CAS/GRS Course Revision Proposal Form

This form is to be used when proposing a revision of an existing CAS or GRS course.

Once completed, this form should be submitted to Senior Academic Administrator Peter Law (617-353-7243) as a PDF file to pgl@bu.edu.

For further information or assistance, contact Associate Dean Joseph Bizup (617-353-2409; jbizup@bu.edu) about CAS courses or Associate Dean Jeffrey Hughes (617-353-2690; hughes@bu.edu) about GRS courses.

DEPARTMENT OR PROGRAM: Romance Studies

CURRENT COURSE NUMBER: LF341

CURRENT COURSE NAME: Topics in Contemporary French Culture

CURRENT 40 WORD COURSE DESCRIPTION: Through current articles and headlines, films, songs and French comedians, this class explores the meaning and preservation of French "Culture"; looks into areas of social debate from a French perspective; and considers the identity crisis generated by globalization.

CURRENT CROSS-LISTING DEPARTMENT/PROGRAM, if any:

TO BE OFFERED NEXT: Sem. / Year: Fall / 2017

INSTRUCTOR(S): Leslie Hawkes

DEPARTMENT CONTACT NAME AND POSITION: Katherine Lakin-Schultz, Head of French Language / Odile Cazenave, Head of RS / Kathleen McNamara, Dept. Administrator

DEPARTMENT CONTACT EMAIL AND PHONE: klakin@bu.edu (353-6242) / cazenave@bu.edu (353-6225) / kmcnamar@bu.edu (353-6234)

ITEMS PROPOSED FOR REVISION (check all that apply):

- [X] Course Number
- [ ] Title
- [X] Short Title
- [ ] Credits
- [ ] Cross-listing

- [X] 40 Word Description
- [X] Prerequisites
- [ ] Divisional Studies Credit
- [ ] Other (Explain)

Notes: The "short title" appears in the course inventory and on student transcripts and must be 15 characters maximum including spaces. The "40 word description" appears in the CAS/GRS Bulletin.

PROPOSED REVISIONS: For each item checked above, provide the current information, then the proposed information, then a brief explanation for the proposed change, including the intended impact of the change.
1. TITLE
   a. Current information: Topics in Contemporary French Culture
   b. Proposed information: Contemporary Trends in French Culture and Society
   c. Explanation & impact: This new, more enticing, title would complement the renewal of our advanced language program (new numbering and new titles at the 300 level)

2. SHORT TITLE
   a. Current information: Topics Culture
   b. Proposed information: French Trends
   c. Explanation & impact: The short title closely mirrors the actual title

3. 40 Word Description
   a. Current information: Through current articles and headlines, films, songs and French comedians, this class explores the meaning and preservation of French "Culture"; looks into areas of social debate from a French perspective; and considers the identity crisis generated by globalization.
   b. Proposed information: Through current articles and headlines, films and songs, this class explores the meaning and preservation of French "Culture" while investigating areas of social debate from a French perspective. Designed for but not limited to students returning from abroad.
   c. Explanation & impact: We are trying to further attract students returning from abroad with a course that would allow them to share and discuss their experience. This new description better reflects this shifted focus. Please note, that this course is not limited to those students and its content will be relevant for all.

4. Prerequisites
   a. Current information: (CASLF212) or consent from instructor.
   b. Proposed information: (one CASLF303, 307, 308, 309, 310, 311 course) or abroad equivalent, placement test results.
   c. Explanation & impact: LF341 is a more advanced course best adapted to students who have already taken one 300 level course or studied abroad.

IMPACT ON OTHER DEPARTMENTS/PROGRAMS: Will any of these changes have an impact on students pursuing the degree requirements or expectations of other departments, programs, or schools?
Check one: □ Yes  X No
If YES, please identify impacts and attach cognate comment from the appropriate department/program/school.

RESOURCE NEEDS: STAFFING, FACILITIES, AND EQUIPMENT: As a result of the proposed changes, will there be any changes in the staffing, special facilities or equipment needs of the course (e.g. laboratory, library, instructional technology, technical resources, etc)?
Check one: □ Yes  X No

If YES, explain further and indicate whether currently available staffing, facilities, and equipment are adequate for the proposed course. (NOTE: Approval of proposed revisions does not imply a change in resource commitments on the part of CAS.)

FURTHER INFORMATION THAT MUST BE SUBMITTED IN ORDER FOR THIS PROPOSAL TO BE CONSIDERED:

1. A complete week-by-week SYLLABUS with student learning objectives, readings, and assignments that reflects the proposed changes (see guidelines on “Writing a Syllabus” on the Center for Teaching & Learning website. Be sure that syllabus includes your expectations for academic honesty, with URL for pertinent undergraduate or GRS academic conduct code(s).

2. Cognate comment from chairs or directors of relevant departments and/or programs. Use the form available here. You can consult with Joseph Bizup (CAS) or Jeffrey Hughes (GRS) to determine which departments or programs inside and outside of CAS would be appropriate.

DEPARTMENT APPROVAL: ________________________________
Department Chair

______________________________
Other Department Chair(s) (for cross-listed courses)

Date: 02/21/2017

DEAN’S OFFICE CURRICULUM ADMINISTRATOR USE ONLY

CAS/GRS CURRICULUM COMMITTEE APPROVAL:

☐ Approved Date:____________________

☐ Tabled Date:____________________

☐ Not Approved Date:____________________

Divisional Studies Credit:

☐ Endorsed

☐ HU

☐ MCS

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LF341: Contemporary Trends in French Culture and Society

Professor:
Email:
Office: 718 Commonwealth Ave.
Hours:

**BLACKBOARD:** Course materials for LF341
- Articles from magazines, newspapers and online sources.

Current materials will be provided; including excerpts from 2015-16 books
Scheduled films and documentaries are mandatory

In this class we will explore some of the typical areas of “high culture” and equally
typical samples of other cultural facets: social structure, human relations, national values.
A film, *L’heure d’été*, will help illustrate these topics and the general idea of
Transmission. The second half of the class will be dedicated to standing these “typical”
topics on their heads. The Ruptures hinted at in *L’heure* will become dominant in another
film, *L’esquive*, which speaks a very different language. Language will be an important
topic in this segment, its evolution along with the evolutions and crises in France’s sense
of identity and how it handles new challenges. The most common theme however, when
trying to get a handle on the idea of “culture” in today’s France, is *les jeunes*: more than
at any time in the country’s history they hold a privileged yet precarious position.

- Throughout the semester, students will be expected to keep an eye on French
  headlines (see web links), and through analysis and comparisons with their own
  backgrounds, arrive at a French understanding of the topics that make the news.
- There will be readings and films to be discussed in class; preparedness, presence
  and participation matter a great deal.
- Students will be expected to make several *presentations* on all topics listed below;
  and hand in short *papers* on all the topics listed below:

Possible topics:
1. A film or a cultural topic (French or Francophone)
2. A song (“traditional” or contemporary)
3. A place or event (why it is important, please chose something original)
4. A “youth issue” or a person
5. A headline

Sources used to research papers MUST be French (Wikipedia is NOT French) and
MUST be listed. Film/song clips to be shown in class can be taken from any source
(*YouTube* in particular).
Students will make 5 presentations and write a total of 5 short papers (film/cultural topic and place/event, may be longer). At the time of presentations that particular paper will be handed in.

**Presentations:** *A film, a cultural topic, a youth issue,* the choice of a *person,* bearing in mind that your choices and interpretations must reflect your understanding of what is quintessentially French (or what, today, challenges that *frenchness*). Another presentation will be a *place* (city, museum, park, natural site...); or an “*event*” and their attraction from a cultural point of view. Think of yourselves as travel agents – *appealing to a French audience!* This will be a *group presentation* (2 people minimum). Presentations on a *song,* or musical style (that means “classical” is included) should explain why you believe the music you chose is French, and couldn’t qualify as anything else; and what, about it, appealed to you in particular.

*Headlines* will be followed all semester, but students will write a short paper on, and briefly *present* a headline that stood out in their eyes as “French”, culturally speaking, once again. This will give people time to sort through headlines and also get a grasp on what is a truly French cultural headline.

The most important goal to keep in mind is what you believe to be French: this is what guides your reception and perception; and to be curious about the unknown and unexpected. Hopefully, you will enjoy thinking about it and comparing your experience and thoughts with your classmates’.

**Academic Integrity:**
You must do your own work in this class. Violations of academic integrity include:
- Plagiarism: using material from other authors without proper citation
- Cheating: copying answers on a test or assignment from another student or other source
- Misuse of tutor: Intervention by a tutor beyond what is approved by the teacher. If you have someone help you “go over” your written work, he/she cannot correct or rewrite any part of it. Your tutor may, however, point out global problems that can be addressed in a context unrelated to the composition in question. He/she can further direct you to appropriate resources so you can correct your own work. If you work with a tutor, you should include his/her name and contact information on your written work.
- Use of online translator: These services or tools (1) do not help you make progress in acquiring the language you are studying; (2) violate the university policy against integrity; and (3) are of such low quality that teachers recognize immediately the often unintelligible language they produce.
- Any other practice in which a student represents the work of another person as his/her own.
- For questions or further details regarding Academic Conduct, please consult: http://www.bu.edu/academics/policies/academic-conduct-code/
GRADE:

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<tbody>
<tr>
<td>Final (questions on overall conclusions)</td>
<td>20%</td>
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<tr>
<td>Attendance + homework</td>
<td>10%</td>
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<tr>
<td>Participation (news, questions etc)</td>
<td>10%</td>
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<tr>
<td>Cultural topic/film (+paper)</td>
<td>15%</td>
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<tr>
<td>Song (+paper)</td>
<td>10%</td>
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<tr>
<td>Place/event (+paper)</td>
<td>10%</td>
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<tr>
<td>Person/youth (+paper)</td>
<td>15%</td>
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<tr>
<td>Media headline (+paper)</td>
<td>10%</td>
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LINKS:  

- france.fr (site officiel de la France)  
- gouvernement.fr  
- culturecommunication.gouv.fr  
- education.gouv.fr

CULTURAL: 

- franceculture.fr (radio)  
- culture.fr/fr/sections  
- hku.hk/French/demScreen/lang2043  
- musique.sfr.fr/webradio/  
- people.southwestern.edu/~prevots/songs  
- nrj.fr (radio)

NEWS/POLITICS: 

- l'interaute.fr  
- lemonde.fr  
- nouvelobs.fr  
- lepoint.fr  
- tv5.org (francophone)  
- canalplus.fr (TV: les guignols de l’info)

OBSERVATOIRES: 

- inegalites.fr  
- observatoire-du-bonheur.fr  
- observatoire-culture.net/  
- www.ove-national.education.fr/

NUMBERS/POLLS: 

- insee.fr  
- tns-sofres.co-ifop.com  
- csa.fr

LANGUAGE: 

- lexilogos.com/
Calendar

The following calendar, and its contents, are subject to change

TRANSMISSIONS: L'heure d'été
Septembre-mi-octobre (une chanson "traditionnelle" ou récente; un film)

M7  Idées générales sur la culture [en France] et comparaisons: moeurs, goûts, valeurs, savoirs, patrimoines et politiques culturelles.

V9   Lire pp.1-16 :"Cultures" (sur BB); actus culturelles

L12  Patrimoine artistique: la grande culture; La Culture, un art de vivre?

M14  Discuter le film L'heure d'été: thèmes (grands et petits)

V16  BB docu-film sur l'heure (le Musée d'Orsay); Présentation(s):

L19  La famille: patrimoine familial; actus culturelles

M21  Lire pp.1-3:"le couple"; Présentation(s):

V23  BB : entretien-film avec Assayas; et parcourez le docu L'opinion 2016

L26  Le temps: travail, loisirs culturels ; FILM : La loi du marché

M28  Lire pp. 1-6: "le temps"; Présentation(s):

V30  Le fric, l'amour, le bonheur ; actus culturelles

Octobre

L3   Rôle du gouvernement; Présentation(s):

M5   Lire pp.1-3: “Société”; actus culturelles

V7   Le pays: valeurs; s'expatrier (“La france vue d'ailleurs”); Présentation(s):

L10  Féérié

M12  Les jeunes, l'avenir; L'école; lire pp.1-6:"les jeunes" et pp.1-2: “Instruction”

V14  BB cocu-film : " Génération quoi? " ; Présentations :

L17  Présentations :

M19  Présentations :
Bilan

RUPTURES: L'esquive

Nov-déc: sujets culturels; les jeunes ou une personne; un endroit ou un événement; un titre culturel.

L24 Discuter le film: thèmes grands et petits; Présentations:

M26 BB: les Défis: "La réussite pour tous" (2pages); le mérite

V28 Présentations:

L31 BB: Défis: “Politique d'immigration”(4pages); Présentations:

Novembre

M2 BB: De l'autre côté (film); Présentations:

V4 FILM: Patries; L'identité

L7 Présentations:

M9 BB: Défis: ”Y a-t-il des ghettos en France?”(3pages); Présentations:

V11 Présentations (les endroits/événements doivent commencer):
BB: “La France devient-elle athée?” (2pages)

L14 BB : Défis: ”Islam made in France”(2pages); Présentations:

M16 Présentations:

V18 FILM : Au-delà de la haine; Présentations:

L21 BB: A short story of France’s epic language (docu); Présentations:

Congé de Thanksgiving

L28 Présentations:

M30 FILM : Les Ch'tis; Présentations:

Décembre

V2 Présentations (Titres)

L5 Présentations:

M7 FILM : Ça commence aujourd'hui

V9 Présentations:

L12 BB: Défis: "Quel avenir pour la politique culturelle?”(2pages)
Culture: transmissions et ruptures continues: conclusions