Contemporary French Society and Institutions
French 6265-O001, Class #40269, Olivier Bourderionnet, 3 credits – Internet obourde1@uno.edu

This course will offer an opportunity to explore multiple aspects of contemporary French society through a variety of works that focus on current issues and changes affecting the social fabric of the French nation. What are the most debated political and social topics in France today? What does the experience of foreign observers living in France tell us about about Frenchness and about the country’s social climate? The course program will be organized by weekly topics (education, work, gender, immigration, geographical divides, justice). For each weekly topic, a theoretical essay or a non-fiction narrative will be assigned and analyzed in relation to a documentary or fiction film. We will read texts by Florence Aubenas (En France, 2015), Christophe Guilluy (La France périphérique, 2014), Laurent Bouvet (L’insécurité culturelle, 2015) Michèle Tribalat (Assimilation : la fin du modèle français 2013) Denis Colombi (Où va l’argent des pauvres, 2020) Stéphanie Roza (La gauche contre les lumières, 2020) and more. All documents will be made available via Moodle and no texts need to be purchased. Students will be asked to respond to course material in writing by contributing to a discussion forum throughout the session and to sit a final exam.
DIRECTED STUDY: BALZAC ET FLAUBERT

DR. STARR

FRENCH 6397-R001       INTERNET       CLASS #40270       3 CREDITS

This course is restricted: special departmental permission is required to enroll. Only students in need of it to fulfill a special requirement or to complete their degree will be allowed to register. Subjects treated this summer: Balzac and Flaubert. Students will read and discuss the following texts on the 19th-Century French Literature Reading List in preparation for the Comprehensive Exam: Le père Goriot, Madame Bovary, Un coeur simple.
The course familiarizes students with key concepts such as Reconquista, crusade, chivalry, humanism, and courtly love in the early modern cultures of France, Spain, and Italy. We will examine the nature of the concept of “hero” in Western civilization not only vis-à-vis war but also in the private domains of love, fatherhood, friendship, and loyalty. Our study will begin with Rodrigo Diaz de Vivar, a medieval warlord in Muslim occupied Spain, and the protagonist of the anonymous poem known as Cantar de Mio Cid. Next, we will study La Chanson de Roland, an old French epic poem that is probably the earliest (c. 1100) chanson de geste and is considered the masterpiece of the genre. Trapped against crushing odds, the headstrong hero Roland is the paragon of the unyielding warrior victorious in defeat. Finally, the story Federigo Degli Alberighi, by Giovanni Boccaccio, depicts a courtly anti-hero who tries to impress a noblewoman but squanders his heritage on an extravagant lifestyle. You will have to take the class to learn the surprise ending!

Required Texts:

History of the Spanish Language
Dr. Bryant Smith

SPANISH 4015-O001, CLASS #40562 (undergraduate)
SPANISH 5015-O001, CLASS #40563 (graduate)
ONLINE, 3 CREDITS

In this course, we will study the evolution of the Spanish language in the Iberian Peninsula and other Spanish-speaking countries. We will explore the influences of other languages, such as Latin and Arabic, on the vocabulary, syntax, phonology and morphology of Spanish. We will also discuss the gradual development of modern Spanish, including varieties of Latin American Spanish and Spanish in the United States.

Students will be graded on their forum participation (Moodle), a midterm exam, a final exam, and a final project/paper on a topic related to historical Spanish.

ESTUDIOS EN LITERATURAS HISPÁNICAS: EL MODERNISMO
SPAN 6198-O001       Class #40499
Dr. Manuel García-Castellón
mgarcia@uno.edu
3 CREDITS, ONLINE

This course, conducted in Spanish, will familiarize the student with “Modernismo,” a literary movement appearing in the Hispanic world in the final decades of the 19th century and lasting until the early 1920’s. Originally indebted to French Parnassianism (impeccable form, high plasticity in imagery, a return to classical metrics) and Symbolism (mysticism and esoterism), and coinciding with the vision of artists like Alphonse Mucha and Antonio Gaudí, it opened a bright period of literary innovation in both American and Spanish literature. As a movement averse to contemporary society, its creators longed for idealized worlds, often medieval or exotic. They also embraced esoteric doctrines, as evidenced in their interest in the mysticism, and in their desire for communicating with the afterlife.

To develop their analytic capabilities, students will be provided with the tools of poetic and rhetoric analysis, as well as with the narratives and circumstances of production. Special attention will be given to figures of speech in poetry excerpts.

Requirements: weekly readings and questionnaires. A 8/10 page term paper including analysis of a text not studied during the course period.

This course is restricted: special departmental permission is required to enroll. Only students in need of it to fulfill a special requirement will be allowed to register. In this course we will read and analyze the works of some of the most important figures in Spanish-American prose prior to Independence, starting with the Popol Vuh ("the Mesoamerican Bible), and continuing with Antón de Montesinos and Bartolomé de las Casas, Inca Garcilaso, Guamán Poma, Sor Juana Inés de la Cruz, Fernández de Lizardi, Teresa de Mier, Andrés Bello, Simón Bolívar, and José Martí. The student is responsible for the readings and complementing her/his learning through Internet searches on the author, the work, the circumstances of production, and the repercussions of the text on the intellectual conscience of Latin America.

Weekly and by e-mail, the student will receive the corresponding questionnaire to be answered within one week. The final grade will be based on the questionnaires (60%) and the quality of the 10-page term paper (40%), with notes and bibliography according to the MLA Style Manual. The paper will treat an author not included on the syllabus. The student and the professor will work together to find a suitable topic.

*Texts: Excerpts of classical prose contributing to the intellectual conscience of Hispanic America, provided through links on the syllabus.*