

Fall 2015 Course Offerings
French and Francophone Studies

FR 103 (taught in English) **Fulfills UK Core – Inquiry in the Humanities** **Dr. Jeffrey Peters**
French Cinema **MWF 1:00-1:50**

A history of French Cinema from the early twentieth century to the early 1970s. Emphasis on the primary aesthetic movements of French cinematic expression in social and historical context. Attention given to the formal elements specific to film, techniques of film analysis, and the nature of visual culture. Viewing of films outside of class required. Taught in English, with no knowledge of French necessary.

FR 204 **Ms. Jeorg Ellen Sauer**
Introduction to French and Francophone Studies **TR 9:30-10:45**

This course engages students in a reflection on what it means to be a major in French and Francophone Studies in an American university today, and acquaints them with the kinds of activities they will encounter in more advanced French courses. Specific assignments will help students practice making coherent and eloquent arguments both orally and in writing.

FR 214 **Dr. Jacqueline Couti**
France Today **MWF 11-11:50**

This course enhances students’ speaking abilities, while at the same time examining popular culture, current issues, business and commerce culture, and the institutions and society of post-1945 France. Students discuss French culture, compare and contrast life in France to their own culture, and consider questions surrounding distinctions between high and low culture.

FR 324 **Dr. Jeffrey Peters**
Studies in French Literature: Pourquoi la littérature (française)? **MWF 2:00-2:50**

Why should one bother studying literature? In the end, isn’t it all about pretty words and imaginary stories? Doesn’t the serious person study, say, the sciences? In this class we will consider the purpose(s) of literary study. Not only will we seek to define literature and the literary, and ask what it “does” and what one can “do” with it, but we will ask how studying a foreign language is related to, and can be informed by, the study of literature. During our investigation, we will refer to the history of French literature and draw on representative works by important authors from a number of different periods.

FR 350 **Dr. Jacqueline Couti**
Francophone Cultures: Francophone Identities in the Americas **MWF 12:00-12:50**

Ce cours est une introduction à la littérature de langue française des Amériques. Les étudiants examineront la façon dont les auteurs des anciennes colonies françaises essaient de définir leur identité. Nous étudierons particulièrement la façon dont les écrivains des Amériques se réapproprient ou rejettent une certaine culture occidentale/européenne pour exprimer le particularisme de leur région d’origine ou de leur nation.

FR 410 **Ms. Jeorg Ellen Sauer**
French in Performance: Tableaux vivants **TR 12:30-1:45**

Modeling, parlor games, theatrical performance, imitation, and photography. Reproduction of paintings in art has endured for centuries as a way of interpreting and examining. From a playful moment to a fully staged re-interpretation of the canvas, this class will discuss, interpret, analyze, and “perform” various French paintings. We will read some art theory, performance theory, as well as discuss the context that created the original works. These discussions will inform the performance of various pieces. The course will include oral presentations, journaling, and performance pieces.

FR 470G **Dr. Leon Sachs**
Topical Seminar I: Modern French Theater **TR 2:00-3:15**

This course examines some of the most important dramatic works of the twentieth century. Topics covered will include the revival of the interwar French stage, the experimental adaptations of Greek myth and classical drama, the dramatization of historical events, the role of theater as a form of politically engaged literature (*littérature engagée*), and the theater of the absurd. Among the authors studied will be Cocteau, Giraudoux, Anouilh, Sartre, Camus, Beckett, Ionesco, Genet, Césaire, Reza.

FR 606 **Dr. Julie Human**
Literature of the Middle Ages: Wicked Women: Transgression and Misogyny in Medieval French Literature **M 3:30-6:00**

In this course we will study the construction of female characters in 13th- and 14th-century medieval romance as transgressive. We will analyze the boundaries they cross and examine ways in which these female characters resist societal norms, even within the texts that construct them. The course will be taught in English; texts are available in the original Old French, and in English or modern French translation. Texts include selections from the *Lancelot-Grail Cycle* featuring the Lady of the Lake, Morgan le Fay, and Guenevere. We will also read the *Roman de la Rose ou de Guillaume de Dole*, about Liénor, who aspires to be empress, and the *Roman de Silence*, who becomes a knight and then a king’s wife. Finally, we will read the *Roman de Mélusine*, about a fairy who passes as a woman except on Saturday nights, when she turns into a serpent from the waist down. We will use feminist criticism from the twentieth and twenty-first centuries to frame our discussions.

FR 621 **Dr. Leon Sachs**
Twentieth-Century Studies: Conflict, Memory, Identity **R 3:30-6:00**

This course examines literary and filmic representations of moments of national conflict in recent French history. Students will examine a number of significant historical events from the Revolution to the Algerian War that have contributed to the shaping of present-day French national identity. Primary focus will be placed on how works of film and literature serve to transmit and transform the memory of historical events and national conflict. Our inquiry will be guided by a series of questions: How are formal, artistic techniques deployed to shape our memory of past events? How do works of literary and filmic art serve to establish and/or disrupt national consensus regarding a nation’s past and, by extension, its identity? To what extent does art distort our understanding of the past? To what extent does it reveal truths about the past that the “historical record” is unable to uncover. Representative authors will include Balzac, Hugo, Zola, Anatole France, Apollinaire, Marguerite Duras, Jean Genet, Charlotte Delbo; filmmakers will include Abel Gance, Bertrand Tavernier, Pontecorvo, Alain Resnais, Marcel Ophüls. Theoretical works will be selected from among works by the following: Ernest Renan, Friedrich Nietzsche, Sigmund Freud, Emile Durkheim, Maurice Halbwachs, Marc Bloch, Pierre Nora, William Gass, Eric Hobsbawm, and Hayden White.