

## Spring 2014 - French Undergraduate Courses

### **LLRO 13186-03 ON INTERPRETATION (UNIV. SEMINAR)**

**TR9:30-10:45**

**L. MacKenzie**

In this seminar our truck will be with “texts” from various registers of art: “low” (e.g., songs by Bob Dylan); “middle” (e.g., films by Martin Scorsese) and “high” (opera, symbolist poetry, absurdist theater). This variety of sources is chosen with one purpose in mind: to encourage techniques of reading from the inside of the text outward. To this end, our interest is more on the how than on the what. In other words, how do we go about finding the seam, the portal through which to enter a text. Written work will be publicly scrutinized in the hopes of also cultivating the fine, difficult and all too often lost art of self-critique. Students under the impression that they “can’t” do textual analysis are especially welcome, as, of course, are those for whom literature and the arts are already a source of joy and a engine of growth.

### **ROFR 21205-01 FRANCE: ATELIER PRÉPARATOIRE**

**TR 7:00-8:15 PM**

**J. Douthwaite**

What you need to know to flourish in Angers or Paris while you’re studying there, and how to build lasting ties to France for the future. A six-week, 1.0 credit preparation for studies at all of Notre Dame's three international study programs in France: at Angers (Université Catholique de l’Ouest) and in Paris (for students going to the Institut d’études politiques or the Université Paris Diderot). Course readings will be on e-res and Sakai. Lectures by faculty in ROFR and other departments will shine light on diverse aspects of French culture, history, and current events. Course will be taught in French and English, and feature student-centered discussions and ample opportunity for Q&A. Enrollment will take place after students have been selected for the programs. Course will begin meeting one week after Spring break. A sister class, FRANCE: ATELIER DE RETOUR, will be offered to returnees in the first six weeks of Fall semester, beginning Fall 2014. This course will build on the goals that students set for their time abroad, and enable students to prepare grant proposals, develop methodologies, and create a work plan for research in France during Fall or Winter break, 2014.

## **CSEM 23102-14 MARGINAL VOICES**

**MW 3:30-4:45**

### **P. Martin**

This seminar will explore the experience of marginality through its spatial representations and associated modes of expression. Resistant to conventional configuration as places of silence and isolation, the boundary areas of desert and social margin, of shoreline and interior borderland are all regions of creative encounter and privileged communication. We will give particular attention to the inflection of marginality as a voluntary ascetic practice or spiritual discipline, as an imposed social category, and as a precondition of the aesthetic life. It is the voice of the prophet, the poet, the poor and the disabled that we will hear, calling us to a new way of seeing, to a life of charity, of greater freedom and compassion, and of celebration.

Our conversation will be supported by reflection on theological, sociological and literary sources, as well as by substantial use of film and photography. As we consider that material, you will have the opportunity to refine your communication skills through a variety of individual and collaborative activities. You will be encouraged to read attentively, to identify important ideas and organizational strategies, to ask productive questions, to develop an argument or a line of investigation, and to respond usefully to the questions and observations of others. Written assignments will also offer you a chance to practice expressing an argument clearly, exploring it logically and supporting it by appropriate textual reference.

## **ROFR 27500-01 APPROACHES TO FRENCH AND FRANCOPHONE CULTURES : " 'HAPPY LIKE GOD IN FRANCE' OR HAPPINESS *à la française*"**

**TR 9:30-10:45**

### **O. Morel**

"Happy like God in France" is a very common saying used in Germany. It was created by the German Jews in 1791, to designate the French sense of "happiness" and way of life. Since the end of the 1970s, France has been more readily perceived through its economic and social crisis and, more recently, through its possible "decline." However, as the German-Jewish saying shows, if there is a country where "happiness" has been philosophically theorized and practically experienced, it is France: from the Enlightenment period to the philosopher Alain, from the French Revolution to Mai 1968, from an epicurean art of feast to the cult of the "sieste" (nap) or a certain way of vacationing, from its sense of gastronomy and passion for comedy...

Why is it that none of the French politicians mention “happiness” in their platforms today? Does this mean that, in this time of despair, “happiness” often sounds like a vain or naive utopia to French ears? In this class, we will explore figures of “French happiness” from highly classical texts by Montaigne and Rousseau, as well as Alain, to canonical and avant-garde films, from the history of painting to the history of photography, from popular music to gastronomy, from French comedies to the French utopia. Our examinations of these various texts and trends will allow us to reiterate a series of questions that are at once old and brand new: How to live? How to live happily? What does it mean to be happy in France today?

Students are expected to participate fully in class discussions and will be responsible for one oral presentation, as well as two essays (the first with the opportunity to revise, the second using the support of critical sources). This course will be taught in French.

## **ROFR 30310-01 ART OF INTREPRETATION: PARIS**

**TR 12:30-1:45**

**J. Douthwaite**

This version of a required course familiarizes students with the French technique of *explication de texte*, or tight analysis of a “text” (understood as work of literature, an image, a film clip, or a song), by focusing on the city of Paris and its people. Students will engage in oral and written analyses, learning vocabulary terms and concepts and applying them to different texts about Paris and Parisians, past and present. In groups of two, students are required to lead a discussion with a partner (which will be filmed), and to submit a two-page reaction paper on their work as *discussant*. Other requirements include two analytic papers of 4 pages (or one research paper of 8 pages), two quizzes, and a final exam.

We will begin with a fun collection of Parisian tales (Gripari, *La Sorcière de la rue Mouffetard*) and end with *Suite française* by Irène Némirovsky, who tragically died in a Nazi concentration camp before finishing it. (We will read half of this book.) Other texts will include poetry by Baudelaire and Apollinaire, film clips from *Paris* by Cédric Klapisch, and *Le Hérisson* by Mona Achache and songs by Thomas Dutronc and Johnny Hallyday. Bi-weekly grammar lessons will refresh students’ mastery of the language, all the while revealing linguistic particularities of the texts in question. Roger Hawkins and Richard Towell, *French Grammar and Usage* (3rd ed.) is required. Recommended: take ROFR 30320 (“Art of Writing: Advanced Composition”) before ROFR 30310, unless you have a firm grasp of advanced French grammar already in hand.

**ROFR 30320-01 ADVANCED GRAMMAR & COMPOSITION: THE ART OF WRITING**  
**MW 3:30-4:45**

**M.C. Escoda-Risto**

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 multiphase writing process (generating ideas, planning, translating ideas with words, revising, and editing), students will deepen their understanding, reflection, and analysis of the French language.

The course goals are:

- Structure of Language. To acquire a thorough knowledge of the structure of the French language.
- Writing. To be manifestly able to write sustained compositions which illustrate specific grammatical points and to become sensitive to, and able to imitate, various types of French prose compositions and style.
- Preparation: become prepared linguistically to take more advanced French.

The goal of this French course is to advance your comprehension and use of the French language. This course will combine a selective grammar review with intensive writing, reading, and discussion.

**ROFR 30710-01 OVERVIEW OF FRENCH LITERATURE AND CULTURE I**  
**TR 11:00-12:15**

**M. Boulton**

The course is designed to serve as an introduction to French literature of the Middle Ages, the Renaissance and the Seventeenth Century. We will read a selection of representative whole works from authors of each period, including Marie de France, Chrétien de Troyes, Marguerite de Navarre, Ronsard, DuBellay, Labé, Montaigne, Molière and Racine. In addition to acquiring a basic familiarity with early French literature, students will be introduced to the vocabulary of literary criticism. Close readings, some oral presentations (or explications), and active participation in classroom discussions are expected. All discussions and written work will be in French. Two moderate length (7 pages) papers, a midterm and a final exam will be required.

## **ROFR 33500-01 LA CHANSON FRANCAISE**

**W 7:00-8:15 PM**

### **A. Toumayan**

This course proposes to study French culture through the examination of French popular, folk, and traditional songs from the medieval period to the modern era. Songs of various periods, regions, and genres will be studied as well as the relation of folk and popular songs to other cultural forms such as poetry, short story, cinema, or opera. In addition, we will study examples of the adaptation in popular music of French poetry from Villon to Baudelaire. We will analyze song lyrics paying attention also to musical forms, idioms, and styles. In addition to studying lyrics, we will listen to various interpretations of popular and traditional songs, and we will develop skills of pronunciation, articulation, and diction through practice singing selected songs. Each student will do one oral presentation and write two short papers.

## **ROFR 37500 CONTEMPORARY ISSUES: “FORMS OF INCLUSION AND EXCLUSION IN FRANCE”**

**MW 2:00-3:15 PM**

### **C. Perry**

In this course we will discuss contemporary French and Francophone texts and films that dramatize forms of exclusion—such as discrimination, exploitation, inequality, and injustice—as well as possibilities of inclusion and intercultural communication in France today. The selection of works, including press articles and other media, will give us an opportunity to reflect upon issues such as exile and immigration in a globalized world, the dynamics of Muslim cultures within and in relation to “Western” cultures, social “outsiders” such as homeless people, and concerns about food, health and environmental sustainability. Films will be screened in original version, most with English subtitles. Students will be responsible for carefully reading the texts and viewing the movies outside of class (available in streaming video online and in DVD format at the Hesburgh Library). They will also be responsible for participating in thoughtful class discussions, giving a team oral presentation, writing two 5-6 page papers (with the possibility of rewriting the first), and successfully completing a few in-class quizzes. This course will be conducted in French.

For students who are interested, this course will offer a Community Based Learning component, to be organized at the beginning of the semester.

Texts for this course will include novels such as *Les animaux dénaturés* by Vercors (1952), *No et moi* by Delphine de Vigan (2009), *Le philosophe qui n'était pas sage* by Laurent

Gounelle (2012), *La faute d'orthographe est ma langue maternelle* by Daniel Picouly (2012, with a projected visit by the author), *La maison des anges* by Pacal Bruckner (2013), and *Samba pour la France* by Delphine Coulin (2013). Films to be screened will include five among the following: *Les amants du Pont-Neuf* by Leos Carax (1991), *La Belle Verte* by Coline Serreau (1996), *Aïcha* by Yamina Benguigui (2009), *No et moi* by Zabou Breitman (2010), *Planète océan* (2012) by Yann-Arthus Bertrand (2012), and *L'adieu au steak* by Jutta Pinzler (2013).

## **ROFR 40340-01 THEATER AND PSYCHOANALYSIS**

**R 3:30-6:15**

**L. MacKenzie**

In this seminar we will be looking at works by the "holy trinity" of French classical theater (Corneille, Racine and Moliere) through the lens of psychoanalysis theory and thought. Our truck will be with the texts as expressions of issues dear to psychoanalysis, not with the psychography of the authors. Plays will include, but may not be limited to *Le Cid*, *Horace*, *Andromaque*, *Britannicus*, *Phèdre*, *L'École des femmes*, *Tartuffe*, *Le Bourgeois gentilhomme*. In French or English depending on student preference. [Open to advanced undergraduates as ROFR 40340]

## **ROFR 40955-01 NEW PARADIGMS FOR THE STUDY OF FRENCH FICTION**

*(Nouveaux paradigmes pour l'étude de la fiction française)*

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

**J. Douthwaite**

This course will introduce students to two approaches that are currently driving some of the most interesting literary studies, based in the study of cognition and a new kind of positivism. We will spend two-thirds of the semester on the theme of sensory awareness in literature (*l'éveil des sens*) and its corollary, synesthesia, in works such as Graffigny, *Lettres d'une Péruvienne* (1747), Rousseau, *Rêveries du promeneur solitaire* (written 1776-78; pub. 1782) Diderot, *Lettre sur les aveugles* (1749) and Huysmans, *À Rebours* (1884) as well as background readings in period philosophy and brain science, and a brief incursion into the theme through its 20th-century avatar: Vian, *L'écume des jours* (1947) and its cinematographic remake, starring Romain Duris and Audrey Tatou (2013). The last third of the semester will address the "new positivism," that is, literary history triangulated by use of historiography, primary documents, and later appropriations in other media (notably newspaper and popular art, including film). Students will see how historical research can illuminate the reasons behind literature's impact, taking as our case study Diderot, *La*

*Religieuse* (written 1760; pub. 1796, and many times since, notably in the post-Commune period, 1871 and 1886), and its two cinematographic remakes (1966 and 2013). Offered to graduate students as ROFR 63955. Undergraduates must possess advanced oral and written fluency and excellent comprehension skills (to read and understand approx. 50-100 pages in French, each week).

**ROFR 47500-01 TIMELESSNESS AND MODERNITY: WORLD LITERATURE IN FRENCH**

**MW 11:00-12:15**

**A. Rice**

This course takes its name from a manifesto published on March 16, 2007 in the French newspaper *Le Monde*: “Pour une ‘littérature-monde’ en français.” Signed by 44 writers, the document argues in favor of “liberating” the French language “from its exclusive pact with the nation” and highlights the desire among many contemporary writers of French to be respected as authors of “world literature.” In this class, we pay special attention to textual expressions of two phenomena that are currently coming together in interesting ways in France and the Francophone world: “postcolonialism” and “globalization.” We also examine the many forms of multiculturalism and multilingualism in works of French fiction. The writers whose novels and essays we study include: Maryse Condé from Guadeloupe; Nancy Huston from Canada; Zahia Rahmani from Algeria; Boualem Sansal from Algeria; Brina Svit from Slovenia; Abdourahman Waberi from Djibouti. We watch three films as well, in an effort to discern how this particular mode of representation compares with and differs from the written text. Assignments include a mid-term paper of 4-5 pages and a final paper of 10-12 pages, as well as short in-class writing assignments and a 15-minute oral presentation.

**ROFR 53000-01 SENIOR SEMINAR: “ DIFFERENCE AND DISSIDENCE IN FRENCH FICTION FROM THE 20<sup>TH</sup> CENTURY TO THE PRESENT”**

**MW 12:30-1:45**

**C. Perry**

In this course we will study the evolution of French fiction from the early 20<sup>th</sup> century to the present through the lens of mostly unconventional novels in their own times, such as *L’Immoraliste* by André Gide (1902), *La Vagabonde* by Colette (1910), *Du côté de chez Swann* by Proust (1913), *Sous le soleil de Satan* by Georges Bernanos (1929), *L’Amant* by Marguerite Duras (1984), *Acide sulfurique* by Amélie Nothomb (2005), and *L’Amour humain* by Andreï Makine (2007). In combination with critical essays, these provocative works will

give us the opportunity to explore a rich variety of narrative styles while also measuring the progression from self-reflective expositions to surrealist visions, postmodern derisions, multicultural imaginations, and new gender roles. Film adaptations of *Sous le soleil de Satan* and *L'amant* will also enable us to examine the translation of text to image and sound. Students are expected to participate fully in class discussions and will be responsible for one oral presentation, done in a group, as well as two essays (the first with the opportunity to revise, the second using the support of critical sources). There will be no exam. This course will be conducted in French.