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**501 INTRO THEORY OF LITERATURE**

**Professor: Jerry Flieger**

F 1:10 – 4:10 PM

SC - 105

Introduction to theory, emphasizing schools and methods of critical theory. General introduction to major currents in French criticism and theory in the 20th and 21st century, including psychoanalysis, feminism and gender theory, socio historic and Marxist criticism, linguistics and semiotics, post-colonialism, structuralism and post-structuralism. Representative selected reading from iconic theorists, with an increased emphasis on psychoanalysis this semester.

**505 STUDY OF CONTEMPORARY FRENCH CULTURE: *The Immigrant's Dream***

**Instructor: Anne-Catherine Aubert**

Online Course

Hours By Arrangement

More than ever before, immigrants from around the world are dramatically reshaping France's cultural landscape, importing dreams, traumas and cultural heritages. This course invites students to explore the representations of these dreams, along with the challenges of reality, through a variety of literary testimonies, personal accounts, movies, songs and visual arts. Works by authors, artists, philosophes and politicians from different countries of origin--among them, Charef and Derrida (Algeria), Satrapi (Iran), Diome (Senegal), Sarkozy (France), Chamoiseau (Martinique, France)—will serve as basis for our discussions on some of today's burning issues. Online sessions will include Internet research and regular pedagogical hands-on activities that will lead to the design of a full-fledged module to be used in K-12 classes. **Conducted in French and primarily for M.A.T. students.**

**Required texts:**

Diome Fatou, *Le ventre de l'Atlantique*, Librairie Générale Française, Le Livre de Poche, 2005

Gaudé Laurent, *Eldorado, J'ai lu*, 2009

**679 STUDIES FILM THEORY: *Gender, Politics, and Film Style in « Classic » French Cinema***  
**Professor: Alan Williams**  
W 4:30-7:10 PM and W 7:40-9:00 PM  
AB 4140

The course will begin with an overview of classic French cinema (roughly 1930-58), using Williams' *Republic of Images* as a guide. Then, following the lead of Noël Burch and Geneviève Sellier, as well as other scholars, we will examine different tendencies in classical cinema: in political orientation, depictions of gender, and varieties of film style, both within the various phases of classic French cinema and as they evolve over time. Although political filmmaking on the Left has received the most attention, we will attempt also to pay attention to the Right. Students will do one brief (20 minutes) presentation on a significant film or on a major book or article (during the first half of the class), and write a research paper (due Dec. 16)—which, class schedule permitting, will be the basis of a second brief presentation. The course will be taught in English, and all of the readings will be either in English or available in translations. There will be weekly film screenings, after the seminar for those who can see the film at that time. For those who can't, a limited number of dvd-r copies will be available to borrow. All required films are available with English subtitles, and many also in versions with French subtitles.

**Required texts:**

Alan Williams, *Republic of Images: A History of French Filmmaking*. Harvard U.P. 1992. ISBN = 978-0674762681.

Noel Burch & Geneviève Sellier, *The Battle of the Sexes in French Cinema, 1930-1956*. Duke U.P. 2013. ISBN = 978-0822355618. (Those who read French may prefer to read the original French edition, *La Drôle de guerre des sexes du cinéma français*.)

Jonathan Buchsbaum, *Cinema Engagé: Film in the Popular Front*. University of Illinois Press, 1988 (now o.p., must be bought used). ISBN = 978-0252014857.

Colleen Kennedy, *Rogues, Romance, and Exoticism in French Cinema of the 1930s*. Fairleigh Dickinson U.P. 2013. ISBN= 978-1611476132

**687 TOPICS IN FRENCH LITERATURE: « *La conscience écologique dans la littérature et les arts contemporains francophones* »**  
**Professor: Véronique Tadjó**  
M 4:30-7:10 PM  
TH 4:30-7:10 PM  
AB 4190

Ecological consciousness is a dynamic and interdisciplinary notion. It doesn't relate solely to scientific issues, politics or the laws that protect nature. Its scope is larger. It requires us to integrate the multiple dimensions of our life. In this seminar, we will look at some key concepts before analyzing a selection of literary, artistic and cinematographic works dealing with themes related to the environment in the francophone linguistic sphere – with an emphasis on Africa.

**Required texts :**

Gaston Paul Effa, *Le Dieu perdu dans l'herbe*, Paris : Presse du Châtelet, 2015, ISBN = 9782845926271  
Véronique Tadjo, *En compagnie des hommes*, Paris : Editions du Seuil, 2017, ISBN = 9782359496390  
Irène Assiba d'Alméida, *A rain of words: A Bilingual Anthology of Women's Poetry in Francophone Africa*.  
Trans. Janis Mayes. CARAF Books, University of Virginia Press, 2009, ISBN = 9780813927664  
Dany Laferrière, *Tout bouge autour de moi*, Québec : Mémoire d'Encrier, 2010, ISBN = 978-2-92371-363-2

**Literature for young people:**

Véronique Tadjo, *Le voyage de Yao*, Paris : Editions du Seuil, 2019, ISBN = 9791023512052  
Tanella Boni, *Wangari Maathai, celle qui guérit la Terre*, Paris : A dos d'âne, 2016, ISBN = 978-2-919372-99-7

**Visual art:**

Art éphémère (France)  
Art du recyclage (Afrique de l'ouest)

**Films :**

« *Nos enfants nous accuseront* » un film de Jean-Paul Jaud (2008) : France  
« *YAO* » un film de Philippe Godeau et Agnès de Sacy (2019) : France  
« *Il était une forêt* » un film de Luc Jacquet (2012) : France  
« *L'astronaute et le marabout* » un film de Pierre Novat (2003) : Mali  
« *L'arbre de vie* » un film de Terrence Malick (2011) : USA - French version (optional)