

DEPARTMENT OF ROMANCE LANGUAGES & LITERATURES

ALL COURSES –Spring 2015

Spring 2015

FRENCH COURSE DESCRIPTIONS



UNDERGRADUATE COURSES

ROFR 20300-01/02: CONVERSATION AND WRITING

MWF 10:30-11:20/ MWF 11:30-12:20

M.C. Escoda-Risto

This course is designed to further develop the student's conversational skills and grasp of a wide variety of styles and registers in French. Spoken French will be practiced through various types of classroom activities and assignments. Emphasis will be on topics of current interest.

ROFR 20400-01 FRENCH FOR BUSINESS

TR 11:00-12:15

P. McDowell

This multimedia introduction to the French business world will focus on contextualized activities that elicit business terms in French; role-plays, simulations of business interactions (each student will be videotaped in a job interview simulation, for example), and analysis of authentic business documents will help students prepare for potential future employment in a French-speaking country. No business background necessary.

ROFR 21205-01 FRANCE: ATELIER PRÉPARATOIRE

TR 7:00-8:15

J. Martell de la Torre

How to behave, what to expect, and how to make the best out of your experience in Angers or Paris while you are studying there, this course will address these questions and help you prepare for a complete immersion into French culture. Lasting six weeks, it is a 1.0 credit preparation course for the three international study programs in France: at the Université Catholique de l'Ouest in Angers, and in Paris at both the Institut d'études politiques and the Université Paris Diderot. During the six weeks faculty of ROFR and other departments will give lectures on different practical and cultural aspects of French culture, history, as well as on current events. The class will be taught in French and English, and the students will engage in discussions as well as have the opportunity to ask questions to faculty and other students. **Enrollment will take place after students have been selected for the programs. Course will begin meeting one week after Spring break.**

ROFR 27500-01: "DISCOVERING FRANCOPHONE CULTURES THROUGH FILM"

MW 2:00-3:15

C.Perry

Using the textbook *Francophone Cultures through Film*, by Nabil Boudraa and Cécile Accilien, we will screen films that will enable us to study distinctive cultures from the entire Francophone world—from Sub-Saharan Africa to North Africa, the Caribbean, Québec, Asia, and Europe.

ROFR 30310-01: THE ART OF INTERPRETATION

TR 12:30-1:45

A.Toumayan

This course, required of--but not limited to-- majors, is designed to familiarize students with the French technique of *explication de texte*, or close reading. While the word *texte* can also designate a film or a song, we will be dealing almost exclusively with poems, in particular those underscoring the idea itself of a poet or of the workings of poetic process. Expectations and assignments will be worked out when enrollment is determined and will appear on the syllabus. Generally speaking, however, students can expect to do a serious amount of oral and written work. Taught

in French. It is recommended that you take ROFR 30320 ("Art of Writing: Advanced Composition") before ROFR 30310, unless you have a firm grasp of advanced French grammar already in hand. Course readings will be available in a course pack.

ROFR 30320-01: ADVANCED COMPOSITION: ART OF WRITING

MW 3:30-4:45

M.C Escoda-Risto

This advanced-level course, taught in French, is designed for students including those returning from abroad who wish to improve their speaking and writing skills and for students already in the 30000-40000 sequence who seek additional assistance with writing skills and grammar.

ROFR 30710-01: OVERVIEW OF FRENCH LIT & CULTURE I

TR 11:00-12:15

L. MacKenzie

The course is designed to serve as an introduction to French literature of the Middle Ages, the Renaissance and the Classical Period, the 17th Century. We will read a selection of representative texts (either in their entirety or in the form of extracts) from each period. These will include, among others, fundamental works such as *Tristan et Iseut*, *Aucassin et Nicolette*, the poetry of Ronsard and Du Bellay; the essays of Montaigne, plays by Molière, Racine and Corneille, thoughts by Pascal, and *La Princesse de Cleves* by Mme. de Lafayette. Work will include class participation, three essays of moderate length (5-6 pages) mid-term and final exams, and occasional quizzes. Crosslisted with MI 30530.

ROFR 33500-01: LA CHANSON FRANCAISE

W 7:00-8:15

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 37500-01: CONTEMPORARY ISSUES: FRENCH AND FRANCOPHONE GRAPHIC NOVELS BETWEEN LITERATURE, CINEMA AND JOURNALISM

TR 12:30-1:45

O.Morel

Anyone who has gone to a bookstore in France is aware of this fact. Whether it is non-fiction graphic novels or traditional comics, the French and Francophone « bande dessinée » products are extremely popular with a strong economic sector and a fast growing adult audience. During the past few years French graphic novels have also led to very successful cinematic adaptations like *Quai D'Orsay* (Lanzac-Blain/Tavernier, 2014), *Lulu Femme Nue* (Davodeau/Anspach, 2013) or the renowned *La Vie d'Adèle* (Maroh/Kechiche, 2013) which won the Palme d'Or in the Cannes Film Festival in 2013.

While focusing on very recent examples, this course's goal not only consists of studying contemporary graphic novels in French, but also meet with young authors of the French scene with a special interest on intersections with literature, journalism and cinema. We will have the great honor of welcoming authors in our classroom: Maël & Kris (*Notre Mère la Guerre*, 2010-2012) and Chloé Cruchaudet (*Mauvais Genre*, 2013) will take part in several sessions of our class in March; Emmanuel Lepage, Etienne Davodeau, and others, will join us on Skype. We will pay a special attention on how these "BD" perceive and depict today's world, from the theme of the First World War to France's relationship to its former colonies, to social issues like the environment, poverty or immigration, and even intellectual debates.

While always starting our investigation with a graphic novel, we will study a number of literary texts, historical periods, the news, cinematic fictions, etc. Two written assignments, oral presentations as well as active participation in our class will constitute the basic requirements.

ROFR 40413-01 “WHAT IS MODERNITY?”

T: 3:30-6:15

J.DOUTHWAITE

What is Modernity? This seminar studies prose fiction in French from the period 1748-1830, including little-known works published during decade of Revolution (1789-1799). We will consider the question of what makes a work "modern" from numerous points of view. They include history (political and history of science) by Pierre Ronsavallon, Colin Jones, and Jessica Riskin; literary theory by Alain Vaillant and Allan Pasco, and a more pointed approach to modernity by Peter Brooker and Claude Fouquet. The larger philosophical issues of social change will be studied through the prism of writings by Walter Benjamin, Roland Barthes, Michel Foucault, and Pierre Bourdieu. Novels to be studied include: Rousseau, *Emile*; Diderot, *Jacques le fataliste et son maître*; Voltaire, "Le Monde comme il va" and Anon., *Le Fils de Babouc* (1790); Réveroni Saint-Cyr, *Pauliska, ou la perversité moderne*; Mme de Duras, *Ouirika*, and Stendhal, *Le Rouge et le Noir*. Crosslisted with ROFR 63413 and LIT 73248.

ROFR 40853-01: “FRANCOPHONE PEACE STUDIES: WORLDWIDE ACTIVISM IN LITERATURE AND FILM”

M: 3:30-6:15

A.RICE

This course closely examines Francophone works of literature and film that grapple with the difficulties of promoting peace in various locations around the world today. Not only are activism and peacebuilding crucial questions in the creative texts we study, but they are also the focus of discussions that extend “beyond” the text, as we explore the efforts of writers and filmmakers to serve as advocates for positive change in very real ways. Various concepts of “engagement,” as well as relationships between language and politics, are at the center of our reflections. There is a substantial theoretical component to this course, including works by French thinkers Pierre Bourdieu, Hélène Cixous, Jacques Derrida, Michel Foucault, and Serge Margel, alongside the writings of postcolonial critics and recent publications in the area of peace studies. Cross-listed with ROFR 63853-01 and LIT 73247

ROFR 40920-01: “POETS OF THE CARIBBEAN: QUESTIONING IDENTITY AND COLONIALISM”.

TR 9:30-10:45

B.Heller

Caribbean societies are diverse, multi-ethnic and multi-lingual. They also share a common history of colonization, neo-colonization, and plantation and tourist economies that are in stark contrast to the stereotypes of sun, sand and pirates. This course examines high points in 20th Century Caribbean poetry from the three major linguistic traditions (Spanish, English and French), focusing on the poetry itself as well as the landscape and socio-political matrix in which it evolves, exploring issues of identity and colonialism. The class will be taught in English, but students will read authors such as José Martí, Derek Walcott, Aimé Césaire, and Nicolás Guillén when possible in the original languages. The target audience will be Romance Language majors, but interested others (Spanish, French or English majors) are encouraged to enroll.

Cross-listed with: ROSP 40920, LLRO 40920, ENGL 40620 and LAST.

ROFR 41590-01 FRENCH THEATER PRODUCTION

TR 3:30-5:30

P. McDowell

Looking for a novel way to develop your French proficiency? How about an exceptionally creative way to use your French as part of a team? Audition for the April 2015 production of Molière's *Le malade imaginaire*! Performing this comic masterpiece will give you deep insights into one of the greatest playwrights of all time, and will make you realize that with or without any acting experience, you have what it takes to breathe life into a French play. Follow in the footsteps of well over 200 Notre Dame students who have taken the stage *en français* before you! The play is waiting for your breath. Auditions will be the week before registration begins.

ROFR 47500-01: TIMELESSNESS AND MODERNITY: “ISLAM IN CONTEMPORARY FRENCH AND FRANCOPHONE FICTION AND FILM”

MW 12:30-1:45

C. Perry

Through recent novels and films by Francophone artists of Muslim origins, this course will offer us an opportunity to understand and reflect critically upon contemporary issues affecting relations between North-African and Mid-Eastern cultures and Western cultures. We will read writers such as Assia Djebar (excerpts from *Loïn de Médine*, 1997), Tahar Ben Jelloun from Morocco (*L'Islam expliqué . . .*, 2002, and *Partir*, 2006), Yasmina Khadra from Algeria (*Les Sirènes de Bagdad*, 2006), Salim Bachi from Algeria (*Le Silence de Mahomet*, 2008), Boualem Sansal from Algeria (*Le Village de l'Allemand*, 2008), Chahdortt Djavann from Iran (*La Mulette*, 2008), and Mahi Binebine from Morocco (*Les Étoiles de Sidi Moumen*, 2012). We will also view films such as *Le Grand Voyage* by Ismaël Ferroukhi (2004), *Bab Aziz, le Prince qui contemplait son âme* by Nacer Khemir (2005), *Sur la planche* by Leïla Kilani (2011), and *Les Chevaux de Dieu* by Nabil Ayouch (2012). 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 2006 war in Iraq, 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). *Crosslisted with Peace Studies*

ROFR 53000: SENIOR SEMINAR: PHANTASMES ET FANTASTIQUE “THE 19th- CENTURY SHORT STORY”

TR 2:00-3:15

A.Toumayan

In the genre of short narrative fiction we find some of the most creative, original, and inventive literature of the nineteenth century in France. The short story is an immensely popular form, practiced by virtually all of the major figures of the dominant literary schools of the period (romantic, realist, symbolist, and naturalist). We will read tales of love, intrigue, obsession, madness, drug use, ghosts and vampires by Balzac, Mérimée, Nerval, Gautier, Flaubert, Baudelaire, Maupassant, Barbey d'Aurevilly, and Villiers de l'Isle-Adam.

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