



# FRENCH ADVANCED COURSES

Spring 2018



*Romance Studies*  
BOSTON UNIVERSITY  
[HTTP://WWW.BU.EDU/RS](http://www.bu.edu/rs)

**LEVEL 1 ADVANCED COURSES**

**LF 307**

**FRENCH ARTS AND SOCIETY**

***Inventing Paris (Yost)***

In 1853, Georges-Eugène Haussmann began an immense construction project in Paris. His plan replaced the winding, narrow streets that had endured since the Middle Ages with broad avenues and grand apartment buildings. This development coincides with the emergence of Paris as both a setting for contemporary literature, and as a character in its own right, holding different meanings for its many poets, writers, and painters. In this course we will explore how Paris changed over the nineteenth century through examining poetic and fictional responses to the Parisian landscape, and through their explorations of what it meant to live in the capital. Readings will likely include works by Balzac, Baudelaire, Hugo, Zola, and Maupassant, and feature cinematic works by Godard and Varda, in addition to examples from new media. *Prereq: CAS LF212 or equivalent; or placement test results.*

**LF 308A1**

**FRENCH THROUGH FILM AND MEDIA**

**(Mattox)**

This course seeks to continue the development of students' proficiency in speaking, reading, writing, and listening through the exploration and examination of an array of contemporary Francophone movies and newspaper articles. Films and newspaper articles will be selected and designed to highlight sociopolitical issues and their relation to cultural diversity in France and in the Francophone world. Topics such as the struggle of exile and immigration, the condition of women, discrimination in the work environment, class diversity, and coming of age and identity, will be touched upon through a variety of film genres and newspaper articles. *Prereq: CAS LF212 or equivalent; or placement test results.*

**LF 308B1**

**FRENCH THROUGH FILM AND MEDIA**

***Queer identities (Dusévoir)***

This course invites students to explore the representations of sexual and gender minorities and the evolution of norms and assumptions in contemporary media and films (and graphic novels) in France and Canada. Movies will include works by Xavier Dolan (*Laurence Anyways*, *Tom à la ferme*), Catherine Corsini (*La Belle Saison*), Abdellatif Kechiche (*La vie d'Adèle*), Céline Sciamma (*Tomboy*, *Water Lilies*), Océane Rose Marie (*Embrasse-moi!*, *La Lesbienne invisible*) etc. This class is taught in French and students will reinforce their proficiency in speaking, writing, reading and listening in French. *Prereq: CAS LF212 or equivalent; or placement test results.*

**LF 309**

**FRENCH IN THE WORLD**

**(Alkan)**

This course invites students to examine the relationship between France and several of its former colonies, while providing an overview of colonial and postcolonial Francophone world and culture. Though the major focus will be on the status and the experience of immigrants, we will also touch on the major themes that are at the center of postcolonial studies, such as language, race, gender, memory, identity, as well as the necessary historical context. Students will reinforce their proficiency in speaking, writing, reading and listening through the study of excerpts of novels, films, short stories, with the goal to be introduced to image and textual analysis. We will begin with an introduction to French colonialism focusing more closely on the Algerian War. The focus then will be switched to topics of modernity, tradition, nostalgia, and the consequences of the border crossing and their impacts on the identity. In doing so, we will deepen our understanding regarding the dynamics and the politics of colonialism and post-colonialism, and the historical impacts of France's role in relation with its former colonies and its current position in the world. *Prereq: CAS LF212 or equivalent; or placement test results.*

**LF 311 FRENCH POPULAR CULTURE**

***La Bande Dessinée (Nicolas)***

This course looks to broaden students' understanding and appreciation of the world of French language comics, or bandes dessinées, from its invention in the 19<sup>th</sup> century to its current status as the 9<sup>th</sup> art. We will explore the history and phenomenon of bandes dessinées, examine the characteristics of the genre and learn how to connect the texts to the images. We will study a variety of works, themes, and graphic styles and their cultural function in society. Themes will include humor, national identities, the European and colonial contexts and immigration. *Prereq: CAS LF212 or equivalent; or placement test results.*

**LEVEL 2 ADVANCED COURSES**

**LF305 CREATIVE WRITING IN FRENCH (ADVANCED WRITTEN EXPRESSION)  
(Huckle)**

Intensive study of the art of writing through translation exercises and development of individual style through readings, analysis of writing styles, free composition and class discussion. *Prereq: CAS LF 303, 307, 308, 309, 310 or 311; or equivalent; or placement test results.*

**LF306 ADVANCED SPOKEN FRENCH (ADVANCED ORAL EXPRESSION)  
(Hawkes)**

Advanced training in rapid and idiomatic French speech. Oral reports. Role playing. Vocabulary building; Targeted work on pronunciation, intonation, and aural comprehension. *Prereq: CAS LF 303, 307, 308, 309, 310 or 311; or equivalent; or placement test results.*

**LF 341 CONTEMPORARY TRENDS IN FRENCH CULTURE AND SOCIETY  
(Bekkai)**

Through current articles and headlines, films, songs and French comedians, this class, **designed for but not limited to students returning from abroad**, 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. *Prereq: CAS LF 303, 307, 308, 309, 310 or 311; or equivalent; or placement test results.*

**LF 348 CIVILISATION FRANÇAISE ET FRANCOPHONE  
*Exploring Cultural Identity through Food and Fashion (Raycraft)***

In this course, we will examine historical events, political structures, and cultural and social traditions that continue to shape contemporary French life. Using primary source materials, short stories, essays, and films, we will explore aspects of French civilization, including food and fashion, that expose the complex relationships between cultural, social, religious, and ethnic identities. Students will have an opportunity to refine speaking, writing, and research skills through presentations, essays, and independent projects. *Prereq: CAS LF 303, 307, 308, 309, 310 or 311; or equivalent; or placement test results.*

## LITERATURE COURSES

- LF 350**     **INTRODUCTION TO ANALYSIS OF FRENCH TEXTS**  
**Section A1 (Onesta)**  
**Section B1 (Melhman)**  
Development of techniques for reading and interpreting French literary texts. Special attention to the study of lyric poetry, drama, and short narrative. Carries humanities divisional credit in CAS.  
*Prereq: CAS LF 303, 307, 308, 309, 310 or 311; or equivalent; or placement test results*
- LF 351**     **INTRODUCTION TO THE FRENCH NOVEL (Kelly)**  
Close readings in the French novel from its origins to the nouveau roman. Attention to narration, themes, symbols, and schools. Investigation of the roman d'analyse, Romantic prose, realist fiction, and other types of narrative. *Prereq: CAS LF 350*
- LF 453**     **FRENCH ENLIGHTENMENT (Row)**  
Theaters of Deception. Paradoxes of the theater. Topics include: the spectator's deception and theatrical illusion; the actor's complicity and craft in generating emotions; conflicts between Church, State, and theater. Features student theater performances. Authors studied: Corneille, Moliere, Rotrou, Marivaux, and Diderot. *Prereq: CAS LF 350*
- LF 569**     **TOPICS IN FRANCOPHONE WRITING (Autréaux)**  
Through a Writer's Eye. Traces the writer's intimate reading itinerary through works of literature, science, and arts, and how these impact a critical or writerly practice. Each session includes a lecture followed by a discussion, all conducted in French.
- LF 571**     **TOPICS IN NINETEENTH-CENTURY FRENCH LITERATURE (Kelly)**  
Women and Gender. Representations of women and gender in works by major authors, such as Balzac, Zola, and Baudelaire. Texts by lesser-known women authors, such as Claire de Duras and Rachilde, bring out similarities and differences in their representations of identity.
- LF 586**     **READING NARRATIVE FILM (in English translation) (Fabbri)**  
Explores how European filmmakers have approached filmmaking more as a theoretical activity than as entertainment. Students learn the tools of cinematic analysis and apply them to a series of seminal (predominantly French) films, each suggesting a particular theory of film itself. Class conducted in English; films with subtitles.



# ITALIAN ADVANCED COURSES

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**LI 312 ITALIAN FOR THE PROFESSIONS (Cote)**

Today's Italy is one of the world's major economic powers and this course will focus on Italy on the cutting edge of modernity. The course will explore how the country, best known for its ancient history, art and literature, has become one of the world leaders in the fields of technology, science, fashion, food production, and design. The students will analyze commercials, watch videos and read articles from magazines and newspapers which will prompt in-depth discussions of the material, enabling them to sustain a conversation on contemporary Italian issues in a professional setting as a result. They will also learn to write a résumé in Italian, a letter of application and conduct a job interview. *Prereq: CAS LI 212; or placement exam results; or consent of instructor*

**LI 352 ITALIAN LITERATURE III: MODERN PERIOD (Harrowitz)**

The study of Italian literature from the nineteenth to the twentieth century: Romanticism and Leopardi, realism, fantastical literature, and theatre of Pirandello. Carries humanities divisional credit in CAS. Course taught in Italian. *Prereq: Any CAS LI 300-level language class; or consent of instructor*


**LI 473 ITALIAN CINEMA (Tonetti)**

Fostering critical thinking and moral reasoning in the examination of masterpieces of Italian Cinema. Neorealismo and its glory in the works of Vittorio De Sica and Roberto Rossellini. Sumptuous decadence in Luchino Visconti's portrayal of Italian Unification and Nazi rise to power. The introduction of color in movies as philosophical message in the cinema of Michelangelo Antonioni. The fabulous children of Naples, irreverent and wise in the works of Lina Wertmuller and Federico Fellini's explosive creativity. Pier Paolo Pasolini's cinema of poetry; beauty and decay of society in Paolo Sorrentino's *The Great Beauty*. Conducted in Italian. Students are allowed to express themselves in English. *Prereq: CASLI311 OR CASLI312 OR CASLI313*

**LI 590 TOPICS IN MODERN ITALIAN LITERATURE AND CRITICISM (Sims)**

In this seminar, we will read the last two volumes of Dante's *Divine Comedy*, the *Purgatory* and *Paradise*, in English translation with accompanying original Italian text. Students will build upon their experience with the first volume, *Inferno*, to develop increasing familiarity with Dante's poetics, theology, philosophy, and politics. Italian an advantage but not required, as all discussions are in English.

*Prereq: You must have read Dante's Inferno in order to enroll in this class. If you have not taken CC102 or Prof. Costa's Inferno course in Romance Studies, please contact me to set up an appointment to discuss your eligibility for this class*



# PORTUGUESE ADVANCED COURSES

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*Courses are subject to changes, check back on the link*

The Portuguese Program in the Department of Romance Studies will develop your speaking, listening, reading, and writing skills through a full sequence of language courses  
**LP 111, LP 112, LP 211, and LP 212**

**LP 305**

**LANGUAGE AND CULTURE (Staff)**

Centers on advanced Portuguese grammar and develops writing and speaking skills beyond the level reached in CAS LP 212. Provides a basic introduction to the main periods and features of Brazilian history and culture. Also suitable for heritage speakers.

**LP 307**

**PORTUGUESE FOR BUSINESS AND PROFESSIONAL LIFE (Bianconi)**

This course emphasizes cultural and linguistic competence in professional, business-oriented settings. It is designed to provide students with advanced proficiency in Portuguese while exploring different aspects of the culture and professional life of the Brazilian and the Portuguese-speaking world

**LP 312**

**INVENTING BRAZIL (Lopes De Barros)**

Exploration of several cultural realms, tropes, and intellectual disciplines--- literature, history, art, film, sociology, anthropology--- that situate Brazil within Western modernity. Focus in Spring 2016 is on important figures, concepts, and debates that forged the national image of Brazil.





# SPANISH ADVANCED COURSES

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**Students may take up to two 300- level Spanish language courses before moving on to higher levels. Any combination of two 300-level courses may be taken for credit. Repeating a course with the same number is not allowed. Topics are subject to changes, check back on [bu.edu/link](http://bu.edu/link)**

- LS 306** *Spanish Through Translation (Carrión Guerrero)*  
**Viaje entre culturas.** This course is an introduction to translation theory and practice, and investigates different texts including literary, technical, medical, legal, and audiovisual. Students will explore the key elements involved in transferring a message between cultures, while analyzing and solving translation problems within a team. Likewise, they will strengthen their communication skills and justify their decision making through oral presentations and discussions with their peers. Not open to students for whom Spanish is a first language.
- LS 307 A1** *Spanish Through Literature and the Arts*  
 For more information on instructors and topics for Spring 2018, see the Link in the coming weeks.
- LS 307 B1** *Spanish Through Literature and the Arts (Rodriguez Ballesteros)*  
**What makes Spaniards laugh?** presents students with another dimension of Spanish culture. Using films, plays, short stories, graphic humor, painting, photography, satirical poems and songs, students will delve into contemporary Spain and analyze the role that humor plays in Spanish society and how it reflects its deepest fears and concerns. Humor is so culture-specific that laughing at the right time or getting the joke right remains one of the most challenging areas when learning a language, let alone mastering its use to write persuasive pieces or to deliver a powerful presentation. A careful analysis of what makes Spaniards laugh will allow us to deepen our knowledge of Spanish culture while we explore the use of humorous resources (irony, puns, hyperbole, etc.) and practice with different genres (comedy, parody, satire, etc.) to add an “edge” to our oral and written communications. As we will soon discover, humor is a powerful tool to communicate more effectively, efficiently and persuasively.
- LS 307 C1** *Spanish Through Literature and the Arts*  
 For more information on instructors and topics for Spring 2018, see the Link in the coming weeks.
- LS 307 D1** *Spanish Through Literature and the Arts (Villar)*  
**La movida madrileña.** An exploration of the different voices and perspectives that contributed to the underground cultural movement known as “La movida madrileña” (1975-1985) by interpreting film, music, novels and visual arts. Students will work with primary sources (newspaper articles, television clips and a partial reading of a novel) analyzing their elements of provocation, individuality, pop culture, nostalgia and night life.
- LS 308 A1** *Spanish Through Spanish Film and New Media*  
 For more information on instructors and topics for Spring 2018, see the Link in the coming weeks.
- LS 308 B1** *Spanish Through Spanish Film and New Media (Griffin)*  
**La “Road Movie.”** Examines how films from Hispanic countries portray these quests for change, how many of these trips lead to cross - cultural (mis)communications, and the universal and culturally specific nature of certain common themes. Road movies are about people who set off on a journey motivated by a desire to find or to escape a place, person or situation. Along the way these characters have encounters with people who are different from them in some way and these interactions or (mis)communications reveal a great deal about the stereotypes and social, cultural,

*economic and political factors at play. Join us as we analyze road movies from around the Spanish-speaking world to learn more about these countries / groups and the cinematographic elements that tell their stories.*

**LS 308 C1** *Spanish Through Spanish Film and New Media*

*For more information on instructors and topics for Spring 2018, see the Link in the coming weeks.*

**LS 309** *Composition for Native Speakers of Spanish (Date)*

This course is designed for heritage speakers, including students who do not claim a Hispanic background but who have grown up more or less bilingually and/or have lived part of their lives in Spanish-speaking settings. It aims to enrich the learner's cultural, formal and academic knowledge of Spanish through short readings, videos and films. The core of investigation and discussion will be how a variety of disciplines and sources present the conflict of interacting in a real or imaginary border. The students will focus on original works written in Spanish by authors of fiction, artists, filmmakers, ecologists and gender activists. They will explore questions such as what is a border - *una frontera*? How does the exchange of goods, people and art work interact in this space, which is in constant construction? What is the history of the US-Mexico border? How do languages interact and how is art expressed in this geographical area susceptible to *mezcla* (hybridity)? How does society think about immigration? What is an invasive species? What relationships are there between native and invasive species in the Golden Gate Park in California, The Fens in Boston and La *Reserva Ecológica* in Buenos Aires? How do different sexualities interact in specific social contexts? How do we imagine a space without borders? Students must be prepared to read works of journalism and literature critically and analytically and be able to express their ideas both orally and in written form. Grammar topics will be addressed according to students' individual needs.

**LS 310** *Spanish for the Professions*

***Spanish in Business.*** *This is a hands-on course designed to help students practice and strengthen their communicative skills in Spanish having the world of business as a background. Using a wide variety of activities, such as composing cover letters, video chatting with entrepreneurs from overseas, or debating about work ethics, students will explore different approaches to the workplace. Emphasis will be given to written and presentational exercises, which will promote students' analytical and descriptive skills while furthering their understanding of the culture in the Spanish-speaking countries.*

**LS 311** *Spanish through Performance*

Through scene-writing, drama exercises, improvisations and performances in Spanish, students develop communicative skills while consolidating grammar, building vocabulary, and working on pronunciation and intonation, and develop their cultural awareness by performing in situations from everyday life in the Hispanic world.

**LS 350 A1** *Introduction to Analysis of Hispanic Texts (Borinsky)*

Development of techniques for reading and interpreting Hispanic literary texts; reading of lyric poetry, drama, and fictional narrative. Carries humanities divisional credit in CAS.

**LS 350 B1** *Introduction to Analysis of Hispanic Texts (Iffland)*

Development of techniques for reading and interpreting Hispanic literary texts; reading of lyric

poetry, drama, and fictional narrative. Carries humanities divisional credit in CAS.

**LS 350 C1**

*Introduction to Analysis of Hispanic Texts*

Development of techniques for reading and interpreting Hispanic literary texts; reading of lyric poetry, drama, and fictional narrative. Carries humanities divisional credit in CAS.

**LS 450**

*Contemporary Spanish Literature (Smith)*

Texts by novelists, playwrights, scriptwriters, and poets on inspiration and on how they create, with a look at some of the social forces that affect the writer's condition in contemporary Spain.

**LS 452 B1**

*Topics in Latin America and Culture (Iffland)*

Topic for Spring 2018: Nobel Prize Winning Writers of Spanish America: A Survey. Representative works--prose fiction and poetry--by Spanish America's winners of the Nobel Prize for Literature: Gabriela Mistral, Miguel Angel Asturias, Pablo Neruda, Gabriel García Márquez, Octavio Paz, and Mario Vargas Llosa.

**LS 456 A1**

*Spanish Medieval and Golden Age Literature (Moreno Fernández)*

Spanish Medieval and Golden Age Literature. A linguistic approach to the work of medieval, Renaissance and Baroque writers. Dynamic interaction between literature and the development of the Spanish language, with a focus on specific moments and issues in Spain's cultural history. Among topics to be discussed are the seven centuries of contact between Spanish and Arabic; how Spanish literature assimilated words and concepts from other languages; the search for a 'standard' universal Spanish, the influence of American Spanish; oral versus written culture, etc.

**LS 507**

*The Sounds of Spanish (Erker)*

Introduction to Spanish phonetics and phonology. Covers articulatory, acoustic, and auditory phonetics, focusing on techniques for visualizing speech sounds. Examines the phonemic inventory and phonological organization of Spanish from several perspectives, including generative and articulatory phonology as well as sociolinguistics. Conducted in Spanish. Also offered as CAS LX 383 and GRS LX 683.

**LS 579**

*Topics in Hispanic Cinemas (Lopes de Barros)*

Cinema as a perspective from which to analyze cultural and socio-political developments within the Spanish-speaking world. Topics drawn from the history of specific national cinemas, individual filmmakers or particular "schools," relations between literature and film, and political uses of film. Topic for Spring 2018: Cuban Experimental and Revolutionary Cinema. Overview of Cuban cinema after the revolution of 1959. Focuses particularly on the forging of a new cinematic language from the Third World. Filmmakers studied: Tomas Gutierrez Alea, Nicolas Guillen Landrian, Sara Gomez, among others

**LS 580**

*Mexico City in Literature and Film (Pineda)*

This course explores urban experience in Mexico City from the literary, the cinematic and the theoretical perspective. Focus on literary and filmic discourses about this city during the nineteenth and twentieth centuries. Authors include Gutierrez Najera, Bunuel, and Ripstein.