**COM6006/FRE6006 Narrative in Theory and Practice: Analysing and Creatively Responding to French Literature Through the Ages**

**Pre-requisite:** None

**Assessment:**

One 1500-word narratological analysis (40%)

One 2500-word creative exercise and reflective commentary (60%)

**Credit Value:** 15

**Level:** 6

**Semester:** 1

**Organiser:** Dr Richard Mason

**Contact details**: richard.mason@qmul.ac.uk. Students wishing to discuss any aspect of the module with me should email me to arrange a meeting.

**Teaching profile:** Live online lectures, Thursdays, 11–12, and in-person seminars, G.O. Jones, LG7, Thursdays, 1–2.

**All students must ensure that they access the School’s Handbook on the SLLF Undergraduate Students’ Area on QMplus, and follow the School’s guidelines and regulations in all matters regarding this module. Students must note that failure to do so may result in de-registration from the module, which may have a significant impact on their overall degree classification.**

**DESCRIPTION** This module centres on narratology, the structural study of fictional narrative. Narratological analysis addresses questions such as: How can we talk about the selection of detail in fiction? What are the implications of having characters narrate their own stories? You will study a major work of narratology and apply its principles to some classic French literary texts from the Middle Ages to the 19th century (COM6006 students will study the texts in translation). Creative writing work, based on the set texts — rewriting passages, composing additional episodes, etc. - plays an important part in the module, developing your understanding of texts and techniques as well as your skills in written expression.

**LEARNING OUTCOMES OF THE MODULE**

*Academic Content:*

Understanding of techniques of narratological analysis

Understanding of the significance and implications of narratological analysis when applied to particular texts

Familiarity with a range of French narrative texts [*for COM6006:* translated French narrative texts] produced between the 12th and the 19th centuries

*Disciplinary Skills - able to:*

Analyse individual texts in the light of wider principles

Understand more fully the procedures by which meaning is produced in literary texts

Understand and employ appropriate academic style and terminology

Write creatively [*for FRE6006:* write creatively in French] to a given brief, and analyse writing decisions appropriately

[*for FRE6006 only:*] Develop a capacity to engage with material in its original language, using linguistic skills commensurate with the CEFR level appropriate for a level 6 module

*Attributes:*

Ability to handle conceptual material with confidence

Ability to relate concepts to practical situations

Ability to deploy evidence effectively in support of arguments

**MODULE SCHEDULE**

The first part of the module will give you a sound grasp of different aspects of narrative, before applying this understanding to the literary texts. Lectures will be interactive and will require a degree of student participation. It is essential to read the relevant theoretical or literary material *in advance* of the sessions in which it is to be discussed. Seminars will be devoted to discussion of the theoretical issues raised by the literary texts, and will emphatically not feature textual explication. They therefore demand prior preparation: you will be expected to be familiar with each primary text before the appropriate seminar.

Week

1. **Introductions: narrative in theory and practice**

2. **Story: events and characters**

3. **Story: events and characters (*La Chanson de Roland*)**

4. **Text: time, characterization, focalization (*La Chanson de Roland*)**

5. **Text in practice: *La Princesse de Clèves***

6. **Narration: levels and voices, speech representation**

 *and*

 **Practice narratological analyses**

(Reading Week)

8. **Creative sessions on ‘Un cœur simple’**

9. **Creative sessions on ‘Saint Julien l’hospitalier’**

10. **Creative sessions on ‘Hérodias’**

11. **Creative sessions on *La Chanson de Roland* and *La Princess de Clèves***

12. **Final reflections and preparation for Assignment 2**

ASSIGNMENT DEADLINES

Narratological analysis: end of Reading Week

Feedback on individual assignments will be provided by the end of week 11, and general feedback will be delivered in class in week 12.

Creative exercise and reflective commentary: **tbc**

Feedback will be provided within four weeks of submission.

Extensions to deadlines may only be granted by the relevant Senior Tutor. To be granted an extension, you must submit an online claim for Extenuating Circumstances *before* the coursework deadline. Details and links to the claim form can be found on QMplus, on the SLLF undergraduate landing page. Late submission, without an agreed extension due to extenuating circumstances, will be penalised according to the relevant SLLF regulations.

Work submitted within *seven days* of the deadline will be accepted but subject to a late submission penalty against the marks awarded. The work will be marked normally, and then a late submission penalty of five marks per 24-hour period will then be applied. Work that is more than seven days late will receive a mark of zero.

**MARKING CRITERIA**

The marking criteria that apply for this module are those stipulated for level-6 literature/culture modules in the 21/22 SLLF undergraduate handbook.

*Nb. FRE6006 students are required to complete the creative exercise component of the second coursework assignment in French. Examiners will evaluate target-language expression for this assignment in relation to the ‘command of language’ rubric contained within the SLLF ‘Criteria for Marking Literature/Culture Modules’, rather than with regard to the ‘Criteria for Marking Language Modules’. Accuracy of target-language expression is therefore one important criterion amongst many, rather than the primary objective of the assignment, as it would be for language modules.*

**SUBMISSION OF COURSEWORK**

Your final version of each assignment must be uploaded to QMplus by the deadlines above, as either a Word document or a PDF file (*don’t use other file formats*).

All coursework for each assignment will be submitted via Turnitin. If you wish to see a Turnitin report on your assignment before submitting the final version you will be able to do so. However, you must ensure that your submit your draft version well in advance, allowing at least 24 hours before the deadline to receive and review your report, and amend and upload your final version of the coursework by the deadline. If you plan to review your work more than once, you must plan your initial submission to allow at least 24 hours between reports.

**SET TEXTS/PRIMARY READING** [*insert list*]

These are listed in the order in which you will encounter them:

1. Rimmon-Kenan, Shlomith (2002), *Narrative Fiction: Contemporary Poetics*, 2nd edition (London: Routledge).
2. *The Song of Roland and Other Poems of Charlemagne*, ed. and tr. Simon Gaunt and Karen Pratt (Oxford: Oxford University Press, 2016)

[for FRE6006 students, studied in modern French translation:] *La Chanson de Roland*, ed. and tr. Ian Short (Paris: Librairie Générale Française, 1997)

1. Madame de Lafayette, *The Princesse de Clèves*, ed. and tr. Terence Cave (Oxford: Oxford University Press, 1992)

[for FRE6006 students:] *La Princesse de Clèves*, ed. Jean Mesnard et al. (Paris: Garnier-Flammarion, 2009).

1. Gustave Flaubert, *Three Tales*, trans. Roger Whitehouse, ed. Geoffrey Wall (London: Penguin, 2005)

[for FRE6006 students:] *Trois Contes*, ed. Hervé Alvado (Paris: Hachette, 2007)

You should buy a copy of each of the primary texts: advice on how best to acquire them will be circulated in a QMplus announcement. We will be referring closely to the texts in class, and this makes it essential that as far as possible everyone who uses a translation uses the same one. The editions selected for study have been chosen because of their quality (e.g. usefulness of introductions and ancillary materials) and availability. *Please don’t use other editions/translations*: you’ll find it harder to follow things in class.

**FURTHER READING**

This introductory list comprises items in English that are relevant to both COM6006 and FRE6006. Further materials, in French as well as English, are listed in the online reading list available via the Library website and QMplus.

**1. Narratology**

Abbott, H. Porter (2008), *The Cambridge Introduction to Narrative*, 2nd edition (Cambridge: Cambridge University Press).

Bennett, Andrew, ed. (1995), *Readers and Reading* (London: Longman).

Cohan, Steven, and Linda Shires (1988), *Telling Stories: A Theoretical Analysis of Narrative Fiction* (London: Routledge).

Currie, Mark (2011), *Postmodern Narrative Theory*, 2nd edition (Basingstoke: Palgrave Macmillan).

Genette, Gérard (1972), *Figures III* (Paris: Seuil) [English translation: *Narrative Discourse: An Essay in Method*, tr. Jane E. Lewin (Ithaca: Cornell University Press, 1980)].

——— (1983), *Nouveau discours du récit* (Paris: Seuil) [English translation: *Narrative Discourse: Revisited*, tr. Jane E. Lewin (Ithaca: Cornell University Press, 1988)].

Herman, David (2007), *The Cambridge Companion to Narrative* (Cambridge: Cambridge University Press).

Onega, Susana, and José Landa, eds (1996), *Narratology: An Introduction* (London: Longman).

O’Neill, Patrick (1994), *Fictions of Discourse: Reading Narrative Theory* (Toronto: University of Toronto Press).

**2. Studies of specific texts and genres**

Cogman, Peter (2002), *Narration in Nineteenth-Century French Short Fiction: Prosper Mérimée to Marcel Schwob* (Durham: University of Durham).

Cook, R. F. (1987), *The Sense of ‘The Song of Roland’* (Ithaca: Cornell University Press).

Francillon, Roger (1973), *L’Œuvre romanesque de Madame de La Fayette* (Paris: Corti).

Gregorio, Laurence A. (1986), *Order in the Court: History and Society in ‘La Princesse de Clèves’* (Saratoga: ANMA Libri).

Kuizenga, Donna (1976), *Narrative Strategies in ‘La Princesse de Clèves’* (Lexington: French Forum Monographs).

Raitt, A. W. (1991), *Flaubert, ‘Trois Contes’* (London: Grant and Cutler)

Rychner, Jean (1955), *La Chanson de geste: Essai sur l’art épique des jongleurs* (Geneva/Lille: Droz).

Vance, Eugene (1970), *Reading the ‘Song of Roland’* (Englewood Cliffs NJ: Prentice-Hall).