

Fall 2013 – French Undergraduate Courses

ROFR 20300-01/02 CONVERSATIONAL FRENCH

MWF 11:35-12:25 / 12:50-1:40

M. 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.

ROFR 27500-01 APPROACHES TO FRENCH & FRANCOPHONE CULTURES...COMPANIONS ON THE ROAD: CONSTRUCTIONS OF BRETON CULTURE

MW 9:30-10:45

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 thinking about the role of story-telling in communicating a sense of relationship with the natural world, and in situating our human adventure within the cosmic geography of a sacred space in which land meets water, and the temporal order yields to the eternal. We will then consider the importance of family in Breton culture, the organization of domestic space, the rites performed around the hearth, and the bonds of continuity that attach one generation to another. We will conclude the semester by examining the Christian appropriation of indigenous religious forms and the representation of belief in regional architecture and popular devotions. Of particular interest, will be the calvaires and enclos paroissiaux that are characteristic of the Breton region, as well as the Tro Breiz, the circular pilgrimage practice that commemorates the Seven Saints of Brittany. Students will have the opportunity to develop their French language communication skills as we engage with a broad range of cultural materials including memoirs and folktales, music, photography and film.

ROFR 27500-02 APPROACHES TO FRENCH & FRANCOPHONE CULTURES...CULTURE AS COMMODITY: EXAMINING 'FRENCH EXCEPTIONS'

MW 2:00-3:15

A. Rice

Description: In this course, 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. We study a number of French essays, novels and films in this course in an effort to determine how French culture is currently evolving and how multiple factors converge to make up contemporary French "identities" in an age of Americanization, globalization, and post colonialism.

ROFR 30310-01 THE ART OF INTERPRETATION**TR 12:30-1:45****J. Douthwaite**

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 30320-01 ADVANCED GRAMMAR & COMPOSITION: ART OF WRITING**MW 11:00-12:15****J. Douthwaite**

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.

ROFR 30720-01 OVERVIEW OF FRENCH LITERATURE AND CULTURE 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 covers works of representative authors (such as Montesquieu, Graffigny, Voltaire, Sand, Zola, Colette, Camus, Le Clézio, Makine, Nothomb, Schmitt, and new contemporary writers), focusing this semester on the theme of the "other" in literature. The juxtaposition of works by male and female authors who wrote on similar themes will also enable us to examine how literature represents the intersection of gender and sexuality with ethnicity, class, and nationality across several centuries and cultures. The course will be conducted in French. A series of mini-essays, a term paper, and a final exam will be required, as will active and assiduous participation in class discussions. Prerequisite: Two semesters of French beyond ROFR 20201, or placement by exam, or by permission. Cross list with GS 30578.

ROFR 37500-01 CONTEMPORARY ISSUES PAST AND PRESENT: ALBERT CAMUS

MW 12:30-1:45

A. Toumayan

In the centenary year of Albert Camus' birth, it is appropriate to assess the impact of his work on modern literature and modern thought. This course will examine Camus' oeuvre according to thematic (largely chronological) rubrics he himself devised: l'absurde, la révolte, le jugement. We will read all of Camus' major works including his philosophical and autobiographical essays, his novels, plays, short stories, and journalism. In addition, works or excerpts of works unpublished during Camus' life will be studied. The class will focus on the elaboration of Camus' humanist philosophy and its political consequences. In connection with the latter, we will explore his polemic with Jean-Paul Sartre and his inability to come to terms with the independence movement in his native Algeria. Requirements: one oral presentation, three short essays, and a final exam.

ROFR 40906-01 FRENCH LITERATURE GOES TO THE OPERA

MW 2:00-3:15

L. MacKenzie

In this course, the full title of which is Taking Liberties: From Book to Libretto, or French Literature Goes to the Opera and which may be taught in either French or in English, we will be looking a series of parent texts, written originally in French, and their operatic offspring. Works include The Barber of Seville (Beaumarchais/Rossini); The Marriage of Figaro (Beaumarchais/Mozart); Don Juan (Molière) and Don Giovanni (Mozart); Manon Lescaut (Prévost/Puccini), Carmen (Mérimée/Bizet). Cross list with LLRO 40906.

ROFR 41590-01 FRENCH THEATER PRODUCTION

MW 3:30-4:45

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 47500-01 TIMELESSNESS AND MODERNITY: CROSSING CULTURES
IN CONTEMPORARY FRENCH AND FRANCOPHONE FILM
TR 2-3:15**

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. To help us appreciate the differences between text and image we will read a novel and a graphic novel that have been adapted to film. We will also read critical articles that will develop our understanding of contemporary French and Francophone cinema and the topics represented in the films. At least two of the movies (to be selected) will be part of a French film festival at the Browning Cinema. All 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 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;
- 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) and *Persepolis* by Marjane Satrapi (2002). Pending selections for the French film festival at the Browning cinema, films will include at least eight from among the following: *Inch'Allah Dimanche* by Yamina Benguigui (2001), *Chaos* by Coline Serreau (2001), *Fille de Keltoum* by Mehdi Sharef (2001), *Stupeur et tremblements* by Alain Corneau (2003), *Monsieur Ibrahim et les fleurs du Coran* by François Dupeyron (2003), *Le Grand Voyage* by Ismaël Ferroukhi (2004), *Persepolis* by Marjane Satrapi and Vincent Paronnaud (2007), *Entre les murs* by Laurent Cantet (2008), *Welcome* by Philippe Lioret (2009), *Des hommes et des dieux* by Xavier Beauvois (2010), *Harragas* by Merzak Allouache (2010), *White Material* by Claire Denis (2011), *Free Men* by Ismaël Ferroukhi (2012).