

# Fall 2015 French Course Descriptions

## Creole

### **LLRO 10112-01: BEGINNING CREOLE**

**TR 3:30-4:45**

**MWF Online**

**K. Richman**

Creole is spoken by an estimated seventeen million people. Creole is spoken on the islands of the Caribbean and the western Indian Ocean that were former or current French colonial possessions and in the countries where many of these former island residents have emigrated, including the United States, Canada, France, Dominican Republic, Bahamas and other parts of Latin America and the Caribbean. Haitians are the largest Creole speech community of approximately eleven and a half million speakers. Creole language courses provide a valuable foundation for Notre Dame faculty, staff and students working to understand and address critical issues related to Haiti and the Francophone world, from language and culture to history and education, from engineering to public health. Creole language and literature are of increasing interest in the dynamic field of Francophone studies. Creole has also become a major area in the field of linguistics, especially in areas of language evolution, sociolinguistics and linguistic anthropology. This is a six-credit hybrid introductory language course, which combines traditional classroom with on-line instruction. Students attend class with an instructor (T-TH) and work on-line (MWF). The instructor will balance both spoken and written Creole as well as exercise reading and listening. (Variable 3 or 6)

### **ROFR 20300-01/02: CONVERSATION AND WRITING**

**MWF 11:30-12:20/ MWF 9:25-10:15**

**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 20608-01: SOOOO FRENCH! FRENCH HUMOUR, FRENCH DRAMA**

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

**Olivier Morel**

Soooo French! "Irreverent," "non-conformist," "tasteless," "nasty," "irresponsible," this is the vocabulary that has often been used in order to describe the French weekly magazine *Charlie Hebdo*. Before the January 7 attacks that killed twelve of its cartoonists, staff and guests, *Charlie Hebdo* had constantly been targeted for its way of "destroying symbols," of "breaking down taboos," of "bursting bubbles of fantasy" as one of its cartoonists, the survivor Luz, declared shortly after the attack. This publication is full of "French humor and [its] way of analyzing things *à la française*" he added. What is so "French" here? What is "French humor" about? The weekly magazine dates back to the late sixties; it finds its ideological roots in the opposition to the wars of decolonization and May 68... but also in a whole journalistic tradition that began with Honoré Daumier and his editor Charles Philipon, when Daumier drew the head of King Louis-

Philippe as a pear in 1831 and was put on trial for *lèse-majesté* for this daring act. Through many examples taken from popular culture (cinematic comedies, parodic representations of politics, of society, comedians, cartoons, radio and TV shows, etc.), we will try define the highly idiosyncratic “French humor” ranging from laughter to drama and we will isolate three different sources: the grotesque, satire, and mockery.

### **ROFR 20609-01: FRENCH CULTURE ON THE BEAT: THE SOUNDTRACK OF THE TWENTIETH CENTURY**

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

#### **A. Rice**

This course in cultural studies will focus on music in France and its role in the historical and political events of the twentieth century. Music will provide an entry into literary and cinematic developments during the period; it will also give us a sense of movements of national and international significance. Music will be the “soundtrack” for our exploration of the fluctuating cultural climate of France, not in the sense of “background music” but as a subject that is worthy of study in its own right. Music in many senses sets the stage for development in other cultural arenas, often in ways that are not immediately visible. Tuning our ears to the role of music in shaping opinions and moving people to action will allow us not only to gain a deeper understanding of twentieth-century France, it will also give us a chance to ascertain the influence of music in shaping personal, communal, and national identities and identifications in any age and in any location. The course will rely heavily on primary materials, including various audio artifacts in the form of musical recordings and film soundtracks. It will also depend on critical articles and complementary reading assignments that give insight into the musical currents and trends that characterize and shape twentieth-century French culture.

### **ROFR 30310-01: THE ART OF INTERPRETATION**

**MW 9:30-10:45**

#### **A.Toumayan**

Through careful study of selected short excerpts, this course will focus on the identification and resolution of specific problems of textual analysis and interpretation. Prose and verse texts representing various periods, movements, and genres, and selected to highlight a specific problem of reading, will be analyzed following the technique of close reading or “explication-de-texte.” The course normally includes the analysis of visual art (a session at the Snite museum) and the analysis of a film.

### **ROFR 30320-01: ADVANCED COMPOSITION: ART OF WRITING**

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

#### **TBA**

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 30604-01: THE FRENCH CULTURAL HERITAGE: A CONCEPT IN CRISIS**

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

#### **J. Douthwaite**

In this course we will discuss the origins of the notion of le patrimoine (cultural, economic) in

the late eighteenth century and trace the rise and the fall of the French patrimoine from the 18th to the present time.

**ROFR 30720-01: OVERVIEW OF FRENCH LITERATURE & CULTURE II**

**TR 2:00-3:15**

**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, and other 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. Crosslisted with GS 30578.

**ROFR 40100-01: INTRODUCTION TO OLD FRENCH & ANGLO-NORMAN**

**TR 11:00-12:15**

**M. Boulton**

The course is designed to be an introduction to the language of medieval literature. We will read selections from several texts of the twelfth and thirteenth centuries in the original. Among the works included will be Marie de France's *Lai de Fresne*, *Aucassin et Nicolette*, Chrétien de Troyes' *Perceval*, the prose romances of *Tristan* and *Lancelot*, and poetry of the *trouvères*. The dialect of French used in England after the Conquest will receive particular attention. The course will be taught in English, but requires a good reading knowledge of modern French. Helps satisfy the second language requirement for the M.A. in French. Requirements: In-class translations; 2 short papers; final examination. Crosslisted with ROFR 63100, MI 40531, and MI 60531.

**ROFR 40950-01: EXISTENTIALISM TO ETHICS**

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

**A. Toumayan**

The first portion of this course will be devoted to an in-depth examination of the humanist doctrines of André Malraux, Jean-Paul Sartre, and Albert Camus. The course will then focus on the challenges brought to these doctrines by Emmanuel Levinas, in particular, the manner in which Levinas will revise the existentialist conceptions of the individual and the themes of freedom, action, and responsibility. The possibility of extending the thought of Levinas into the sphere of political theory will be considered in connection with the specific problems of humanitarian intervention and protection.