feminism in an American Context</i> (intro to <i>French Feminism Reader</i>)</li> </ul> <p><b>Submit</b> – paper topic proposal</p>	<p style="text-align: center;"><b>6/11</b></p> <p><b>Simone de Beauvoir</b>          « On ne naît pas femme, on le devient. »</p> <ul style="list-style-type: none"> <li>- <b>Read</b> Beauvoir 1</li> </ul>
<p style="text-align: center;"><b>11/11</b></p> <ul style="list-style-type: none"> <li>- <b>Read</b> Beauvoir 2</li> </ul> <p><b>Submit</b> – Thesis and bibliography</p>	<p style="text-align: center;"><b>13/11</b></p> <ul style="list-style-type: none"> <li>- <b>Read</b> Christine Delphy, <i>Sex and Gender</i></li> </ul>
<p style="text-align: center;"><b>18/11</b></p> <p><b>Reproductive Rights in France</b></p> <ul style="list-style-type: none"> <li>- <b>Read</b> <i>Brazen</i> Thérèse Clerc</li> <li>- <b>Read</b> <i>Manifesto of the 343</i> (NFF 190)</li> <li>- Neuwirth Law (1967)</li> <li>- <b>Read</b> Gisèle Halimi</li> </ul>	<p style="text-align: center;"><b>20/11</b></p> <ul style="list-style-type: none"> <li>- <b>Read</b> Colette Guillaumin <i>Sex and Race are not Natural</i></li> </ul> <p><b>Submit</b> – detailed outline of final paper</p>
<p style="text-align: center;"><b>25/11</b></p> <p><b>The Emergence of Queer Theory</b></p> <ul style="list-style-type: none"> <li>- <b>Read</b> Monique Wittig <i>A Lesbian is not a Woman</i></li> </ul>	<p style="text-align: center;"><b>27/11</b></p> <p style="text-align: center;">*Thanksgiving Break – No class*</p>
<p style="text-align: center;"><b>2/12</b></p> <ul style="list-style-type: none"> <li>- <b>Read</b> Hélène Cixous (<i>Feminine Writing and Women’s difference, The Medusa’s Laugh</i>)</li> </ul>	<p style="text-align: center;"><b>4/12</b></p> <p>Course Conclusions</p> <p><b>Submit</b> –final paper</p>

**Final Exam** – oral presentations of your **original research** will take place during the scheduled final exam time, Wednesday December 11, 3-4.50pm