Course title: Cultures Francophones à travers la Littérature et le Cinéma (in French)
Course code: FRST 3102 PAFR (FREN)
Programs offering course: French and Critical Studies, Paris Open Campus Block, Paris OC Modified University of Wisconsin Madison
Open Campus Track: Language, Literature, and Culture
Language of instruction: French
U.S. semester credits: 3
Contact hours: 45
Term: Spring Block III 2020

Course Description

This course examines the origins of the concept of being francophone as well as themes evoked in the works of French-speaking African and Caribbean writers: alienation and exile, the effects of colonialism, the search for identity, and the role of language. Whether considering countries where French is the native language; or writers who have chosen to express themselves in French and/or have been brought to do so through exile; or even countries where French has developed as the language of colonization and subsists as a cultural and communicative form dating from the transition to independence, a profoundly ambivalent relationship binds Francophone cultures together across diverse boundaries. In this course, we will focus on the traumatic rupture that results from the imposition of a language that relegates native culture to a secondary status. Within this context, we will also be able to recognize different writers' aspirations to create a humanist vision of their experiences and celebrate what the French language brings to communication and cultural diversity. We will follow several thematic threads, including the notions of double culture, center and periphery, and identity and diversity, considered in the context of Francophone literature and cinema.

Learning Objectives

By completing this course, students will:
Discover the cultural richness and variety of the Francophone world
- Widen knowledge of literature and cinema created in French
- Enrich critical vision of problems such as interracial relations, power dynamics, colonization, identity in multicultural situations and on the global scene
- Develop and refine analytical skills through the practice of close reading and viewing, but also through a broadening of connections and perspectives

**Course Prerequisites**

This course being conducted in French, students are expected to be able to read, follow films, documentaries and radio interviews, and write in French.

**Methods of Instruction**

Classes combine mini-lectures, audiovisual material, and discussions. Some of the audiovisual material will have to be viewed or listened to outside of class. Two outings during class time are also included, relating directly to the contents of the course.

**Assessment and Final Grade**

1. In-class Assignment & Take-home Paper #0 %
2. In-class Assignment #1 5%
3. In-class Assignment #2 5%
4. Final in-class Assignment 10%
5. Take-home Paper #1 15%
6. Take-home Paper #2 15%
7. Final Take-home Paper 20%
8. Preparation & Participation 30%
   TOTAL 100%

**Course Requirements**

In-class Assignment & Take-home Paper #0

Graded for feedback only.

In-class Assignment #1

500 words, handwritten
In-class Assignment #2
500 words, handwritten

Final in-class Assignment
700 words, handwritten

Take-home Paper #1
1000-1500 words, single-spaced

Take-home Paper #2
1000-1500 words, single-spaced

Final Take-home Paper
2000-2500 words, single-spaced

Take-home papers and in-class assignments fall into the following categories.

Commentary (close reading of a selected excerpt or film scene)

Involves reading/viewing an excerpt/scene closely on both the level of content and form; identifying what is characteristic and what may be specific to it; and organising the points according to a clear analytical progression, avoiding simple plot description. Students are also expected to turn in a separate summary of the main argument (maximum 6 sentences).

Critical essay (from a prompt)

Comparing and contrasting texts, audiovisual resources, or issues discussed in class. Involves rephrasing the prompt and identifying underlying assumptions; organising main points according to a clear analytical progression, using relevant examples and citations and avoiding simple plot summary; defending multiple perspectives;
formulating relevant questions or hypotheses, and making further connections. Students are also expected to turn in a separate summary of the main argument (maximum 6 sentences).

Outline

The skeleton of a close reading or critical essay with main points and sub-points.

Oral Presentations provide the opportunity to practise both types of written assignments in the classroom: the close reading/viewing of excerpts or scenes, and critical essay outlines.

Finally, a few guidelines:

The word count provided for each written assignment has a margin of -/+10%.

Handwritten papers are OK only in the event of a computer/printer failure. They should be clear and legible, and written on A4-size paper.

Papers written in class should also be written on A4-size paper (provided by the instructor), and written with a pen rather than a pencil (“remove by friction” pens work well!).

Any internet material used (background information, reviews, articles) must be printed out and turned in with the paper.

Preparation & Participation

Including at least one 5 to 10-minute oral presentation.

Participation is valued as meaningful contribution in the digital and tangible classroom, utilizing the resources and materials presented to students as part of the course. Meaningful contribution requires students to be prepared in advance of each class session and to have regular attendance. Students must clearly demonstrate they have engaged with the materials as directed, for example, through classroom discussions, online discussion boards, etc.

The preparation and participation grade for this class specifically takes into account:
• The student’s attention and involvement (taking an active part in class discussions and/or voluntarily responding to an excerpt or prompt in writing; taking part in online discussions when required)
• His or her command of the material (carefully read and researched)
• The relevance and logic of his or her argument (being able to distinguish between personal feeling and intellectual grasp)
• The contribution of his or her comments to the group’s continuing dialogue: making points that build on what has preceded them; being able to justify tangential points and making sure the connections are still clear; being willing to consider new evidence and modifying an earlier position when warranted...

Please note from the above that active participation alone does not guarantee an outstanding participation grade, and that quality also counts!

Preparation and participation are graded at the end of weeks 2, 3, 4, 5 and 6.

Important: all course assignments must be turned in on time. Any late submissions, or assignments not delivered on the due date (such as presentations) will receive a grade of 0%.

Attendance

Regular class attendance is required throughout the program, and all absences will result in a lower participation grade for any affected CIEE course. Due to the intensive schedules for Open Campus and Short Term programs, absences that constitute more than 10% of the total course will result in a written warning.

Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

For CIEE classes, excessively tardy (over 15 minutes late) students must be marked absent.
Attendance policies also apply to any required co-curricular class excursion or event, as well as to any required field placement. Students may not miss placement/work hours at an internship or service learning site unless approved in advance by the Academic Director and placement supervisor. All students must complete all of the requisite 100 minimum work hours on site at the internship or service learning placement to be eligible for academic credit.

Students who miss class for personal travel, including unforeseen delays that arise as a result of personal travel, will be marked as absent. No make-up or re-sit opportunity will be provided.

Attendance policies also apply to any required class excursion, with the exception that some class excursions cannot accommodate any tardiness, and students risk being marked as absent if they fail to be present at the appointed time.

Absences for classes will lead to the following penalties:

<table>
<thead>
<tr>
<th>Percentage of Total Course Hours Missed</th>
<th>Minimum Penalty</th>
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<tbody>
<tr>
<td>Up to 10%</td>
<td>Participation graded as per class requirements</td>
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<tr>
<td>10 – 20%</td>
<td>Participation graded as per class requirements, 3% grade penalty &amp; written warning</td>
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<tr>
<td>More than 20%</td>
<td>Automatic course failure, and possible expulsion</td>
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N.B. Course schedule is subject to change due to study tours, excursions, or local holidays. Final schedules will be included in the final syllabus provided to students on site.

Weekly Schedule

Week 1
Class 1.1

*General introduction to French colonialism, postcolonialism, and francophone cultures.*


Léopold Sédar Senghor and “La Francophonie”; “Le Français, langue de culture”, pp. 837-44.

Class 1.2

*Classic French postcolonial writings of the 50s and 60s*


*Frantz Fanon, Peau noire, masques blancs (1952), pp. 14-15; 26-31; 78-81; 86-87; 90-95; 118-23; 127-29; 134-35; 152-55; 170-71; 178-88. Prompts for in-class Assignment #0, which also includes Fanon, Les Damnés de la terre (1961), pp. 44-45; 52-53; 60-61; 94-97; 200-13; 301-05.*

Week 2

Class 2.1

*In-class assignment #0, discussed and graded for feedback.*

Class 2.2

*Classic French post-colonial writings on the plight of the francophone writer*

*Patrick Chamoiseau, Ecrire en pays dominé, pp. 46-49; 66-67; 274-77, and 289.

Prompts for take-home Paper #0, due for Session 5.

Week 3
Class  3.1

Take-home Paper #0 due (graded for feedback), + Discussion of paper.

Review of the material studied so far, + selection of topics/issues/questions of special interest.

Class  3.2

Screening and discussion of Claire Denis’s film Chocolat.

Week 4
Class  4.1


Class  4.2


Prompts for in-class Assignment #1.
Review the topics/issues/questions raised in this first part of the course and select more topics/issues/questions of interest.

In-class Assignment #1 + prompts for take-home Paper #1.

Take-home Paper #1 due.

Reading and discussion of Didier Lapeyronnie’s article, “La Banlieue comme théâtre colonial, ou la fracture coloniale dans les quartiers”, pp. 213-22.

View and select 2 films on education and being “French” in the 21st century, one feature film and one documentary from the list below, and submit and justify your choice in writing (one §):

Entre les murs (2008, 2h08) by Laurent Cantet (documentary)
Nous, princesses de Clèves ( 2011, 1h09) by Régis Sauder (documentary)
La Cour de Babel (2013, 1h34) by Julie Bertuccelli (documentary)
Madame Hyde (2017, 1h35), by Serge Bozon (feature film)
Le Brio (2017, 1h36), by Yvan Attal (feature film)

Amin Maalouf, Preface to Les Identités meurtrières, pp. 7-11; “Mon identité, mes appartenances”, pp. 15-54 (1).

Presentations and discussion of chosen films.
Prompts for take-home paper #2, due for Session 14.

Week 6
Class 6.1

Take-home paper #2 due.
Amin Maalouf, “Mon identité, mes appartenances”, pp. 15-54 (2)
Nancy Huston, “Moi, fiction” in: L’Espèce fabulatrice, pp. 30-50

In-class Assignment #2

Class 6.2

Francophone cultures today and tomorrow. Conclusions


Dany Laferrière, French language, writing, and the Académie Française (documentary and interview)

Leïla Slimani, Prix Goncourt 2018 and spokeswoman for Macron’s francophone projects (interviews)

Final paper due.

Final in-class assignment

Course Materials
Readings

Bibliography

Casanova, Pascale, La République mondiale des lettres (1999)
Césaire, Aimé (Martinique), Discours sur le colonialisme (1950)
Chamoiseau (Martinique), Ecrire en pays dominé (1997)

Djebar, Assia (Algérie), L’Amour, la fantasia (1985)

Fanon, Frantz (Martinique), Peau noire, masques blancs (1952) ; Les Damnés de la terre (1961)

Glissant, Edouard (Martinique), Tout-monde (1993)

Huston, Nancy (Canada), Nord perdu (1999); L’Espèce fabulatrice (2009)


Senghor, Léopold Sédar (Sénégal), « Le français, langue de culture » (1962)

Todorov, Tzvetan, Nous et les autres: La Réflexion française sur la diversité humaine (1989)

Media Resources


*Claire Denis, Chocolat (1988)