La France Mosaique / French Multiculturalism

COURSE DESIGNATOR: MONT 3311
NUMBER OF CREDITS: 3
LANGUAGE OF INSTRUCTION: French
CONTACT HOURS: 45 hours

COURSE DESCRIPTION
This course examines the cultural identity of France’s inhabitants in detail. After all, why do we call it la France plurielle? What does it mean to be French? What are the origins of the French, and specifically how might a work of literature or a film reveal the various dimensions of their cultural identity? With these questions in mind, the first third of the course focuses on the history of immigration in France and the complex nature of the issue as it stands at the beginning of the twenty-first century. The second third of the course is centered on mainland France, with a particular focus on those regions and populations asserting claims of independence (Pays Basque, La Corse, la Bretagne) or with strong cultural identities; the role of minority languages will also be examined, and a selection of literary works and films will serve to illustrate some of the distinctive features of each region. A similar approach will be used in the final part of the course, which will examine the rich diversity of the francophone world, and consider its influence on the French people’s identity.

COURSE OBJECTIVES
- Developing a thorough understanding of contemporary France from several perspectives; literature and film will serve to illustrate the complexities of le mutliculturalisme à la française.
- Creating an analytical approach to contemporary French films and literary works that takes into account the culture’s rich diversity.

METHODOLOGY
A presentation of the cultural and social context for the selected works will serve to frame the readings and discussion. PowerPoint presentations, in-class analysis of historical/sociological documents, and outside readings will provide students with background information that they will be able to draw upon in their essays and presentations. The students’ final research project (an 8-10 page paper + 15-20 min. presentation on a topic of their choice related to the course) will further enrich their learning experience.

This course includes an excursion to Paris, which will allow students to develop a more thorough perspective of immigration in France. The class will start by visiting the Cité Nationale de l’Histoire de l’Immigration, in the Palais de la Porte Dorée. Originally conceived of as a museum to showcase the history of France’s colonial conquests for the 1931 International Exposition, since that time the building has undergone numerous transformations, reflecting a growing awareness of immigration’s contribution to culture. Evolving from the Musée des Colonies until 1935, to the Musée de la France d’Outre-mer until the 1950s, followed by the Museum of African and Oceanian Arts, it was not until 2007 that its mission became recounting the history of immigration. Additionally, over the course of this two-day excursion, students will explore Paris from the perspective of immigrant populations, discovering the cultural diversity and richness of certain quarters of the city where vibrant ethnic communities are thriving. Finally, if time permits, the class will also visit the Institut du Monde Arabe to gain a better understanding of this culture’s influence on France of the early twenty-first century.

COURSE PREREQUISITES
FREN 1004 or equivalent.

REQUIRED READINGS/ MATERIALS
CORE TEXTS

READINGS
Sayad, Abdelmalek. La Double absence: Des illusions de l’émigré aux souffrances de l’immigré.

REQUIRED FILMS
Un Prophète directed by Jacques Audiard
Bienvenue chez les Ch’tis directed by Dany Boon
Kirikou et les Bêtes Sauvages directed by Michel Ocelot and Bénédicte Galup

GRADING

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<tr>
<th>Grade</th>
<th>Percentage</th>
<th>Description</th>
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<tr>
<td>A</td>
<td>93-100</td>
<td>Achievement that is outstanding relative to the level necessary to meet course requirements.</td>
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<td>A-</td>
<td>90-92</td>
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<tr>
<td>B+</td>
<td>87-89</td>
<td>Achievement that is significantly above the level necessary to meet course requirements.</td>
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<tr>
<td>B</td>
<td>83-86</td>
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<tr>
<td>B-</td>
<td>80-82</td>
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<tr>
<td>C+</td>
<td>77-79</td>
<td>Achievement that meets the course requirements in every respect.</td>
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<tr>
<td>C</td>
<td>73-76</td>
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<tr>
<td>C-</td>
<td>70-72</td>
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<tr>
<td>D+</td>
<td>67-69</td>
<td>Achievement that is worthy of credit even though it fails to meet fully the course requirements.</td>
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<tr>
<td>D</td>
<td>60-66</td>
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<tr>
<td>F</td>
<td>0-59</td>
<td>Represents failure (or no credit) and signifies that the work was either (1) completed but at a level of achievement that is not worthy of credit or (2) was not completed and there was no agreement between the instructor and the student that the student would be awarded an I.</td>
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SUMMARY OF HOW GRADES ARE WEIGHTED

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<th>Component</th>
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<tr>
<td>Homework</td>
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<tr>
<td>Participation</td>
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<tr>
<td>Midterm exam</td>
<td>20%</td>
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<tr>
<td>Mini-paper/exposes</td>
<td>20%</td>
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COURSE CONTENT

UNIT 1: INTRODUCTION TO COURSE

Topics:
- Course introduction
- Presentation of *Kiffe kiffe demain* and the author, Faïza Guène.

Activities:
- In-class diagnostic essay on the question of cultural identity
- Discussion of multiculturalism’s key defining features.

Assigned reading:
- *Kiffe kiffe demain* by Faïza Guène

WEEK 2:

Topics:
- Discussion of *Kiffe kiffe demain*. Historical overview of immigration in France; an analysis of documents relating to the colonial era. Debates and discussion of current events and historical backdrop required for fully understanding the complex nature of France as a *pays d’accueil*.

Activities:
- Students will research and prepare short presentations on aspects of French society highlighted by Faïza Guène’s work.
- Debate and analysis of contemporary issues relating to the question of immigration in France: cultural / religious identity, secularism and the French state.

Assigned Reading:
- Full text of *Kiffe kiffe demain* by Faïza Guène;

Additional Readings from:
- Jacques Audiard’s *Un Prophète* (1st part).
Core Required Film:
- *Un Prophète* directed by Jacques Audiard

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WEEK 3:

Topics:
- In this third of the course, students will analyze and discuss several regions of France from the perspective of regionalism and cultural specificity. Historical presentation and analysis of Corsica, *le Pays Basque*, and Brittany and their independence movements.
- The French approach to multiculturalism and integration.
- French language policy, minority languages, and the role of French as a tool for cultural unification.
- Specificities of la Provence, *le Languedoc*, la Gascogne. *Occitanie*’s political dimension.
- Breton music and cultural traditions.

Activities:
- Powerpoints and discussion: “La Corse,” “*Le Pays Basque*,” “*La Bretagne*,” “*Le Languedoc*,” and “*Le Nord pas-de-Calais*.”
- Discussion and group-work based on the readings from Alphonse Daudet’s *Lettres de mon Moulin*. Analysis of passages.

Assigned reading:
- “Mateo Falcone” by Prosper Mérimée
- Full text of: *Lettres de mon moulin* by Alphonse Daudet

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WEEK 4:

Topics:
- Overview of *la Francophonie* in all of its diverse dimensions.
- Colonialism’s destructive legacy, evolutions and permutations of France’s presence overseas.
- Francophone writers in France, culture.
- Historical and cultural overview of Guadeloupe current events.
- *La France d’outremer*: an evolving situation, notions of cultural independence and socio-economic dependence.

Activities:
- PowerPoints—discussion and analysis: “La Problématique du monde francophone,” “La Guadeloupe,” “*Le Sénégal*,” “*Le Maroc*.”
- Discussion and literary analysis / groupwork for Birago Diop’s *Les Contes d’Amadou Koumba*.
- Student mini-presentations of *la France d’ailleurs*.

Assigned readings:
- Full text of: Diop, Birago. *Les Contes d’Amadou Koumba*.
Core required film:
- *Kirikou* directed by Michel Ocelot.

**WEEK 5:**

**Topics/activities:**
- Student presentations and discussion. Conclusions and final thoughts.

**ATTENDANCE POLICY**
Students are expected to be on time and attend all classes while abroad. Many instructors assess both attendance and participation when assigning a final course grade. Attendance alone does not guarantee a positive participation grade; the student should be prepared for class and engage in class discussion. See the onsite syllabus for specific class requirements.

**UNIVERSITY OF MINNESOTA POLICIES AND PROCEDURES**
Academic integrity is essential to a positive teaching and learning environment. All students enrolled in University courses are expected to complete coursework responsibilities with fairness and honesty. Failure to do so by seeking unfair advantage over others or misrepresenting someone else’s work as your own can result in disciplinary action. The University Student Conduct Code defines scholastic dishonesty as follows:

**SCHOLASTIC DISHONESTY:**
Scholastic dishonesty means plagiarizing; cheating on assignments or examinations; engaging in unauthorized collaboration on academic work; taking, acquiring, or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement; altering forging, or misusing a University academic record; or fabricating or falsifying data, research procedures, or data analysis.

Within this course, a student responsible for scholastic dishonesty can be assigned a penalty up to and including an “F” or “N” for the course. If you have any questions regarding the expectations for a specific assignment or exam, ask.

**STUDENT CONDUCT:**
The University of Minnesota has specific policies concerning student conduct. This information can be found on the Learning Abroad Center website.