**Contemporary Quebec:**

***L’Exception Québécoise* Since the Quiet Revolution**

***Taught in French***

Spring 2014

 **Rutgers-Camden Online Schedule Listing:**

**Special Topics in French 50:420:391**



**Course Meetings:** M, W 1:20 – 2:40 pm

**Course Number**: 50:420:391

**Instructor:** Dr. Alisa Belanger

**Office Hours:** M, W: 3:30 – 4:30 pm

 Tues: 1:30 – 3:30 pm

 or by appointment

**Office:** 472 Armitage Hall

**Email:** alisa.belanger@rutgers.edu

**Course Description**.

Our goal in this course is to explore *l’exception québécoise*, or the unique status of Quebec in North America and the field of Francophone Postcolonial Studies. We will examine social, cultural, and political debates in Quebec since the period of rapid change known as the Quiet Revolution, which transformed the predominantly rural and Catholic society in *la belle province* into a cosmopolitan center for Francophone cultures.

In order to analyze how notions of class, gender, sexuality and national belonging have evolved in Quebec over the past 50 years, we will examine a variety of genres, ranging from novels and poetry, to *bande dessinée,* essays, theater, and film. We will pay special attention to feminism, its contributions to progress in LGBTQ rights, and its limitations (backlash, sex industry, etc.). Our analyses will highlight the ways in which the multicultural and plurilingual identity of Quebec has been enriched by authors and directors from First Nations and immigrant backgrounds, as well as by the re-conception of *pure laine* (“pure wool”) identity since the failed referendums for Independence in 1980 and 1995.

**Learning Objectives.**

By the end of this course, students will be able to:

* Identify ways that Quebec is unique in North America and the Francophone world
* Examine key debates in Quebec society since the Quiet Revolution
* Use critical analysis to examine Quebec cultural production (texts, visual arts and film)
* Discuss these forms of cultural production using discipline-specific terminology in French
* Write a research-based analysis of a work or group of works based in French

\*Please note that you **may** take this course concurrently with **50:420:387**. They cover different source documents, adopting distinct approaches based on the language and focus of each course.\*

**Course Materials**. Please note that all of the following titles are **required**. Additional texts, images and films will be posted on Sakai. When available, alternate editions of these texts are acceptable.

Hébert, Anne. *Le Torrent*. Bibliothèque québécoise : Montréal, [1989]. ISBN: 2894060335.

Gendreau, Vickie. *Testament.* Le Quartanier, Montréal : 2012. ISBN: 2896980431.

Rabagliati, Michel. *Paul dans le métro*. La Pastèque, Montréal : 2005. ISBN: 2922585271.

Tremblay, Michel. *Albertine en cinq temps*. Leméac, Montréal : 1984. ISBN: 2760901300.

**Course requirements.**

Participation: 20%

Reading Responses: 20%

Quizzes and Midterm: 20%

Explication de texte: 10%

Comparison paper: 10%

Final Research Paper: 20%

**Attendance Policy**.

Since this course is designed as a seminar, you must be in class in order to participate. Students are allowed **2 unexcused absences** during the semester. **Your overall final grade will be lowered by 10%** if you miss **3 classes** without official documentation (i.e. a doctor's note, permission from the Dean or your advisor, etc.). It will be lowered by **20%** if you miss **4 classes** under such circumstances.

In other words, **after the first two (2) absences** not justified by a note from your Dean or a medical excuse signed by a doctor, your final grade will be **reduced by 10%;** thereafter, for each unjustified absence, it will be further reduced by another 10%. Furthermore, any absence from a quiz or the midterm must be documented by a medical excuse, or by a note from the Dean of Students in the case of a non-medical emergency.

**Should you miss 5 classes or more, then you will automatically earn an “F” in the course.**

If you are absent for any reason, it remains **your responsibility** to catch up on what happened in class and complete your homework assignments for the next class. Please contact colleagues in the course before coming to see me to learn what you have missed.

**Class Participation**.

You should arrive prepared to ***participate actively*** in discussion. Your participation is not only important for your participation grade (20%), but also for the dynamics of the class and your learning as a group. I expect you to speak to each other as much as you speak to me. You should always use French in your interactions in small groups, in addition to your presentations in front of the class.

Your respectfulness of others should show in your **listening** as well as **speaking**, regardless of your peer’s background or language level.

**The following rubric will be used to evaluate participation:**

|  |  |
| --- | --- |
| **Grade** | **Student behavior**  |
| **A** | - Asks questions, initiates discussion, volunteers comments without prompting - Always well-prepared, participates actively but allows other students to speak, as well- Makes relevant comments citing details in the texts, images or materials studied - Makes the most of each group activity with his or her partner(s) or group - Attempts to extend his/ her learning to new material - Always respectful to others |
| **B-B+** | - Usually well-prepared, often participates but sometimes waits to be called upon- Asks questions and completes group activities as required, but without pursuing further- Makes vague or general comments (recycling others’ ideas, b#!! sh\*&%ing, etc.) - Usually participates well in group activities but requires others to take the lead - Always respectful to others  |
| **C-C+**  | - Often not prepared for class, participates minimally and not spontaneously - Rarely speaks without being called upon - Makes vague or general comments, responds “I don’t know” to opinion questions, etc. - Occasionally disrespectful to others (scoffing, talking during presentations, etc.) |
| **F** | - Rarely prepared, often late, or absent- **OR** Frequently disrespectful to others (scoffing, talking during sketches, etc.)- **OR** Unable to provide relevant comments even when called upon and assisted  |

**Tardiness.**

You are expected to **arrive on time**. Tardiness is disrespectful to your classmates. For every two (2) times a student arrives more than 10 minutes late to class, he or she will be assessed one (1) unexcused absence.  After the first three (3) unjustified absences, the final grade will be reduced by 10%, etc., whether these unjustified absences are accumulated due to late arrivals or not showing up at all.

**Academic Integrity**.

All written assignments that you hand in for class must represent your own original work. You must credit every single thought or quotation taken from course materials and outside sources, including the Internet. Remember that websites do not automatically fall under the category of “general knowledge” and that I use Google, too! If you are uncertain how to cite a specific type of resource or have limited experience using references, **feel free to contact me for help at any time**. This policy pertains to **homework** as well as formal “paper” assignments.

Consequences for Academic Integrity violations have been outlined by Rutgers-Camden: <http://www.camden.rutgers.edu/RUCAM/Academic-Integrity-Policy.php>.

**Homework.**

You will regularly be asked to write 1-2 paragraphs to respond to a prompt that addresses the materials you were assigned for homework. **In every case**, this homework should be typed, double-spaced, and thoroughly **proofread.** These paragraphs should demonstrate a grasp on the material already covered in class and the ability to analyze literary and visual arts on your own.

No late written assignments **of any kind** will be accepted for any reason without a grade deduction, to be determined at the whim of your professor. **I reserve the right not to grade or return late papers**. Hand it in on time if you want to get it back!

**Quizzes and Midterm**.

You will receive verbal (quizzes) or written guidelines (midterm) describing each in-class assessment. While the midterm will cover material outlined **in advance** in written form on Sakai, quizzes may fall at **any time.** In other words, your professor reserves the right to quiz you on the main ideas in any reading that you are given for class whether she forewarns you or not that there may be a quiz. **All assessments will be cumulative.**

**Papers and Projects**.

During the semester, you will write two papers to be revised based on my comments. Your final grade on each paper may **improve or decline** by up to 5% based on the quality of the revisions. These assignments should all be typed and **double-spaced** with at least 1” margins on all sides; they must include a **cover page with a title**. I will not correct single-spaced work.

These papers will include one ***explication de texte*** on a selected text (1000-1250 words) and one **comparison paper** (1250-1500 words). Detailed descriptions of these assignments will be discussed throughout the semester and posted on Sakai, along with the rubrics that will be used to evaluate them.

In addition, you will complete a **final research paper** (1500-1750 words) based on materials from our course as well as additional texts of your own choosing. You are required to complete these assignments in order to pass the course.

**Course Outline**

Jan 22 : Introduction

Week 1 Traditional Quebec : Rural Beginnings\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Jan 27 : *Le Torrent,* Anne Hébert (Part I)

Jan 29 : *Le Torrent,* Anne Hébert (Part II)

Week 2 : Traditional Quebec : Nostalgia\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Feb 3 : *Le Torrent*, film by Simon Lavoie

Feb 5 : Select poems: Émile Nelligan

Week 3: Poetry: From Tradition to Modernity\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Feb 10 : Select poems: Saint Denys-Garneau

Feb 12 : Various poems: Miron, Lalonde, Brossard, Gagnon, Dupré, etc.

 \***In-class explication de texte**\*

Week 4 : Artistic Revolt: Beyond “French” Canada\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Feb 17 : *Refus global*, Paul-Émile Borduas (essay excerpts)

Feb 19 : The Automatists (file on Sakai)

 **\*Written explication de texte due\***

Week 5 : Quebec Nationalism: The October Crisis on Film\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Feb 24 : *Octobre*, film by Pierre Falardeau

Feb 26 : October crisis (file on Sakai)

Week 6 : History and Media Today: The October Crisis in the bande dessinée\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

March 3 : *Paul dans le métro*, Michel Rabagliati

March 5 : *Paul dans le métro*, Michel Rabagliati

 **\*Mid-term exam\***

Week 7: Pre- and Post-Referendum Quebec: Social Changes\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

March 10 : *Albertine en cinq temps*, Michel Tremblay

March 12 : *Albertine en cinq temps* (film by André Melançon)

Week 8: Spring break\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Week 9: Quebec Feminism(s): Reactions and Debates\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

March 24 : *Polytechnique,* film by Denis Villeneuve

March 26 : « Faction Factice », poems 1-23, *Leçons de Venise,* Denise Desautels

Week 10: LGBTQA Questions\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

March 31 : *Le sexe des étoiles*, Monique Proulx (excerpts)

April 2 : *Lawrence Anyways,* film by Xavier Dolan

 **\*Comparison paper due\***

Week 11: Quebec Cosmopolitanism: Littérature migrante\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

April 7 : *Pays sans chapeau.../ Cette grenade...,* Dany Laferrière  (excerpts)

April 9 : Various authors : Chen, Robin, Micone, etc. (excerpts, file on Sakai)

 **\*Research paper topic due : 250-500 words\***

Week 12 : First Nations Renaissance\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

April 14 : « Nouvelles esquimaudes », short stories from *La Rivière sans repos,* Gabrielle Roy

April 16 : *Inuujjutiksaq /* *Ce qu’il faut pour vivre*, film by Benoît Pilon

Week 13 : The Novel 2.0 : Quebec Youth Culture\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

April 21 : *Testament,* Vickie Gendreau (p. 11-39)

April 23 : *Testament,* Vickie Gendreau (p. 41-77)

Week 14:

April 28 : *Testament,* Vickie Gendreau (p. 79-109)

April 30 : *Testament,* Vickie Gendreau (p. 111-end)

 **\*Research paper first draft due\***

May 5 : **Final Presentations**