

Être femme au XIXe siècle

Course Description

This course will focus on the lives of women of different classes in nineteenth-century France. It is not exclusively a course on women writers, but rather a study of what it meant to be a woman in nineteenth-century France. We will begin in the eighteenth century with excerpts from Rousseau's influential *Emile* (1762), on women's education and motherhood, followed by Olympe de Gouges' 1791 *Déclaration des droits de la Femme et de la Citoyenne*. We will look at how women's rights changed (and stayed the same) under the Napoleonic Code and how other laws relating to marriage, divorce, landownership, education, and prostitution transformed throughout the century. We will study examples of female figures from the media and fashion worlds (Delphine de Girardin, Emmeline Raymond); we will read works by and studies about women writers (George Sand, Colette), as well as contemporary reactions to these professional women ("Les Bas-Bleus" Daumier, Barbey d'Aurevilly); we will examine canonical and popular literary works that focus on women of different classes (Sand, Maupassant, Balzac, Huart) and works that treat shifting gender roles and sexuality (Vivien, Rachilde). Through a study of historical, cultural, sociological, and literary texts, we will gain an understanding of how the lives of women changed and developed over the course of the century. The course will be conducted entirely in French.

Learning Goals

This is a discussion-based, writing-intensive course that will focus on the development of critical thinking and advanced oral and written proficiency.

Learning Outcomes

By the end of the course, students will

- have learned to integrate literary, cultural, and sociological approaches to their study of a body of written and visual texts (novels, paintings, essays, social studies, and contemporary criticism)
- have produced analytical and critical essays that demonstrate their advanced linguistic proficiency in academic writing in French through the competent use of textual construction, complex sentence building, stylistic and rhetorical strategies
- have produced written essays that demonstrate an advanced understanding of the nineteenth-century cultural tradition

Course Organization

This course will be structured as a discussion seminar. The main focus will be on primary written and visual texts from the nineteenth century, in a variety of genres. Our study of these primary texts will be supplemented with twentieth- and twenty-first-century works of criticism. All discussion and readings will be in French.

Required Texts / Materials

Primary texts:

Jean-Jacques Rousseau, *Emile* (extraits) (1762)

Olympe de Gouges, *Déclaration des droits de la Femme et de la Citoyenne* (1791)

George Sand, *Indiana* (1832)
Honoré de Balzac, *La femme comme il faut* (1840)
Louis Huart, *Physiologie de la Grisette* (1841)
Delphine de Girardin, *Lettres Parisiennes* (extraits) (1843)
Emmeline Raymond, *La Mode illustrée* (extraits) (1860)
Barbey d'Aurevilly, *Les Bas-bleus* (extraits) (1878)
Guy de Maupassant, *Une Vie* (1883)
Renée Vivien, *Poèmes*
Colette, *La Maison de Claudine* (1922)

Secondary texts may include:

Elisabeth Badinter, *L'amour en plus: Histoire de l'amour maternel* (XVIIe-XXe siècle)
Rachel Mesch, *Having It All in the Belle Epoque: How French Women's Magazines Invented the Modern World*
Catherine Nesci, *Le Flâneur et les flâneuses: Les femmes et la ville à l'époque romantique*
Michèle Perrot, *La Vie de famille au XIXe siècle*
Georges Duby and Michèle Perrot, *L'histoire des femmes en occident (Tome 4 le XIXe siècle)*
Karen Offen, *The Woman Question in France, 1400–1870*
Nicholas White, *The Family in Crisis in Late Nineteenth-Century French Fiction*

Class Preparation and Classwork

Students are expected to read and prepare closely the assigned readings for class analysis and discussion. It is important to emphasize that this is an interactive course and not a lecture course. In order to maximize in-class participation, students will be asked to write weekly postings to our course blog before class, reacting and responding to specific texts or questions suggested by the instructor. Postings should be approximately one paragraph in length (4-6 sentences double-spaced) and to facilitate discussion, you should read the postings of your colleagues before coming to class. In some cases the postings will be creative in nature. **Students are exempt from posting during the week of their oral exposé, and there are no postings during weeks where other written assignments are due.**

Writing Assignments and Final Paper

Students will write **three** essays of varying length. These papers will include two 3-4 page papers on topics assigned by the instructor. These papers may be revised and resubmitted according to the instructions indicated below, but revisions are not mandatory. Revised versions are due **one week** after the return of the original composition. The original essay must be handed in with the revised copy so that the two versions can be compared.

Students will also complete a **written final research project** on a notable nineteenth-century female figure (6-7 pages). The student will develop their project in consultation with the professor and will submit a bibliography and outline in advance of the final deadline. Students will also share a summary of their project with their classmates during the final class sessions. More details on this assignment will be distributed toward the end of the semester.

All essays must be type-written. Students are encouraged to consult a good grammar book, a French-English dictionary, and a French dictionary (for example, the Petit Robert). Students are

also encouraged to use the French spellcheck program on Microsoft Word. Evaluation of the essays will be based on the following three elements: correctness of grammatical structure and attention to detail (spelling, accents, etc.), clarity of organization and expression, and the quality of the argument and analysis. In the final averaging, consideration may be given to students who demonstrate systematic and ongoing improvement throughout the semester.

Oral Exposé

Each student will be required to present an oral exposé on a passage from a literary or critical text we are studying or on some aspect of nineteenth-century history or culture related to the text in question: for example, while reading George Sand, a student could choose to analyze a passage from *Indiana* or to present on the history of marriage laws in nineteenth-century France. Students must develop their exposés in consultation with the professor. Students will be responsible for initiating the class discussion the day of their presentation.

Midterm Exam and Quizzes

Students will have a **take-home midterm exam** covering the texts, historical period, and themes studied throughout the first half of the semester. They will complete short- and long-answer essay questions and will be allowed to consult books, notes, and our course blog during the exam but not Google (or other Internet sites). I will distribute the exam 48 hours before it is due, and students will spend a two-hour period of their choosing completing the exam and will submit exams via email.

Though not included formally in the grade breakdown, there may be informal quizzes given during the semester to confirm students have done the reading and paid attention, which will count toward the participation grade.

Programme du cours

1. Introduction au cours
2. *Emile* (1762)
3. Olympe de Gouges, *Déclaration des droits de la Femme et de la Citoyenne* (1791)
4. Code Napoléonien
5. George Sand, *Indiana* (1832)
6. George Sand, *Indiana* (1832)
7. George Sand, *Indiana* (1832)
8. George Sand, *Indiana* (1832)
9. George Sand, *Indiana* (1832)

10. **Devoir écrit #1.** Lecture critique TBD.

11. Honoré de Balzac, *La femme comme il faut* (1842); Daumier, *Les Bas-Bleus*

12. Louis Huart, *Physiologie de la Grisette* (1841)

13. La flânerie et la prostitution

14. Delphine de Girardin, *Lettres Parisiennes* (extraits) (1843)

15. Révision pour le Midterm

Midterm

16. Barbey d'Aurevilly, *Les Bas-bleus* (extraits) (1878)

17. Emmeline Raymond, *La Mode illustrée* (extraits) (1860)

18. Guy de Maupassant, *Une Vie* (1883)

19. Guy de Maupassant, *Une Vie* (1883)

20. Guy de Maupassant, *Une Vie* (1883)

21. Guy de Maupassant, *Une Vie* (1883)

22. **Devoir écrit # 2.** Renée Vivien, *Poèmes*

23. Rachilde, *Monsieur Vénus* (1884)

24. Colette, *La Maison de Claudine* (1922)

25. Colette, *La Maison de Claudine* (1922)

26. Colette, *La Maison de Claudine* (1922)

27. Conclusions

Devoir final à rendre