

# SPRING 2012 FRENCH COURSES

## **C-SEM 23102-02/ LAC ROFR 22300-01 THE FRENCH WOMAN: ICONS AND ISSUES TR 11-12:15**

Prof. Julia Douthwaite

LAC: One-credit option: one-hour weekly discussion session with Prof. Douthwaite for students enrolled in C-SEM, "The French Woman: Icons and Issues."

## **ROFR 20215 INTENSIVE INTERMEDIATE FRENCH II MWF 10:40-11:30/TR 11:00-12:25**

K. Werner

This course will meet the needs of three different audiences: 1) students at the 20201 level who are looking for the challenges and rewards of daily exposure to French language and culture, 2) students at the 20201 level who are considering studying in Angers, France, and 3) students who wish to progress through the intermediate level language curriculum in just one semester. By meeting daily, not only will we be able to accomplish a systematic review of French grammar, but we will also have sufficient time to devote to a wide variety of cultural activities designed to cultivate your speaking, writing, reading, and comprehension skills. For example, we will be surfing French web-sites, viewing and reviewing several French movies, reading and discussing a number of literary passages (culminating in a novel towards the end of the semester), and viewing a selection of art works by French artists in the University's own Snite Museum—tout en français! Prerequisite: ROFR 10102 or 10115.

## **ROFR 20300-01/02 CONVERSATIONAL FRENCH MWF 10:40-11:30/11:45-12:35 M.C. Escoda-Risto**

This is a one semester course intended for students who have had a significant exposure to the basic principles of the French language, and who are interested in acquiring greater proficiency in their oral expression. It will not provide a comprehensive review of grammar, but will instead assume this knowledge. In addition to the exercises set forth in the syllabus, students will be asked to participate in the creation of a video. Prerequisite: ROFR 20202 or 20215.

## **ROFR 20680 CREOLE LANGUAGE AND CULTURE T 3:15-4:15 K. Richman**

This intermediate level course is intended for students who have taken Beginning level Creole. In small-group teaching sessions, students will be prepared for conversational fluency with basic reading and writing skills, emphasizing communicative competence as well as grammatical and phonetic techniques. Our study of Kreyòl is closely linked to our exploration of how the language is tied to Caribbean society and culture. Evaluation of student achievement and proficiency will be conducted both informally and formally during and at the conclusion of the course. Those looking to develop or improve their language skills are welcome to the class. The program is designed to meet the needs of those who plan to conduct research in Haiti or in the Haitian diaspora, or who intend to work in a volunteer or professional capacity either in Haiti or with Haitians abroad.

## **ROFR 20305 FRENCH THROUGH ACTING P. McDowell**

A nontraditional approach to conversational French that asks students to create scenes for a weekly soap opera centered on a large cast of student-created characters who live together in an apartment building in France. Scenes are performed in class for workshop on phonetics, gestures, and choice of idioms. Not intended for international study returnees.

**ROFR 21205****ANGERS: ATELIER PRÉPARATOIRE****TR 7:00-8:15**

O. Morel

A 1.0 credits preparation for studies at Notre Dame's international study Program in Angers, France. A course packet with a variety of cultural readings will form the core of the course. Student centered discussions, combined with ample opportunity for Q&A, will prepare students for most of what awaits them in France. Enrollment will take place after students have been selected for the program. Course will begin meeting one week after Spring break.

**ROFR 27500****CONSTRUCTIONS OF BRETON CULTURE****MW 01:30-02:45**

P. Martin

This seminar will offer students a chance to explore Breton cultural identity as a form of dynamic engagement with the region's natural and social context. We will begin by giving particular attention to popular representations of the natural world, to the cosmic geography of this sacred space in which land meets water, and the temporal order yields to the eternal. We will think as well about the notion of family, about the organization of domestic space, the rites performed around the hearth, and the bonds of continuity that attach one generation to another. We will spend the final part of the semester studying the Christian appropriation of indigenous religious forms and the realization of popular belief in architecture and liturgy. Students will have the opportunity to develop their French language communication skills as we work together on a broad range of cultural materials including stories of origin, memoirs and folktales, newsreel footage, film and photography.

**ROFR 30310****ANALYZE THIS! TEXTUAL ANALYSIS****TR 9:30-10:45**

M. Boulton

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****MW 3:00-4:15**

M. C. Escoda-Risto

Advanced-level course given in French. We will discuss the themes, style, and rhetorical structures of a varied group of texts (literary, political, cultural, and critical). The emphasis lies in the development of advanced writing skills focusing on clarity and correctness of the language through various weekly writing assignments and written explications de textes.

**ROFR 30710-01                    SURVEY OF FRENCH LITERATURE I                    TR 11:00-12:15**  
M. Boulton

Reading of selections and complete works of outstanding French authors from major genres from the Middle Ages through the 17th century. All "Language and Literature" majors are required to take this sequence, or equivalent advanced courses. "Language and Culture" majors are required to take one literature survey. Students are expected to have already taken ROFR 30310 or ROFR 30320 or to take one of them concurrently with a survey class. Cross-listed with MI 30530.

**ROFR 30720                    SURVEY OF FRENCH LITERATURE II                    TR 3:30-4:45**  
C. Perry

This course is designed as an introduction to French and Francophone literatures from the 18th century to the present. It will cover works of representative writers, focusing this semester on the theme of the "other" in literature. Cross-listed with GS 30578.

**ROFR 37500                    CONTEMPORARY ISSUES: AUTOBIOGRAPHY AFTER ROUSSEAU                    MW 1:30-2:45**

A. Rice

This course will focus on contemporary French-language autobiographical texts, including novels and films, and we will see how they are indebted to and influenced by Jean-Jacques Rousseau's founding text, *The Confessions*.

**ROFR 40635    19<sup>th</sup> CENTURY SHORT STORY PHANTASMES ET FANTASTIQUE                    TR 12:30-1:45**

A. Toumayan

This course will focus on the development of the genre of short narrative during the nineteenth century in France. Representative works of Balzac, Nerval, Baudelaire, Barbey d'Aurevilly, Flaubert, Gautier, Mérimée, Maupassant, and Villiers de l'Isle Adam will be considered. The themes of obsession, trauma and madness will compose common motifs in the corpus of texts that we will examine. We will also study the distinctive features of the aesthetics of Romanticism, Realism and Symbolism as well as generic considerations relating to the conte fantastique. Course requirements include one oral presentation, two papers of moderate length and a final exam.

**ROFR 47500                    TIMELESSNESS IN MODERNITY: CROSSING CULTURES IN CONTEMPORARY FRENCH AND FRANCOPHONE FILM                    TR 2:00-3:15**

C. Perry

This course is designed to familiarize students with contemporary French and Francophone films that dramatize the possibilities of intercultural and transnational communication. The selection of films will give us an opportunity to reflect upon issues such as exile and immigration in a globalized world as well as the dynamics of Muslim cultures within, and in relation to, "Western" cultures. All films will be screened in original version with English subtitles. To help us appreciate the differences between text and image we will read a novel and a graphic novel that were adapted to film. We will also read a recent novel about immigration, in addition to critical articles that will develop our understanding of contemporary French and Francophone cinema and the topics represented in the films.

Students will be responsible for carefully reading the texts and viewing the movies outside of class (available in streaming video and in DVD format at the Hesburgh Library). Their responsibilities will also include participating actively in class discussions, giving an oral

presentation with two or three classmates, writing two short papers (with rewrites) and a longer term paper at the end of the semester.

By the end of the semester, students will be able to discuss:

- issues of cultural identity, race, ethnicity, class, gender, and religious difference;
- dialogue among transnational communities;
- cinematic representations of these issues and themes with the use of a vocabulary appropriate to film;
- the aesthetic, cultural, social, and political contexts of the works under study;
- relations between the formal aspects of a film and the themes it represents.

Texts will include *Stupeur et tremblements* by Amélie Nothomb (1999), *Persepolis* by Marjane Satrapi (2002), and *Ulysse from Bagdad* by Éric-Emmanuel Schmitt. Films will include eight from among the following: the documentary *Crossing Borders* (Morocco-USA) by German director Arnd Wächter (2009), *Inch'Allah Dimanche* by Yamina Benguigui (2001), *Chaos* by Coline Serreau (2001), *Daughter of Keltoum* by Mehdi Sharef (2001), *Fear and Trembling* by Alain Corneau (2003), *Monsieur Ibrahim* by François Dupeyron (2003), *Exiles* by Tony Gatlif (2004), *Le Grand Voyage* by Ismaël Ferroukhi (2004), *Persepolis* by Marjane Satrapi and Vincent Paronnaud (2007), *Welcome* by Philippe Lioret (2009), *Of Gods and Men* by Xavier Beauvois (2010).

**ROFR 53000 SENIOR SEMINAR : LA PENSÉE ET LA FICTION HUMANITAIRES, DE ROUSSEAU À NOS JOURS. HUMANITARIAN THOUGHT AND FICTION IN FRANCE, FROM ROUSSEAU TO THE PRESENT. MW 11:45-1:00**

J. Douthwaite

A literary-historical study of the origins and vicissitudes of humanitarian action in France from the 18<sup>th</sup> to the 21<sup>st</sup> century. Authors and activists to be studied include: Voltaire (“L’affaire Calas”), Jean-Jacques Rousseau (*Discours sur l’origine de l’inégalité* ; excerpts from *Le Contrat social*), Olympe de Gouges (« Déclaration des droits de la femme »), Charles Baudelaire « Les petits pauvres », Victor Hugo (*Les Misérables*), Émile Zola (excerpts from *Le Ventre de Paris*), Simone Weil (articles), Jeanne Benameur (*Les Insurrections singulières*), and Susan Sontag (*Regarding the Pain of Others*). Students will be actively involved in the DIGNITY exhibit (Amnesty International France) which will make its US début at Notre Dame in January-March 2012. Students will meet and discuss with two of the DIGNITY photographers during their stay on campus and attend the “Rousseau 2012” lecture series. Goals include superior levels of expression in French (speaking, writing, and analysis), as well as a heightened appreciation for politically engaged art and writing. **Open to non-seniors by permission.**

## GRADUATE COURSES

**ROFR 63315-01 AUTEURS AUTOUR DE PORT-ROYAL M 3:30-6:15**  
L. MacKenzie

Jansenism, a conservative movement within the Catholic Church, was at the center of the intellectual life and literary production of the 17th Century. Its preoccupation with free will, the self and determinism make it a subject that reaches well beyond the boundaries of a “local” theological *querelle*. Authors to be studied: Corneille, Racine, Pascal, La Rochefoucauld, La Bruyere, Lafayette; in other words, the biggies. Cross-listed with LIT 73730.

**ROFR 63839-01      POSTCOLONIAL FRANCOPHONE FRICTIONS:  
REMEMBERING THE PAST FIFTY YEARS AFTER THE EMPIRE      W 3:30-6:15**

A. Rice

This course will examine the growing corpus of postcolonial Francophone theoretical texts alongside very recent novels and films that vividly revisit the colonial past and reveal its consequences for the present.

**LLRO 63050-01      INTRODUCTION TO LITERARY CRITICISM      R 3:30-6:15**

O. Morel

This course is designed as an **introductory survey of some major trends in twentieth-century literary theory and criticism**. While focusing on major fields of thought (structuralist, Marxist /historicist, feminist, anthropological/postcolonial, deconstructionist) in their larger context, we will pay a specific attention to literary movements, theoretical displacements, and trans-disciplinary approaches that arose in the past years. In this context, I would like to explore unusual ways of rendering the notion of “theory:” in film, music and contemporary art, for ex.; in this context we will focus specifically on “recent fields,” new objects and methods, for ex. the “animal studies,” the “digital humanities,” the attempt to “film theory,” etc.

Assiduous reading are required as well as active participation in class discussions. **Oral assignments:** Student pairs will deliver a 20-minute presentation (including Q&A) in class. Be prepared to engage the class with questions about the presentation and/or a handout, prepared in advance. **Written assignments:** Two papers: one short term paper (6 pages) one mid-length term paper (10 pages). Cross-listed with LIT 73750.