

French Course Descriptions: 2011/2012

<u>FALL 2011</u>	<u>WINTER 2012</u>	<u>SPRING 2012</u>	<u>SUMMER 2012</u>
<u>FR 150</u>	FR 150	FR 150	<u>101, 102, 103</u>
FR 151	FR 151	FR 151	<u>201, 202, 203</u>
FR 199	FR 199	<u>FR 199</u>	
<u>FR 301</u>	<u>FR 301</u>	<u>FR 301</u>	<u>320</u>
<u>FR 303</u>	<u>FR 303</u>	<u>FR 303</u>	410/510 CANCELED
FR 305	FR 305	FR 305	
FR 307	<u>FR 307</u>	<u>FR 307</u>	
<u>FR 317</u>	<u>FR 317</u>	<u>FR 317</u>	
<u>FR 318</u>	<u>FR 318</u>	<u>FR 318</u>	
<u>FR 319</u>	<u>FR 319</u>	<u>FR 319</u>	
<u>FR 320</u>	FR 320	<u>FR 320</u>	
FR 330	FR 330	<u>FR 330</u>	
FR 331	<u>FR 331</u>	FR 331	
<u>FR 333</u>	FR 333	FR 333	
FR 342	FR 342	FR 342	
FR 361	FR 361	FR 361	
<u>FR 362</u>	FR 362	FR 362	
FR 363	FR 363	FR 363	
FR 399	<u>FR 399</u>	<u>FR 399</u>	
FR 407/507*	<u>FR 407/507*</u>	<u>FR 407/507*</u>	
FR 409	FR 409	FR 409	
FR 416/516	<u>FR 416/516</u>	FR 416/516	
<u>FR 425</u>	FR 425	<u>FR 425</u>	
FR 450/550	FR 450/550	<u>FR 450/550</u>	
<u>FR 451/551</u>	FR 451/551	FR 451/551	
FR 460/560	<u>FR 460/560</u>	FR 460/560	
<u>FR 480/580</u>	FR 480/580	FR 480/580	
<u>FR 490/590</u>	<u>FR 490/590</u>	<u>FR 490/590</u>	
FR 497/597	FR 497/597	<u>FR 497/597</u>	
FR 607	FR 607	<u>FR 607</u>	
FR 683	FR 683	FR 683	
RL 407/507	<u>RL 407/507</u>	<u>RL 407/507</u>	
<u>RL 608</u>	<u>RL 620</u>	RL 623	

FALL 2011

FR 150 Cultural Legacies of France – Moore

French civilization in France and beyond. Possible topics are the Francophone world, premodern, early modern, and modern France; French film, architecture, and painting. [return to course list](#)

FR 301: Culture et langage: la France contemporaine- Various

Training in language and culture of modern France using newspapers, short stories, poetry and film. Vocabulary enrichment activities. Conducted in French. [return to course list](#)

FR 303: Culture et langage: identités francophones- Mefoude & Djiffack

Language skills with emphasis on the global cultures of the French-speaking world. Grammar review. [return to course list](#)

FR 317: French Survey: Medieval and Renaissance- Poizat-Newcomb

Introduction to major themes and ideas in French literature from the medieval and Renaissance periods through the reading of representative texts. [return to course list](#)

FR 318: French Survey: Baroque and Enlightenment – Albert-Galtier

Introduction to major themes and ideas in French literature from the 17th and 18th centuries through the reading of representative texts. [return to course list](#)

FR 319: French Survey: 19th and 20th Centuries - Armianu

Representative literary works from the 19th and 20th centuries with attention to literary analysis and literary history. [return to course list](#)

FR 320: Intensive French Grammar Review - Williams

This course promotes linguistic competency in French through intensive review and refinement of French grammar while introducing basic vocabulary and linguistic concepts. [return to course list](#)

FR 333: Amour et intrigue: lettres et nouvelles à travers les siècles- Hester

In this course we will examine the themes of love and intrigue in prose texts from the 16th to the 20th centuries. Representative texts, mainly epistolary writing and short stories, will allow us to see how the representation of human emotions inspired by love (joy, desire, despair, jealousy) relates to different historical, literary and chronological contexts. The aim of this course is to further your knowledge of French literature and improve your skills in both written and spoken French. [return to course list](#)

FR 362: French Film- McCormick

This survey course introduces students to the central protagonists and works of French cinema. Class discussions, conducted entirely in French, will explore the artistic and historical contexts in which French cinema emerged and developed during the course of the twentieth century. We will also explore current trends in French and Francophone cinema. This course will provide students the opportunity to develop critical writing skills specific to film and to build vocabulary

related to cinematic production and analysis. Students will be responsible for viewing films either during the arranged viewing sessions or at home. [return to course list](#)

FR 425: French to English/Translation 2011- Poizat Newcomb

Think you'd like being a translator? FR 425 focuses on the acquisition of practical translation skills, from English to French and from French to English. We study registers, linguistic and cultural differences, the types of translation used for fiction literature, but also for commercials, comic books, poetry, recipes, and instruction manuals. The class is lively and relies on group work. We also practice interpretation (simultaneous oral translation) and learn the basics of translation theory. Weekly quizzes on false cognates.

Readings in French and English, discussions in French. [return to course list](#)

FR 451/551: Moliere- Albert-Galtier

From the early farces to the great comedies, Molière's théâtre provides an insightful look into seventeenth century French society. This class offers a rereading of Molière's most important plays under different critical approaches: biographical (R. Duchêne), historical (G. Couton), sociological (A. Viala), moral (P. Bénichou), political (J.M. Apostolides) and, of course, literary.. We will discuss the last edition of Molière's complete work done by G.

Forestier (Bibliothèque de la Pléiade). The program may include: L'Ecole des femmes, La Critique de L'Ecole des femmes, L'Impromptu de Versailles, Tartuffe, Dom Juan, Le Misanthrope, Le Bourgeois gentilhomme, Les Femmes savantes. **Period 2.** [return to course list](#)

FR 480/580: La Vie Bohème- Gould

In the popular imagination, "Bohemia" conjures images of counterculturalism, loosely associated with unconventional dress, mind-expanding drugs, long hair, liberated sexual practices and "Dionysian" or antibourgeois art forms. Though the transnational cultural eruptions of 1968 are generally considered the modern highpoint of Bohemia, a similar set of phenomena also occurred in the 1830s and 40s in Europe, setting the foundations for these modes of cultural expression. This course will explore the development of Bohemian behaviors, sensibilities and genres from the mid-19th to the late 20th centuries with particular attention to French and Italian literary and operatic expression. Our studies will likely include "bohemian" literatures by Balzac, George Sand, Théophile Gautier, Baudelaire, Rimbaud, and Prosper Mérimée as well as Fosca by Tarchetti or Senso by Camillo Boito. We will look at three operatic texts (via libretti, listening, and various film versions): "Carmen," "La Bohème," "Rent." and "Fosca." Individual projects may celebrate untold bohemian interests in literature, opera, dance or film and need not be limited to French and Italian examples only. Course taught In French. **Period 3.** [return to course list](#)

FR 490: Francophone African Literature and the Popular Novel- Djiffack

This course concerns itself with how contemporary African fiction crosses the limits of the realistic novel. In African literary history, whether in the colonial novel, the family romance, or the novel of the solitary revolt, the African novel has generally been considered realistic. However, in the early 1980s, new genres and authors challenged the reign of the realistic novel. Ultimately, some of the questions this shift raises follow: how do we understand this transgression of generic borders? After this turning point, does African literature remain

inscribed along the lines of the Western Bildungsroman, or do we witness a new configuration of the coming-of-age novel in the African context? How do we interpret this rise of the novel known as "popular"? Such are the question that will constitute the basis for this class that aims at: 1) Comparing Francophone African new narratives to the European model of the detective story. 2) Understanding popular fiction in Africa in a transnational and transhistorical perspective. [return to course list](#)

RL 608: Workshop on Teaching Methodology -Davis

This course is an introduction to the basic principles of second language acquisition and their application in classroom settings. Topics covered include instructional techniques for developing the three language modes (presentational, interpretive, interpersonal), standards for foreign language learning, proficiency assessment, content-based instruction (CBI), techniques for addressing learner variables, and the role of culture in the L2 classroom. In addition to the theoretical readings and discussions, students will develop a portfolio of teaching materials ready for classroom use. (All lectures and readings are in English; individual projects are prepared in your target language.) [return to course list](#)

WINTER 2012

FR 301: Culture et langage: la France contemporaine - Armianu

Training in language and culture of modern France using newspapers, short stories, poetry and film. Vocabulary enrichment activities. Conducted in French. [return to course list](#)

FR 303: Culture et langage: identités francophones - Poizat Newcomb

Language skills with emphasis on the global cultures of the French-speaking world. Grammar review. [return to course list](#)

FR 307: Oral Skills- Various

Practice in improving oral, comprehension, and listening skills in French. Communicative activities in class in addition to language laboratory work. [return to course list](#)

FR 317: French Survey: Medieval and Renaissance- Hester

Introduction to major themes and ideas in French literature from the medieval and Renaissance periods through the reading of representative texts. [return to course list](#)

FR 318: French Survey: Baroque and Enlightenment- Moore

Introduction to major themes and ideas in French literature from the 17th and 18th centuries through the reading of representative texts. [return to course list](#)

FR 319: French Survey: 19th and 20th Centuries- Djiffack

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. [return to course list](#)

FR 331: French Theater- Albert-Galtier

Explores important aspects of French theater. Reading plays from different periods. Emphasizes formal aspects and critical reading. [return to course list](#)

FR 399: Héritages francophones aux États-Unis- Barnett

Several Francophone communities are found within the borders of the United States thus showing that the French language is relevant to the American continent. This course is an introduction to these living Francophone cultures including their art, literature, and linguistic practices. The communities to be explored include the descendants of the Acadians in the St. John Valley of Maine and in Louisiana, the Haitian community of Miami, and immigrant peoples from Africa, Asia, and Europe. [return to course list](#)

FR 407: Du parchemin au grand écran- McCormick

This course considers the dissemination of medieval narrative traditions through parchment, print and film and investigates how the story adapts to the medium that transmits it. In this course students will learn the principles of medieval codicology through hands-on experience with the University of Oregon's special collection library, which contains many examples of medieval book production. Students will also learn the principles of film analysis and will write critically about selected film adaptations of medieval narrative traditions. Primary materials will all be read and viewed in French and will include examples of both medieval romance and epic, and cinematic adaptations of these medieval works. [return to course list](#)

FR 416: Advanced Writing in French- Poizat Newcomb

Even if you don't like writing, you should have some fun in this class! It offers a variety of activities: dictation practice, vocabulary review, creative writing, a study of traditional writing tips with a user-friendly textbook, and the step-by-step creation of a research essay about a topic that is of genuine interest to you. We aim to end the class with a clear, coherent, interesting paper (in some cases, publishable) written with a reader-oriented mind. Throughout the term, we study how to choose a topic, how to present a claim, how to find and use sources, and how to organize and support our ideas in a clear, attractive, convincing manner. Those skills can come in handy in the future! Conducted in French.. [return to course list](#)

FR 460/560: Rousseau and Diderot: Enemy Brothers?- Moore

Deux contemporains au centre de l'Europe du dix-huitième siècle, Jean-Jacques Rousseau et Denis Diderot, offrent une étude toute en contrastes, chacun ayant forgé une vision originale de l'art, la société, l'éducation et la religion. Comprendre leurs différences intellectuelles et esthétiques c'est pénétrer au cœur des aspirations et de la complexité des Lumières. Nous nous concentrerons d'abord sur leurs écrits autobiographiques pour déceler leur conception du moi. Nous étudierons ensuite leur fiction novatrice, miroir de leur éthique et de leur génie artistique. Enfin la dernière partie du cours sera consacrée à des textes philosophiques essentiels en vue d'une discussion sur les fondements (opposés et/ou complémentaires) de la pensée des deux auteurs. **Period 3.** [return to course list](#)

FR 490/590: The Human Subject and the Poetics of Postmodernism- Armianu

The course will focus on the study of great works of 20th century French literature with special attention to the poetics and artistic subjectivity or women and gender issues through such writers as: Apollinaire, Proust, Cocteau, Colette, Beauvoir, Camus, Sartre, Godard, Robbe-Grillet, and Ionesco. This class will include texts, music, films, and writing workshops. **Period 4.** [return to course list](#)

RL 407/507: Holocaust Writers of the Romance World- Herrmann

Select Holocaust testimonies written in French, Italian and Spanish by French, Italian, Spanish and Eastern European survivors now stand among the most influential and canonical texts of 20th century European letters. Of the countless approaches to the study of Holocaust literature, one that remains largely uncharted entails two interrelated themes: a) non-Jewish survivors' memories of fellow Jewish campmates and b) the contemplation of Jewish national (French and Italian) identity before and after the Shoah. This course thus looks to apprehend how non-Jewish political prisoners (the French writer Charlotte Delbo and the Spanish writer Jorge Semprún) imagined their own fate and survival through the experiences and extermination of Jewish people. Simultaneously and in a comparative fashion the class will explore the destruction or survival of the Jews in the testimonies of the Jewish writers Elie Wiesel, originally from Transylvania but who wrote in French and Yiddish, and the Italian chemist Primo Levi. We will moreover examine how the cultural and linguistic identity of writers from the European Romance Language world come to shape the testimonial explorations of pre- and post-Holocaust sense of self, language, and nation.

Students will gain knowledge about representations of the Holocaust in Italian, Spanish and French literatures, and be able to engage in debates of issues over form and the possibility and ethics of representation, the role of testimony, the construction of Jewish identity after the Holocaust. The course will enhance skills in literary and cultural analysis. **Period 4.** [return to course list](#)

RL 620: Graduate Study in Romance Languages- Middlebrook

Discussion of purposes, problems, and methods of graduate study in Romance languages. Elements of critical method, research techniques, scholarly writing, and professional development. [return to course list](#)

SPRING 2012**FR 199: 1st Year OralSkills- Benhassine-Miller**

With an emphasis on the development of basic conversational skills, this class is designed to provide 'advanced' beginning-level students with immediately useful language skills in French. The methodological approach of this course is communicative and the goal is to build the learners' ability to function in French at a basic level, that is, to develop their ability to communicate their own wishes, ideas and opinions in French in a variety of meaningful situations. Students are encouraged and challenged to communicate basic needs and wishes in

real-life everyday situations. It is essential to speak only in French in this class. [return to course list](#)

FR 199: 2nd Year OralSkills- Mefoude Obiono

no description available [return to course list](#)

FR 301: Culture et langage: la France contemporaine - Poizat-Newcomb

Training in language and culture of modern France using newspapers, short stories, poetry and film. Vocabulary enrichment activities. Conducted in French. [return to course list](#)

FR 303: Culture et langage: identités francophones - Djiffack

Language skills with emphasis on the global cultures of the French-speaking world. Grammar review. [return to course list](#)

FR 307: Oral Skills- TBA

Practice in improving oral, comprehension, and listening skills in French. Communicative activities in class in addition to language laboratory work. [return to course list](#)

FR 317: French Survey: Medieval and Renaissance- McCormick

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FR 320: Intensive French Grammar Review - Williams

This course promotes linguistic competency in French through intensive review and refinement of French grammar while introducing basic vocabulary and linguistic concepts. [return to course list](#)

FR 330: French Poetry- Moore

Poems from the Middle Ages to the 20th century, literary movements, introduction to textual analysis and modern critical approaches. [return to course list](#)

FR 399: War in French comics / La guerre dans la BD- Moore

This class invites students to approach "bande dessinée" as a complex, hybrid genre where text and image interact to produce meaning that we will learn to decode. Though France, along with Belgium and Switzerland, has one of the oldest and most influential traditions of "bande dessinée," the study of this narrative art form has been hindered by misconceptions regarding its

popularity, easiness, superficiality and young readership. To challenge such perceptions, this class focuses on representations of war in Francophone "bande dessinée:" we will cover several conflicts (French Revolution, French Commune, WWI, WWII, colonial wars including the Algerian war of independence) and we will examine how and why artists/authors represented them "graphically." We will study the aesthetics of artists/authors who invented such icons as Tintin, Astérix and Obélix, Lucky Luke, or Bécassine and also examine major contemporary works (by Tardi, Comès, Fernandez and Lax/Giroud). The objective of the class is improve your critical thinking in French as we engage with a media that challenges the literary canon while being extraordinarily expressive. We will discover a new way "to tell" the story of Francophone identity and the history of its strengths and weaknesses in times of war. [return to course list](#)

FR 407/507: Roman francophone et écriture de l'histoire- Djiffack

Ce séminaire se propose d'analyser le rapport entre la fiction francophone postcoloniale et l'Histoire. Bien plus qu'un simple repérage des données historiques événementielles dans la fiction, ce cours interrogera la prise en charge de l'histoire par la fiction, dans le sillage de ce que Michel de Certeau nommait l'entreprise historiographique. En scrutant tour à tour les Caraïbes (Glissant, Chamoiseau), l'Afrique du Nord (Ben Jelloun) et l'Afrique noire (Hamidou Kane, Ouologuem, Lopes), il sera question de contextualiser, de comprendre et de proposer une interprétation pertinente des spectres, tombeaux et morts qui hantent l'imaginaire francophone postcolonial, afin de remettre en question les stéréotypes exotiques qui caractérisent l'étude des littératures du monde noire en langue française. L'hypothèse générale de ce séminaire est que la fiction postcoloniale est une source d'interrogation et de remise en question de la modernité telle qu'elle est généralement et abusivement conçue. En proposant une modernité de type africain entre passé, présent et future, le but ultime du séminaire sera ainsi de proposer une anthropologie de la violence et de la fiction francophone visant au renouvellement des esthétiques africaines. **Period 4.** [return to course list](#)

FR 425: French to English/Translation 2011- Poizat Newcomb

Think you'd like being a translator? FR 425 focuses on the acquisition of practical translation skills, from English to French and from French to English. We study registers, linguistic and cultural differences, the types of translation used for fiction literature, but also for commercials, comic books, poetry, recipes, and instruction manuals. The class is lively and relies on group work. We also practice interpretation (simultaneous oral translation) and learn the basics of translation theory. Weekly quizzes on false cognates.

Readings in French and English, discussions in French. [return to course list](#)

FR 450: Mme 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 literature. 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. [return to course list](#)

FR 490: Le 20e siècle: les années folles et Jean Cocteau- Armianu

This seminar will focus on the literary productions of Jean Cocteau and other artists (Apollinaire, Gide, Jeanne-Marie Leprince de Beaumont, Picasso, Dali, Erik Satie, Colette, Godard) with an intimate link to cinematography, theater, music, painting and visual arts. The course will include texts, music, films, and writing workshops. [return to course list](#)

FR 607. Le roman d'aujourd'hui en France- Calin Durrant (*Professor Emerita*)

De Chrétien de Troyes à Michel Houellebecq, de Balzac à Nathalie Sarraute, des histoires ont été contées, écrites, lues. Histoires que le terme de «roman» continue de désigner. De siècle en siècle, de décennie en décennie, le genre romanesque évolue et, périodiquement, critiques et lecteurs s'alarment, prophétisent la «mort du roman» en France. Pourtant chaque «Rentrée» voit arriver des centaines de nouveaux textes et les librairies regorgent de nouveaux titres (750 en septembre 2010, 650 en septembre 2011).

Comment choisir? Comment s'y reconnaître? Comment faire face à ce grand désordre littéraire? Il n'y a plus d'«écoles», plus d'«avant-gardes», plus de manifestes, plus d'idéologies critiques, plus de fils directeurs. Mais, peu à peu, des noms surgissent, se détachent de l'ensemble. On les retient. On cherche le dernier Annie Ernaux ou le dernier Pierre Michon. On attend le prochain Jean Echenoz et le prochain Christian Oster, on s'interroge sur David Foenkinos : sera-t-il, en novembre, avec *Les souvenirs*, le favori pour le prix Goncourt? Pourquoi? Et peut-on, en lisant leurs romans (et d'autres...) atteindre à une certaine vision de l'écriture contemporaine en France et cerner quelques-unes de ses tendances? C'est le genre de questions que nous nous poserons. **Period 4.** [return to course list](#)

RL 407/507: Medieval Literature and Music- Psaki

Medieval love poetry and courtly narrative are typically studied in silence, in solitude, and in the library. Yet given a literacy rate in the low single digits, medieval texts were far more often sung and performed than read in books. Because the performance of medieval poetry and narrative is one of the most electrifying research areas in Medieval Studies today, we are offering the first joint RL-Music seminar, to be taught by Gina Psaki (RL) and [Anne Azéma](#) (soprano and artistic director of the Boston Camerata), in collaboration with Eric Mentzel (professor of voice, UO SOMD).

In this seminar, students will both study the form, content, and history of medieval lyric and narrative, and help create a musical-dramatic performance of it, blending research and writing with experiential learning and performance. We will explore the lyric poetry of the troubadours and trouvères of the twelfth and thirteenth centuries, and how it makes its way into medieval narrative texts such as the *Tournoi de Chauvency* (preserved in only one manuscript, Oxford Bodleian Douce 308, c. 1310).

The *Tournoi de Chauvency* describes a week of courtly festivities—jousting, feasting, flirting, music-making and dancing—in 13th-century Lorraine, and it reflects the entire chivalric ethos, illuminating many aspects of the medieval social order. We'll explore the text (a narrative studded with lyric songs); the manuscript which preserves it; the celebratory event it describes, and its historical context; techniques of text and music editing; and the process of reconstructing the context for medieval music performance. We'll look at related literature from medieval

France and Provence; its influence and afterlife in Italy and Italian; the scripts, compilation practices, purposes, and value of medieval manuscripts (as opposed to modern critical editions); and the musical landscape of medieval France and Italy.

No specialized background is necessary for this course, beyond the ability to read French or Italian; discussion in English. **Period 1.** [return to course list](#)

SUMMER 2012

FR 101, 102, 103: 1st Year French

Introduction to French stressing the development of listening, speaking, reading, and writing skills through a communicative approach. Sequence. Conducted in French. [return to course list](#)

FR 201, 202, 203: 2nd Year French

Development of reading, writing, and speaking skills; study of short literary and cultural texts; considerable attention paid to oral use of the language. Sequence. [return to course list](#)

FR 320 Intensive French Grammar Review- Barnett (4) June 25-July 22.

Review and development of the more complex aspects of French grammar with special attention to idiomatic usage. Prereq: FR 203 or equivalent. Prereq: FR 203. [return to course list](#)

CANCELED FR 410/510 French for Reading Knowledge- tba **CANCELED**