



CIEE Global Institute – Paris

Course name:	Cultures Francophones à travers la Littérature et le Cinéma (in French)
Course number:	FRST 3102 PAFR (FREN)
Programs offering course:	French and Critical Studies
Language of instruction:	French
U.S. Semester Credits:	3 semester credits
Contact Hours:	45
Term:	Fall 2019

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

- 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

Preparation and Participation (including at least one 5 to 10-minute oral presentation)	30%
In-class assignment and take-home paper #0	graded for feedback only
In-class assignment #1 (500 words, handwritten)	5%
Take-home paper #1 (1000-1,500 words, single-spaced)	15%
In-class assignment #2 (500 words, handwritten)	5%
Take-home paper #2 (1000-1500 words, single-spaced)	15%
Final in-class assignment (700 words, handwritten)	10%
Final take-home paper (2000-2500 words, single-spaced)	20%

Course Requirements

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%.

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 and Participation

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.

Course Attendance and Punctuality

Regular class attendance is required throughout the program, and all unexcused absences* will result in a *lower participation grade* for any affected CIEE course. Unexcused 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 will be marked absent. Attendance policies also apply to any required co-curricular class excursion or event*, as well as to Internship, Service Learning, or required field placement.*

*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.

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

An absence in a CIEE course will only be considered excused if:

- a doctor's note is provided
- a CIEE staff member verifies that the student was too ill to attend class
- satisfactory evidence is provided of a family emergency

Unexcused absences will lead to the following penalties:

<i>Percentage of Total Course Hours Missed</i>	<i>Equivalent Number of classes</i>	<i>Minimum Penalty</i>
Up to 10%	1	--
10 – 20%	2	Reduction of final grade; written warning



More than 20%	3	Automatic course failure, and possible expulsion
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Weekly Schedule

Week 1

Session 1

General introduction to French colonialism, postcolonialism, and francophone cultures. Reading and discussion of excerpts from *Littératures francophones et théorie postcoloniale* by Jean-Marc Moura: “Le français, langue internationale de culture”, pp. 11-13; “Francophonie et anglophonie”, “Idée francophone et décolonisation”, “Le point de vue linguistique”, pp. 17-27. Léopold Sédar Senghor and “La Francophonie”; “Le Français, langue de culture”, pp. 837-44.

Session 2

Classic French postcolonial writings of the 50s and 60s

*Aimé Césaire, *Discours sur le Colonialisme*, (1950), pp. 7-13; 18-23; 26-29; 46-47; 66-67; 84-85.

*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

Session 3

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

Session 4

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

*Albert Memmi, “Le bilinguisme colonial et la situation de l’écrivain” in: *Portrait du colonisé; précédé de Portrait du colonisateur*, pp. 124-28.

*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

Session 5



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.

Session 6

Screening and discussion of Claire Denis's film *Chocolat*.

Week 4

Session 7

Assia Djebar, *L'Amour, La Fantasia* (1), pp. 11-25 ("Fille arabe allant pour la première fois à l'école", Historical Chap I, "Trois jeunes filles cloîtrées).

Session 8

Assia Djebar, *L'Amour, La Fantasia* (2), "Mon père écrit à ma mère", pp. 54-58; "L'école coranique", pp. 253-61; "Les voyeuses", pp. 284-87. "Assia Djebar, gardienne de la langue française" (Interview for the World Policy Journal, 2012), + at the Académie française (documentary).

Prompts for in-class Assignment #1.

Session 9

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.

Week 5

Session 10

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)

Session 11



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

Session 12

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

Session 13

Francophone cultures today and tomorrow. Conclusions

Alain Mabanckou and the status of the Francophone writer today, in “Le Chant de l’oiseau migrateur”, pp. 56-66.

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

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* (

Lapeyronnie, Didier, « La banlieue comme théâtre colonial, ou la fracture coloniale dans les quartiers » in : **Blanchard** Pascal, **Bancel** Nicolas, et **Lemaire** Sandrine, *La Fracture coloniale : La Société française au prisme de l’héritage colonial* (2005)

Maalouf, Amin (Liban), « Mon identité, mes appartenances » in : *Les Identités meurtrières* (1998)

Memmi, Albert, “Le bilinguisme colonial ... et la situation de l’écrivain » in : *Portrait du colonisé* (1957)



Moura, Jean-Marc, « Perspectives francophones » in : *Littératures francophones et théorie postcoloniale* (1999)

Parker, Gabrielle, « Francophonie et universalité » in : Blanchard et Bancel (eds), *Culture post-coloniale (1961-2006)*(2005)

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

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

Filmography

*Abdellatif Kechiche, *L'Esquive* (2004)

*Claire Denis, *Chocolat* (1988)

Academic Integrity

CIEE subscribes to standard U.S. norms requiring that students exhibit the highest standards regarding academic honesty. Cheating and plagiarism in any course assignment or exam will not be tolerated and may result in a student failing the course or being expelled from the program. Standards of honesty and norms governing originality of work differ significantly from country to country. We expect students to adhere to both the U.S. American norms and the local norms, and in the case of conflict between the two, the more stringent of the two will prevail.

Three important principles are considered when defining and demanding academic honesty. These are related to *the fundamental tenet that one should not present the work of another person as one's own.*

The first principle is that *final examinations, quizzes and other tests must be done without assistance from another person, without looking at or otherwise consulting the work of another person, and without access to notes, books, or other pertinent information* (unless the professor has explicitly announced that a particular test is to be taken on an “open book” basis).

The second principle applies specifically to course work: *the same written paper may not be submitted in more than one course. Nor may a paper submitted at another educational institution be submitted to satisfy a paper requirement while studying abroad.*

The third principle is that *any use of the work of another person must be documented in any written papers, oral presentations, or other assignments carried out in connection with a course. This usually is done when quoting directly from another's work or including information told to you by another person* (the general rule in U.S. higher education is that if you have to look something up, or if you learned it recently either by reading or hearing something, you have to document it).



There are three levels of escalation establishing the seriousness of the plagiarism in question.

- **Level one plagiarism:** minor or unintentional plagiarism; leading to passable grade/failing grade on the assignment, depending on perspective of lecturer. No opportunity for resubmission.
- **Level two plagiarism:** significant plagiarism, but potentially due to poor referencing rather than intellectual property theft. This leads to a failing grade (potentially zero points) on the assignment. No opportunity for resubmission.
- **Level three plagiarism:** significant plagiarism, requiring investigation by the Center/Resident/Academic Director, and subsequent disciplinary panel.

Faculty will report any suspected circumstances of plagiarism to the Center/Resident/Academic Director immediately. Faculty can, if they deem it appropriate, require students to submit the Plagiarism Declaration Form (Appendix D) with each assignment as it is submitted.

In any case where Academic Honesty is in question while the student is still onsite at the program, and will impact the grade for the assignment in question, the CIEE Academic Honesty form (Appendix E) will be completed by the Center/Resident/Academic Director, signed by the professor, delivered to the student for signature and added to the student's permanent records. For any Level three violation, or repeated lower level violation, the Center/Resident/Academic Director will inform the student's home institution of the infraction and subsequent penalty.