

FRENCH COURSES TAUGHT DURING THE 2009-2010 ACADEMIC YEAR

FALL 2009

FR 333: Introduction a la Narration-- McPherson

Dans ce cours nous allons étudier le genre narratif dans la littérature française en nous concentrant sur le thème de la transformation. En faisant un survol à travers plusieurs siècles, ce cours vous aidera à approfondir votre connaissance de la littérature française ainsi qu'à améliorer votre français écrit et parlé. Nous allons considérer les différents éléments qui constituent un récit (voix narrative, point de vue, développement de l'intrigue et des personnages, aspects thématiques, figures rhétoriques, ton et style) afin de développer vos compétences en analyse littéraire. Nous lirons des nouvelles, des contes et des extraits de textes narratifs par: Perrault, Montesquieu, Voltaire, Maupassant, Flaubert, Proust, Sarraute, Hébert, Yourcenar, Robbe-Grillet, Tournier, Queneau, Belleau, et Devi.

FR 362: French Film, "Paris: Capital Culturelle de l'Europe"--Gould

In this course, we will use Paris as the center piece of a series of spokes that launch inquiries into the values and legacies of French culture on the continent and in the former colonies as reflected in recent French films and novels. Themes include: Paris américain; Paris banlieu; Paris africain; Paris juif arabe; Paris terroriste; Paris européen. Readings include: Alice Kaplan's French Lessons, Mariama Ba's *Le Chant écarlate*, and Philippe Brimbert's *Un Secret* as well as some short stories and essays by Camus. Films will include *Cafe au lait*, *La Bataille d'Algers*, *L'Afrique, je te plumerai*, *L'Auberge espagnol*, *Madame Rosa*, *A Bout de Souffle* and *La Jetee* among others.

FR 407: Madame de Lafayette-- Albert-Galtier

The focus of this course is on the woman writer, Madame de Lafayette. Why is the text "*La princesse de Clèves*" considered to be « the first French modern novel »? We will study how this text has become a « laboratory » for different critical schools and has been seen as a precursor of feminist littérature. We will examine the sources of the different texts, novels and short stories, (*Zaïde*, *La Comtesse de Tende*, etc.) We will analyse narrative structures, different themes as space of desire, body, portraits, the group of writers around Madame de Lafayette, including Madame de Sévigné and La Rochefoucauld, and finally the new status of the seventeenth century writer.

FR 407/507: Medievalism-- Altmann

After long centuries of neglect, 19th-century France "rediscovered" its medieval past with great enthusiasm. In this course, we will read two medieval romances in conjunction with 19th and 20th century literature that responds to those earlier texts. We will explore how the Middle Ages were recuperated, how that period was understood, and why it was important to the notion of modern French identity to re-engage with its medieval past.

FR 425: French/English Translation—Poizat-Newcomb

This class offers an overview of translation theory, as well as in-class and at home practice of translation, both written and oral, from English to French and French to

English. Students will learn about the different styles of translation and learn to match them with different types of texts with different purposes, from commercial jingles to classical literature. The class also offers a comparative review of basic grammatical rules, word definitions, punctuation use, false cognates and commonly used idioms. Students are expected to actively participate in class discussion and regularly translate written assignments at home.

FR 480: 19th Century French Literature: Héros romantique dans le monde réaliste--
Gould

In this course, we explore the tensions and insights of sensitive and poetic souls under the influence of the rapid rise of bourgeois capitalism and its cultural values. In an introduction to the comparative narrative techniques of two of France's premier 19th century novelists, Balzac and Flaubert, we will engage notions of the "mal du siècle" from a variety of historical, psychoanalytic, and poetic perspectives. Readings include: Vigny's *Chatterton*, Stendhal's *Racine et Shakespeare*, Balzac's *Le Père Goriot*, and Flaubert's *Madame Bovary*.

FR 497/ 597: Francophone Women's Writing: The Writing of Loss-- McPherson
Lectures de textes (romans, mémoires, nouvelles, essais) par des écrivaines francophones contemporaines : Annie Ernaux (France), Marguerite Duras (France), Madeleine Gagnon (Québec), Louise Dupré (Québec), Anne-Marie Alonzo (Québec), Geneviève Amyot (Québec), Marie-Célie Agnant (Haïti et Québec), et Ananda Devi (l'île Maurice).
Examen de la façon dont ces auteurs abordent et inscrivent la perte -- le deuil, la maladie, la folie, l'exil, l'infirmité et la mort. Une attention particulière prêtée au rôle possible de la « différence sexuelle » (gender) dans l'écriture de la perte ainsi qu'aux contextes historiques et sociaux de ces écrits. Comment est-ce que ces récits cherchent à aborder, et peut-être à commencer à réparer, les pertes autour desquelles ils s'articulent?

WINTER 2010

FR 319: French Survey, 19th and 20th Centuries—McPherson
Representative literary works (poetry, drama and prose) from the 19th and 20th centuries with attention to literary history and literary analysis. Authors include Lamartine, Hugo, Baudelaire, Verlaine, Rimbaud, Apollinaire, Eluard, Musset, Beckett, Maupassant, Camus, Aude and Duras.

FR 330: French Poetry-- Moore

This course explores the evolution of French poetry from the Middle-Ages to the twentieth-century to help students gain an understanding of poetic movements and theories throughout the ages (including classical, lyrical, baroque, romantic, symbolic, etc.) and an appreciation of the diversity of poetic forms (such as ballad, sonnet, prose poems, free verse). Students will practice oral performance of poetry, close analysis of form and content, and will research individual poets. (Pre-Req FR 301 & 303)

FR 342: French Literature in Translation: Sartre and Camus-- G. Moore

Sartre and Camus challenge the recurring myth that we are mere victims of fate, environment, or history. Sartre maintains that we define our lives through fundamental choices which we may try to avoid by lying to ourselves, or by engaging the anxiety (angst) of having nothing determine what we do, and so affirm our project in this world as total freedom. Camus explores the value of human existence on this side of nihilism, how to directly experience our solidarity and the ephemeral dignity of human life without appeal to transcendental religion or ideology. Through readings from Sartre's "Being and Nothingness," his plays "No Exit" and "The Flies" to Camus's "Myth of Sisyphus" and his novels "The Plague" and "The Stranger," we will explore how each gave our alienation a human face, enticing us back to the barricades, to affirm our uncanny struggle as individuals despite the absurdity of existence, so that we may create a new meaning for our lives on earth.

FR 407: Medieval French Romance-- Altmann

Medieval French romance was a rich, sophisticated, and very influential literary tradition. In this course we will read examples of different kinds of romance, from the courtly to the "realist," and study the socio-cultural backdrop that makes sense of this high point in the cultural production of medieval Europe. Come prepared to encounter knights, ladies, the world of courtly love, magical beasts, battles and tournaments, disguise and deception, power struggles among feudal lords, and the search for the holy grail.

FR 416: Advanced Writing in French—Poizat-Newcomb

This course can be seen as a foundation block for subsequent studies, as the writing skills it teaches can be applied to almost any discipline and assignment. Students learn to write coherent and interesting essays for their readers. The class covers argumentative skills as well as academic research skills. Students learn or practice choosing topics, articulating and presenting a claim, identifying and researching reliable sources, organizing and supporting ideas and arguments. The class frequently relies on peer editing and workshop format, with occasional grammatical and theoretical lectures.

FR 451/551: Theatrical Battles—Albert-Galtier

Why during the French seventeenth century was so much polemic about theater plays, rules and genres? How can tragedies raise so many passionate fights and querelles? How did some comedies end up at the center of political battles? Was the author playing with provocation? These are some of the questions that we will address in the first part of the course focusing on plays by Corneille, Cyrano de Bergerac, Rotrou, Molière and Racine. Our second focal point will be critical approaches to theatrical representation, those of the seventeenth century (d'Aubignac), and more modern interpretations, including social, moral, esthetic, ideological and political analyses. What are the interactions between the court and the theater, the models and the representations? How is Versailles an example of theatrical representation (Benichou, Apostolides, Viala)?

A final concern will be to investigate the production and performance of plays in Paris: actors, companies, audiences, theaters, etc. We will analyze iconographic sources such as drawings, engravings, catalogues of stage sets (Mahelot, Mongredien, Chevalley, Merlin).

FR 480/580: La République pédagogique-- Gould

“La république pédagogique” confirme les résultats à la fin du 19^e siècle en France pour former un Etat-nation démocratique basé sur les droits à l’éducation laïque, publique, et libre pour tous les citoyens français. Le centre d’une mission civilisatrice et universaliste, cette république pédagogique est accueillie de manières variées et à l’époque de ses origines—1870 à 1906—et aujourd’hui, et en France et outre-mer. A partir de la critique contemporaine partant surtout d’une voix post-coloniale qui attaque la formation de citoyens français par les écoles publiques et laïques, nous examinerons deux longs romans de la fin du 19^e où les débats sur les écoles se posent : Vérité d’Emile Zola et Les Déracinés de Maurice Barrès. En associant ces deux géants, ennemis rarement lus ensemble, nous aurons l’occasion d’examiner un genre oublié à la conclusion de l’Affaire Dreyfus et avec la séparation des religions et de L’Etat. Notre étude des romans sera complétée par essais, critiques, films, histoires et poésies supplémentaires qui tournent autour de la question qui se renouvelle aujourd’hui.

FR 490: Contemporary French Writing and Film, Through Adolescent Eyes-- McPherson
This course will explore aspects of different cultures of the francophone world through a study of selected films and literary works that center on the experiences and perspectives of adolescent female protagonists. We will consider historical, political and social contexts as well as such topics as: cultural, national and ethnic affiliations; the relationship between countries of the francophone world and France; gender roles and sexuality; generational bonds and tensions; exile and the search for identity; responses to violence; and individual and collective acts of resistance. We will also explore the idea of adolescence as a privileged “time and place” from which to perceive, interrogate, and try to make sense of the world. Readings by Bugul, Duras, Brossard, Pineau, and Ernaux. Films by L. Pool, N. Fares and P. Baillargeon.

SPRING 2010

FR 460/560: Being Modern in the Eighteenth Century-- Moore

This course explores the innovations and contradictions of modernity from the birth of the Enlightenment to the dawn of romanticism in the works of Montesquieu, Marivaux, Voltaire, Diderot, Rousseau, and Bernardin de Saint-Pierre. We will focus on the reinvention of form (in fiction, poetry, and theater) in light of the social, political and philosophical project of the Enlightenment, and examine the conflicts between tradition and progress that shape its modern ideal. Readings will also confront the ambivalence of women’s status: as readers, authors, scientists, and hostesses of famed “salons,” women contributed to and fashioned modernity while their education, ability, and proper role in the public and private spheres remained contested. (Pre-Req FR 317, 318, 319)