



**ROFR 27500                      APPROACHES TO FRENCH AND FRANCOPHONE CULTURE:  
CULTURE AND COMMODITY: EXAMINING “FRENCH EXCEPTIONS”                      MW 11:45-1:00**  
**A. Rice**

This content-driven course is intended for students who want to broaden their knowledge of the French language and related cultures, as well as improve both their understanding of the French and Francophone world and their communication skills in the French Language. The course topic, “Culture and Commodity,” will inspire our readings and writings, as we analyze the interplay between “cultural” activities (in a broad sense of the word) and economic necessities in the specific context of France. Art, music, film, photography, theatre, and food, in their various forms and settings, are a part of a world in which “commodities count,” in which money and marketing determine much of what is seen and much of what takes place.

**ROFR 30310                      THE ART OF INTERPRETATION                      TR 11:00-12:15**  
**L. MacKenzie**

The aim of this course is to familiarize the student with interpreting literary texts of various genres and from different periods. Special attention is given to the French technique of explication de textes, a very close reading and analysis of a short text. Accordingly, students will learn to do both oral and written interpretations or explications; hence, increasing facility in correct written and spoken French will be a significant component of this course. As an ancillary to the art of interpretation, the student will be introduced to the tools of rhetoric and poetic versification as well as to some modern theories of literary analysis. Thus students should expect to acquire a certain technical mastery, in terms of building the vocabulary required for the discussion of literary texts at an advanced level, as the course progresses.

Requirements: All students must do three or four oral interpretations of a text (depending on class size); all students are expected to participate actively in the class discussion that ensues from these presentations. In addition to the oral explications in class, there will be two short written analyses (3-5 pp.) done in two drafts each, a series of quizzes in lieu of a midterm, and a final exam. Additional work includes daily written preparation questions concerning vocabulary or allusions pertinent to the assigned text of the day. Occasional pop-quizzes may also be given at the discretion of the instructor.

**ROFR 30320                      ADVANCED GRAMMAR & COMPOSITION: THE ART OF WRITING                      MW 11:45-1:00**  
**V. Askildson**

Advanced-level course given in French for students who want to refine their writing expression. Through practice of various forms of writing, and with an approach to a multiphased writing process (generating ideas, planning, translating ideas with words, revising, and editing), students will deepen their understanding, reflection, and analysis of the French language.

**ROFR 30710-01                      OVERVIEW OF FRENCH LITERATURE AND CULTURE I: FROM  
PERCEVAL TO PUSS IN BOOTS: OLD REGIME FRENCH LITERATURE IN CULTURAL  
CONTEXT (OURS AND THEIRS)                      TR 12:30-1:45**  
**J. Douthwaite**

This introductory course will cover works of French authors such as Chrétien de Troyes (Perceval), Marie de France (*Lais*), Montaigne (*Essais*), Rabelais (*Gargantua*), Racine (*Phèdre*), Lafayette (*La Princesse de Clèves*), and Perrault (*Contes*). A method of “contrapuntal” readings allows students to shuttle back and forth between the Old Regime and the 21st century in France, and to learn about timely issues such as the politics of the *patrimoine* (Lafayette) and postcolonial rewritings of the



Notre Dame in the fall. Apart from their aesthetic merits that call for examination and appreciation, these works raise key issues in our world today, including exile, immigration, post colonialism, the Iraq war, Islamic extremism, gender and social disparities, and various forms of violence. They also demonstrate intriguing attempts to engage Western audiences. Class taught in French. Students are expected to participate fully in class discussions and will be responsible for two essays (one with the opportunity to revise and rewrite) as well as one oral presentation (done in a group). Crosslist with IIPS 40729.

**ROFR 41590**

**FRENCH THEATER PRODUCTION**

**MW 4:30-5:45**

**P. McDowell**

In 1991, twelve students registered to take what was then a new course, and began a tradition of French theatre performance that has since seen over 200 more students follow in their footsteps. Those footsteps lead from fall semester rehearsals in the classroom to three January performances of a French play (always a comedy!) on the stage.

If you've read this far, you may be thinking, "Perform a play? In French? Not for me." But let me tell you why it should be for you. Of those 200 + students, only two have been theatre majors. Well over 99% of past students had never acted in English or in French, and while their motivations for taking the course were varied, their reflections on the course confirm the sense of accomplishment that they share: "my best ND experience . . . an incredible collaborative success that I'm so glad I took on . . . I can't believe I acted in French, but I did. And I was really good."

I take a low-pressure approach to staging the French play. Learning lines and rehearsing the blocking of the play takes place over the course of the fall semester, so students do have ample time to become comfortable with acting. I have no expectations of theatre background among my students, and I gently guide you into the exhilaration of performing not just a play, *mais une pièce en français!* Enrollment is limited to the number of roles in the selected play.

**ROFR 47500**

**TIMELESSNESS AND MODERNITY: TRANSNATIONAL**

**FRANCOPHONE CINEMA: SEEING BETWEEN THE LINES**

**MW 1:30-2:45**

**A. Rice**

This advanced content-driven course is intended for students who want to broaden their knowledge of the French language and related cultures, as well as improve both their understanding of the French and Francophone cultures. This new course focuses on French-language films that transcend national boundaries, depicting movements—and individuals—that go beyond borders and allow us to understand how current cinematic creations are not limited to "Franco-French" actors and productions, but extend around the globe. We will learn to "read" these films with a critical eye, taking into account the subtle factors that contribute to making meaning that may elude many spectators.

## **GRADUATE COURSES**

**ROFR 63115**

**LYRIC AND NARRATIVE IN MEDIEVAL FRENCH LITERATURE**

**M. Boulton**

**W 3:30-6:15**

This course will examine the ideology of troubadour poetry and its influence on French literature of the twelfth, thirteenth, and fourteenth centuries. We will trace this influence from the narrative response to lyric poetry in romances (Chrétien de Troyes' *Lancelot, Tristan & Iseut*, and *Guillaume de Dole*), and erotic pseudo-autobiographies (*Le Roman de la Rose*, Guillaume de Machaut's *Remède de Fortune*, Christine de Pizan's *Duc des Vrais Amants*), before examining the tendency of lyric cycles to

recount stories (Christine de Pizan's *Cent Ballades*). In these works and others, the confrontation of lyric and narrative tendencies, the combinations of song and speech, and the intertextual implications of hybrid works will be of particular interest.

The course will be conducted in French or English, depending on the linguistic abilities of the class. Translations will be provided for all medieval texts, but good reading knowledge of modern French is required. Requirements: One 15-20 page research paper; several oral presentations. Crosslisted with LIT 73660/MI 60535.

**ROFR 63433 METAMORPHOSES IN PROSE FICTION, 17<sup>TH</sup>-19<sup>TH</sup> CENTURY M 3:30-6:15**  
**J. Douthwaite**

This course offers advanced students a foundational study of the origins and development of the novel and literary autobiography from the *roman comique* of the early modern era to the politically-informed historical novel of post-revolutionary France. The course includes attention to genre and style, as well as literature's role in historical and aesthetic context. Texts to be studied include: Scarron, *Le Roman comique* (1651-57); Diderot, *Jacques le fataliste et son maître* (written 1760-76; pub. 1796); Rousseau, *Les Confessions* Livres I-VI (written 1765-67; publ. 1782); Stendhal, *Le Rouge et le noir* (1830); and Hugo, *Quatrevingt-treize* (1874). Crosslisted with LIT 73722.