

Spring 2016 Course Offerings

French and Francophone Studies

FR 204

Intro to French and Francophone Studies

This course engages students in a reflexion on what it means to “do French Studies” in an American university and acquaints them with the kinds of activities they will see in more advanced courses. Through careful analysis of a variety of cultural texts – including literary, cinematic, and non-fiction documents – students will consider the problems – and intellectual potential – involved in studying a field that is by definition interdisciplinary. Specific assignments will help students practice making coherent and eloquent arguments both orally and in writing based on close textual analysis. Students will also review essential grammar points encountered in previous study of French.

Dr. Leon Sachs

TR 11:00-12:15

FR 215

Visual Cultures

The purpose of this course is to engage students in a reflection of cultural visual artifacts from Francophone countries while creating interdisciplinary connections with visual forms. By learning to closely examine visual forms (photos, video, art, textiles, drawings, comics, etc), students will be able to analyze and express the relationship between visual “texts” and the culture from which they come.

Ms. Jeorg Ellen Sauer

MWF 12:00-12:50

FR 324

Studies in French Literature: The Short Story

The French tradition of the short story is highly diverse and takes us from 17th- century fairy tales (Perrault) to the 18th-century exotic *Thousand and one Nights* (*Mille et une nuits*, transl. by A. Galland), to modern 19th-century tales of mystery, love and the city of Paris (Balzac, Baudelaire, Maupassant), to 20th-century existentialist fiction (Camus and Sartre). We will study different styles of narrating a story and the social contexts from which they derive. And we will explore the form of the short story in terms of what it means to write and read fiction. Why is story telling so basic a feature of the human experience?

Dr. Suzanne Pucci

TR 12:30-1:45

FR 325

Le cinéma français

This course is both an historical and esthetic study of the works of many of France’s most significant filmmakers from the turn of the twentieth century to the present day. After an introduction to the history of early cinema and to the critical vocabulary of film analysis, we will focus on the “Golden Age” of French cinema, the poetic realist movement and the works of directors such as Jean Renoir and Marcel Carné. The second part of the course will be devoted primarily to the innovations and experiments of “New Wave” cinema and the works of representative directors such as François Truffaut and Jean-Luc Godard.

Dr. Leon Sachs

TR 2:00-3:15

FR 344

The Literary Text: La bande dessinée

If one out of every nine books sold in France is a comic book, what does this tell us about literary culture in France? Are comics literary texts or picture books? Or more suspiciously, are they both? This course explores comics and asks whether they belong to or have a place in the literary world. We will analyze how their stories are told and created. We will examine the role they play in recounting the individual’s story and ask whether comics fill some void in literature.

Ms. Jeorg Ellen Sauer

MWF 10:00-10:50

FR 425

Media Studies

The word “media” is the plural of medium, from the Latin word *medius* which means in the middle; today, it also means a way of conveying or communicating something. In this class we will consider how the French media serve as forms of representation that lie between – in the middle of – the world and our ideas about the world. We will ask: how do media structure our understanding? Why do media typically mean mass media (TV, film, newspapers, etc.)? How is language study itself a kind of medium? How is language study also the study of media? Where does the modern concept of media come from?

Dr. Jeffrey Peters

MWF 1:00-1:50

FR 504 (same as FR 471G)

Paris and Modernity: Text and the City

NB: This course should be taken for undergraduate FR 471 credit or for graduate seminar credit

This course will introduce students to the city of Paris as seen and experienced in the writing and images of 18th- and especially 19th-century fiction, non-fiction, poetry and art. We explore diverse urban spaces and the people who inhabited them. From the restructuring of urban space by Baron Haussmann and the social classes occupying diverse *quartiers* (neighborhoods), to the new technologies of photography, advertising and to the growing importance of the circulation of capital, we track such notions as the “shock of the modern,” the growth of the bourgeoisie, the experience of the crowd. We ask how texts of the period effected change and were themselves affected by these emerging cultural realities; how did the city make its mark on the texts of this period?

Dr. Suzanne Pucci

R 3:30-6:00

FR 609

Being and Stylishness

In a famous phrase, La Rochefoucauld (1613-1680) tells us that, “Le vrai honnête homme est celui qui ne se pique de rien.” The *honnête homme* is calm and collected, never boring, but also never flamboyant. He is the Aristotelian golden mean of cool: never too little; never too much. In this sense, he is the social embodiment of a stylistic equilibrium borrowed from poetry : *le style moyen*. In this class, we will consider the concept of style, both social and literary. We will seek to understand the ineffable quality that inheres in what the seventeenth century called both *la négligence* and *le je ne sais quoi* (or in today's celebrity culture, what we often simply call: “it.”)

Dr. Jeffrey Peters

W 3:30-6:00

FR 630

Genre, sexualité et race

Quel est le message des contes ? Pourquoi des histoires si anciennes nous parlent-elles encore autant ? Ce cours examinera la mise en scène du genre, des rapports sociaux de sexe, de la sexualité et de la race dans les contes de fée et les histoires merveilleuses d’Europe, D’Afrique et des Amériques. Puis nous examinerons comment les nouvelles communautés françaises et francophones des Amériques ont réécrit ces histoires et leurs thèmes pour adresser des préoccupations particulières, telles celles autour de l’esclavage, de l’exil, de l’exploitation d’un groupe par un autre, ou encore des rapports entre les races.

Dr. Jacqueline Couti

M 3:30-6:00