French 452/630, Section 1 (Studies in Period, Movement and Theme)
"Humanism and Reform in Renaissance France"

Fall 2010
M/W 12-1:15
3132 JFSB
BYU

** Course taught in French*

Professor Robert J. Hudson, PhD
Email: bob_hudson@byu.edu
Office: 3113 JFSB Phone: 422-6554
Office Hours: M/W 1:30-2:30, or by appointment

Course Texts:
Rabelais, *Gargantua* (Pocket)
Marguerite de Navarre, *L'Heptaméron* (Gallimard Flammarion)
Ronsard, *Discours, derniers vers* (Garnier Flammarion)
D'Aubigné, *Les Tragiques* (Garnier Flammarion)
Montaigne, *Les Essais* (Pocket)
* Various Handouts, Packets and Articles (to be distributed throughout the semester)
[All texts available at BYU Bookstore; for consistency, please use given editions.]

Course Description: With the objective of understanding the cultural implications and interplay between the synchronous movements of *Humanism* in the Arts and Letters and *Reform* in Religion, Education, Poetry, the Status of Women, the Individual, etc., as they pertain to Renaissance France, this course will focus on the analysis of texts from the French 16th-century—literary, philosophical, historical, sacred, etc. Both sweeping in scope and interdisciplinary in its focus, the culturohistorical approach to be taken will attempt to account for the veritable *cornucopia* of texts available (poetry, prose, scripture, music, art, polemical treatises, etc.) in this rich period. Based on your personal interests/talents, you will have the opportunity to focus your attention on one subject of your choosing for your final research project. And, those currently enrolled in or considering the BYU French Studies MA program will be pleased to discover that all texts (Du Bellay, Labé, Rabelais, Montaigne, Marguerite de Navarre, Marot and Scève) and themes (la Renaissance, la Pléiade, l'Humanisme and le Baroque) will all be treated in this course to provide you essential, general knowledge of 16th-century French Literature and prepare you for the MA exams.

Course Objectives: Students enrolled in this course will learn to:

1. Define, explain and provide textual/artistic examples of the Renaissance concepts of "Humanism" and "Reform";
2. Recognize and analyze the chief movements, genres and authors in Renaissance France;
3. Dissect and paraphrase the key points of secondary literature on course themes;
4. Evaluate the efforts of "humanistic reformers" in improving the situation of women, believers, free-thinkers, and Renaissance society on the whole;
5. Examine and verbalize ways that 16th-century reformers have influenced modern France and the modern western conception of man; and,
6. Design, create and present a final project that demonstrates their understanding of humanism and/or reform as such concepts pertain to a course author, poet, artist or thinker.

Course Requirements: The grading basis will breakdown as follows:

Attendance/Participation/Study Guides	20 %
Oral Presentation	10 %
Brief Analysis Paper (600-800 words)	10 %
Midterm (identification, short response, essay)	15 %
Final Exam (sustained explanation)	15 %
Final Research Project (and presentation)	30 %

Particulars: Considering the significant time difference between Monday and Wednesday classes, Monday readings will often be considerably longer (30-50 pages for Mon; 15-30 pages for Wed.). We will begin each Monday with a review of the weekly study guide (to be posted on Blackboard), which will cover the reading for the weekend, as well as that from the previous Wednesday. Study guides constitute half of your Attendance/Participation grade (10% of your final grade). Also, remember: "Attendance" is *passive* (merely being in class); whereas, "Participation" is *active* (using your French to engage in class discussion).

Other grading criteria are as follows:

~ Oral Presentation: Each day, one of you will begin class discussion with a 5-minute synopsis of a secondary text, which I will provide, related to that day's theme. As class expert on that theme/text, you will also prepare 2-3 questions for the class and be prepared to answer my questions pertaining to it as well. Every student will present once in the semester (10% of final grade).
~ Brief Analysis Paper: Near the mid-way point of the course, you will be required to write a 600-800 word (2-3 pages, double-spaced) analysis of a course poem, *nouvelle*, chronicle, or other text. As that approaches, I will provide a prompt with detailed instructions and a grading rubric (10%).
~ Midterm Examination: In mid-October (the 11th), I will distribute a take-home mid-term exam, which will include identification items, short response questions, and a sustained essay question based on class discussion. You will have one week to complete it (15%).
~ Final Examination: Our course final is scheduled for **Tuesday, December 14th from 11am-2pm**. The format will be that of a group oral final, where each student will draw a previously-provided question and have 5 minutes to present a sustained argument/explanation in response to the question. All particulars will be explained in detail at a final exam review (15%).
~ Final Research Project (and Presentation): The final two formal days of class are reserved for class presentations of your final research projects (5%). While very "open-ended," your final research project should engage with a course author, poet, artist, or thinker and demonstrate your understanding of his/her place in the Renaissance and how ideals of "humanism" and "reform" manifest themselves in his/her work. These can range from a traditional term paper to something more creative: a pastiche work, a screenplay or play, a short film, an elaborate work of art, a musical piece, etc.—it's *your* choice. With all projects, a bibliography and minimum one-page research summary will be required. We will meet in late November (the 22nd; the Monday before Thanksgiving Break) to discuss and establish suitable parameters for your project.

Other Resources: I am always happy to discuss difficult or confusing concepts, evaluate paper topics, look at drafts and thesis ideas, etc. during my office hours—please don't be shy or hesitate to come by and see me. On our course Blackboard site, I will periodically post links to articles and other items of interest to help enrich your experience in this course. Keep an eye open for those. Finally, we will organize an informal study session (with or without pizza!) to help you prepare for each of the two course exams. Not only am I passionate about this subject matter, I want you to succeed and am willing to do all I can to share my passion for the *studia humanitatis* with you. Best wishes to you this semester!

Class Schedule (Thematic w/ Course Readings):

* As you'll notice, many of the secondary texts we read are in English, whereas the primary texts are all in French. This is intentional on my part, as I feel that much of the transatlantic research in Renaissance and Reformation studies is superior. Also, I feel reading criticism in English will reinforce what original material you have already read in French. (Individual readings are subject to modification.)

Aug. 30 M *Introduction to Renaissance France*: What are "Humanism" and "Reform"?
- Timeline and Historical Overview of 16th-century France

Sept. 1 W Urban Hubs of the French Renaissance: Paris, Lyon, Geneva
- Read: Sutherland, "Parisian Life in the Sixteenth Century" and Geisendorf, "Lyons and Geneva in the Sixteenth Century"
- Presentation: Romier, "Lyons and Cosmopolitanism"

I. Church and State in the Valois Court: Rabelais, Marguerite, and Educational Reform

8 W François Rabelais: Renaissance Man *par excellence*
- Read: Frame, *François Rabelais: A Study* (excerpts); Jeanneret, "Renaissance Orality and Literary Banquets"; and, Rabelais, *Gargantua*, "Prologue de l'auteur" (pp. 33-43)
- Presentation: Muir, "Carnival and the Lower Body"

13 M Rabelais: From Medieval to Renaissance—the case of the Giant
- Read: *Gargantua*, chapitres I, III-VII, X-XIV
- Presentation: Stephens, *Giants in Those Days* (excerpts)

15 W Rabelais: Between Paris and Lyon, on the route to Utopia
- Read: *Gargantua*, chapitres XV-XXII, XLVIII- LV
- Presentation: Duval, "Rabelais and Textual Architecture"
- Presentation: Screech, "The Abbey of Thelema"

20 M Marguerite de Navarre: Mother of the French Renaissance
- Read: Cholakian, "Marguerite de Navarre: The Other Voice" and *Heptaméron*, "Prologue"
- Presentation: Hudson & Jackson, "Challenging Gallicism"

22 W Marguerite de Navarre and Educational/Clerical Reform
- Read: *Heptaméron*, nouvelles IV, IX, X, XVII, XLV, LXIX
- Presentation: Cholakian & Cholakian, "Mother of the Renaissance"

II. Humanism *in* Reformation: Hellenism, Philology, Sacred Texts and the French Tradition

27 M Jacques Lefèvre d'Etaples and the First French Bible: French Religious Reform
- Read: "Introduction: Lefèvre d'Etaples et son Nouveau Testament," "Epitre exhortatoire" and "Jean 1 & 2"
- Presentation: Rice, "The Humanist Idea of Christian Antiquity"

	29	**W**	Sébastien Castellion, champion of tolerance: "Une bible pour les *idiots*" - Read: Castellion, Introduction et *La Genèse* - Presentation: Zweig, "The Right to Heresy" and Gordon, "Against the Doubters"
Oct.	**4**	**M**	Jean Calvin and the French Reformation; Clément Marot - Read: Calvin, "Préface aux commentaries des psaumes"; Hudson, "Être David ou Rien"; and Marot, "Psaume VI" - Presentation: Wilcox, "Jean Calvin"
	6	**W**	Clément Marot and the *Psaumes*
	11	**M**	**NO CLASS: MID-TERM EXAM STUDY SESSION IN 3132 JFSB**
	13	**W**	**NO CLASS: MID-TERM EXAM PREP DAY**

III. Poetic Reform: Imitation, Innovation, Neoplatonism, and Petrarchism

18	**M**	Clément Marot and the *original idea* of Innovation through Imitation - Read: Marot Biographical sketch and Poetry packet - Presentation: Hudson, "Marot and the 'Invention' of the French Sonnet" - TURN-IN MID-TERM EXAM
20	**W**	Lyrical Lyon: Cradle of French Renaissance Verse - Read: Scève Biographical sketch and Lyon poetry packet - Presentation: Hudson, "Lyrical Lyon and the Ghost of Marot"
25	**M**	Pléiade Poetics: Usurping the Renaissance - Read: Pléiade poetry packet - Presentation: Ferguson, "An Offensive Defense" - Brief Analysis Paper Assigned

IV. The Pen & the Sword: Verse and Violence in the French Wars of Religion

	27	**W**	Introducing the French Wars of Religion - Read: Benedict, "The Wars of Religion" (SKIM) - FILM: *La Reine Margot* (Selections) - NO PRESENTATION: BEGIN ANALYSIS PAPER
Nov.	**1**	**M**	The Catholic Assault: Ronsard, *Discours sur les misères de ce temps* - Read: Ronsard, *Discours*, IV, V, XII - Presentation: Langer, "Poetry and Action"
	3	**W**	The Protestant Response: Agrippa D'Aubigné and the Prophetic Voice - Read: D'Aubigné, *Les Tragiques* (excerpts, TBA) - Presentation: Hudson, "The Poetics of Vituperation"

V. The Resulting Skepticism and the Rise of the Baroque

8 **M** *Pre-Cartesian* Skepticism as French Tradition: Introducing Montaigne
- NO READING: BRIEF ANALYSIS PAPER DUE
- Presentation: Popkin, "Michel de Montaigne and the *Nouveaux Pyrrhoniens*"

10 **W** Skepticism as Self-Reflection: Montaigne's *Essais*
- Read: Montaigne, *Essais* ("Au lecteur"; I: VIII, XXVI, XXXI)
- Presentation: Jeanneret, "Antarctic France"

15 **M** *Branloire pérenne*: Montaigne and the Ever-changing Portrait of the Self
- Read: Montaigne, *Essais* (III: II, VI)
- Presentation: Regosin, "Montaigne and his Readers" and "Autobiography and Self-portraiture"

17 **W** Baroque in the Arts and Letters
- Read: Baroque Packet (Art, Poetry, Theatre)
- Presentation: Donaldson-Evans, "From Mannerist to Baroque Poetry"

22 **M** **NO CLASS: DISCUSS FINAL RESEARCH PROJECT IN 3113 JFSB**

29 **M** Baroque in Music
- Read: Baroque Music Packet
- Presentation: Dubois, *Le Baroque en Europe et en France* (excerpts)

VI. Henri IV and the End of the Renaissance: A Politics of Forgetting

Dec. 1 **W** *Le Bon Roy Henry* and the Problem of Healing a War-torn Nation
- Read: The Edict of Nantes (excerpts)
- Presentation: Holt, "Redrawing the Lines of Authority"

6 **M** PRESENTATIONS OF FINAL RESEARCH PROJECT

8 **W** PRESENTATIONS OF FINAL RESEARCH PROJECT

***** FINAL EXAM: Tuesday, December 14th from 11am-2pm *****

Honor Code -- A Word on the Honor Code and on Dress and Grooming Standards:
Every student has agreed to abide by the Honor Code and Dress and Grooming Standards; failure to do so shows lack of respect for peers, teachers, and our sponsoring institution, The Church of Jesus Christ of Latter-day Saints. In this course you will be expected, as a person of integrity, to maintain your commitment to the code and standards.

Plagiarism
A Note on Plagiarism from *A Brief Guide to the Writing of Student Papers* (BYU GE Office, 1990): "Brigham Young University does not tolerate plagiarism. When a student uses a purchased research paper, the work of another, the ideas or words of another, or portions there from, and represents this as his or her own work without giving the originator proper credit, then that student has plagiarized the source. Any student who . . . plagiarizes the work of another [or cheats on any exam or assignment] risks a failing grade on the particular assignment, a failing grade in the class, and appearance before [the Honor Code Council]."

Accessibility Issues
Brigham Young University is committed to providing a working and learning atmosphere that reasonably accommodates qualified persons with accessibility issues. If you have any accessibility issues that may impair your ability to complete this course successfully, please contact the University Accessibility Center in 1520 WSC (422-2767). Reasonable academic accommodations are reviewed for all students who have qualified documented disabilities. Services are coordinated with the student and instructor by the UAC office. If you need assistance or if you feel you have been unlawfully discriminated against, you may seek resolution through established grievance policy and procedures. You should contact the Equal Employment Office at 422-5895, D-282 ASB.

Preventing Sexual Harassment
Title IX of the Education Amendments of 1972 prohibits sex discrimination against any participant in an educational program or activity that receives federal funds. The act is intended to eliminate sex discrimination in education and pertains to admissions, academic and athletic programs, and university-sponsored activities. Title IX also prohibits sexual harassment of students by university employees, other students, and visitors to campus. If you encounter sexual harassment or gender-based discrimination, please talk to your professor; contact the Equal Employment Office at 801-422-5895 or 1-888-238-1062 (24-hours), or http://www.ethicspoint.com; or contact the Honor Code Office at 801-422-2847.

Regarding the H1N1 Virus (Swine Flu)
Currently the Centers for Disease Control (CDC) estimates that infection rates may be approximately double those of normal years (as high as 40 percent). If you feel you may be infected or are showing symptoms of the virus, the University suggests that you please do the following: "**Alert your professors through email or by telephone if you have the flu or are showing signs of the flu.** You should not come to class ill, since your attendance will risk further spread of a serious virus. Communicate with your professors the seriousness of your illness and discuss ways you can submit work and make up any missed work without attending class." Keep me apprised and I will certainly do all in my power to facilitate you (including excusing absences, allowing make-up work, and finding appropriate means of submitting work). For more information about the flu, please visit http://www.flu.gov or http://flu.byu.edu, or call 1-800-CDC-INFO (232-4636).

***

French Studies MA Expected Learning Outcomes
1. Produce research on a topic relating to French or Francophone history, literature, culture, politics, language or language learning.
2. Analyze, compare and contextualize major works of French literature.
3. Gain skills necessary to the pursuit of personal goals such as further education or employment.

French Studies BA Expected Learning Outcomes
1. Analyze and compare the cultures and practices that create French and Francophone identities.
2. Analyze and interpret literary texts of the French speaking world.
3. Demonstrate advanced competence in French speaking, listening, writing, and reading.
4. Develop attitudes and habits of thought and study that encourage life-long learning and continued contact with French studies.
5. Gain skills necessary to the pursuit of personal goals such as graduate study or employment.

***

Statements of Evaluation Criteria
1. I learned a great deal in this course.
2. Course materials and learning activities were effective in helping students learn.
3. This course helped me develop intellectual skills (such as critical thinking, analytical reasoning, integration of knowledge).
4. The instructor showed genuine interest in students and their learning.