

DEPARTMENT OF FRENCH

Course numbers and campus locations of sections are listed below in the left margin. Most courses in the 100 and 200 series meet in several sections and at different times; see schedule of classes for more information. Times for 300 & 400 level courses are listed in the left margin.

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COURSES IN FRENCH – SPRING 2018

Students are placed in French courses according to performance on the placement test taken upon entering the university as first-year or transfer students.

- 101**
CAC, DC
LIV, EVE **Elementary French** – Gives a thorough grounding in all aspects of the French language by using the most successful of the modern methods, for students with no previous knowledge of French. Additional work in language lab. Does not carry degree credit for students with two or more years of high school French. *[Not open to seniors.]*
- 102**
CAC, EVE **Elementary French** – A continuation of French 101.
- 104**
Th5
CAC **Elementary French Laboratory** – *[Corequisite: 420:102]* Instructor guided laboratory practicum based on intensive use of media and designed for the improvement of aural/oral skills. Practice will involve use of multi-media applications, authentic material, individual and group work, and recordings of student speech for evaluation of pronunciation and fluency. This additional one credit course is not required; however, students who want to perform better in their corequisite French 102 course and who want to progress quickly in the language are encouraged to register. **Students must be currently registered in a section of French 102 in order to take this course.* [Corequisite: 420:102]*
- 121**
TWF2
CAC **French Fundamentals** – Review and practice of French for students with some previous study of French who are not yet prepared for French 131. Emphasis on the development of functional communication in French in the four skill areas: reading, writing, listening, and speaking. Additional work in language lab.
- 131**
CAC, LIV
EVE **Intermediate French** – Develops fluency in spoken and written French through the study of grammar, vocabulary, conversation and composition skills. Additional work in language lab. For students with strong placement test score or who complete 121.
- 132**
CAC, EVE **Intermediate French** – A continuation of French 131. *[This course fulfills Core Requirements AHq]*
- 134**
M6
CAC **Intermediate French Laboratory** – *[Co-requisite: 420:132]* Instructor guided laboratory practicum based on intensive use of media and designed for the improvement of aural/oral skills. Practice will involve use of multi-media applications, authentic material, individual and group work, and recordings of student speech for evaluation of pronunciation and fluency. This additional one credit course is not required; however, students who want to perform better in their co-requisite French 132 course and who want to progress quickly in the language are encouraged to register. *[Students must be currently registered in a section of French 132 in order to take this course.]*

137
CAC **Accelerated Intermediate French** – Development of fluency in written and spoken French. Conversation, composition, and grammar review using short literary texts and audiovisual materials. [*Pre-requisites: 420:102 or 121 and permission of department*] [*This course fulfills Core Requirements AHq*]

Students must complete 420:132 or 420:137 before taking any 200-level course.

213
MW5
CAC **Intensive Advanced Grammar: Scandals and Mysteries in France** – This course is an in-depth exploration of the language through a selection of striking cases that have marked France’s cultural heritage. The course aims to prepare students for literary and cultural courses. Authentic and significant historical, social and cultural material such as full-length movies, visual art samples, audio files, literary and journalistic excerpts, serve as the starting point for intensive grammar reviews, development of vocabulary, and discussions on critical contemporary issues. [*Prerequisite: placement test or 420:132 or 420:137*] [*This course fulfills Core Requirements AHq*]

214
TTh6
CAC **Composition and Stylistics: ‘See What I Mean?’: Reading Into French Popular Culture** – Advertisements, slogans, songs, cartoons and news articles are some of the messages that shape our representation of the world. But what exactly are these messages saying? What do they really mean, and how do they *make* sense? This course is designed for students who are interested in improving their linguistic skills while exploring some of the many “faces” of language. A selection of short visual and textual documents, two best-selling contemporary novels and three box-office movies will serve as the basis for reading and writing practice as well as grammar reviews. [*Prerequisite: 420:213*] [*This course fulfills Core Requirements AHp, AHq, WCd*]

215
CAC **Aspects of French Literature** – An introduction to French literature through the reading and discussion (oral and written) of representative works from the late 18th, 19th, and 20th centuries. This course provides an overview of literary forms and movements while focusing on the development of active reading comprehension and essay-writing skills in French. Its first aim, however, is to allow students to experience personal contact with a few masterpieces. Readings include narrative works by Rousseau, Flaubert, Maupassant, Camus, and Yourcenar; a play by Beckett; essays by Staël and Sartre; and poems by Hugo, Lamartine, Desbordes-Valmore, Baudelaire, Rimbaud, Apollinaire, Breton, Desnos, Ponge, and Césaire. [*Prerequisite: placement test or 420:132 or 420:137*] [*This course fulfills Core Requirements AHo, AHp, WCd*]

216
CAC **Aspects of French Literature** – (*Continuing 215*) – An introduction to French literature from the Middle Ages to the Enlightenment, via the Renaissance and the Classical age. Readings include the medieval tale *La Châtelaine de Vergy* as well as fiction by Rabelais and Voltaire; excerpts from Montaigne’s *Essais* and the 18th century *Encyclopédie*; plays by Corneille and Molière; and poems by Labé, Ronsard, and La Fontaine. Building on the experience of 215, the main goal of the course is to allow students to understand and enjoy major works from an earlier era, while sharpening reading, comprehension, and essay-writing skills. [*Prerequisite: placement test or 420:132 or 420:137*] [*This course fulfills Core Requirements AHo, AHp, WCd*]

218
Piroux
MTh2
CAC **Approaches to French Literature (Honors)** – Introduction to French Literature through close readings of texts from the Middle Ages to the Enlightenment. We will pay special attention to the nature of literary works (genre, style, structure, narrative voice) and to the goals and methods of literary analysis. Readings include the medieval tale of *La Châtelaine de Vergy*; prose and poetry from major Renaissance authors (Labé, Montaigne, Ronsard); two plays (Corneille’s *Le Cid*, Molière’s *Dom Juan*), poetry (La Fontaine’s *Fables*) and tales (Perrault’s *Contes*) from the Classical Age; a philosophical tale (Voltaire’s *L’ingénu*); and excerpts from the *Encyclopédie*. [*Honors equivalent to French 216. Prerequisite: placement test or 420:132 or 420:137. Special permission required.*] [*This course fulfills Core Requirements AHo, AHp, WCd*]

****** Please note you cannot take 215 AND 217; nor can you take 216 AND 218. ******

298
Leupp Hall
CAC, EVE **French Cultural Experience** – Special topics in French and Francophone cultures are selected to meet the interests and needs of the students. The course also includes field trips to Princeton and New York City, depending on the calendar of shows and exhibitions of various cultural institutions. [*Required of the residents of the French House. Permission of department. May not be used in satisfying major requirements; may be repeated for credit and used to satisfy minor requirements.*]

French 215 (or 217) and 216 (or 218) are prerequisites to all 300 and 400 level courses. French 213 and 214 are recommended but not required. Students who place above the 200-level or who wish to request exceptions should consult the Undergraduate Director.

316
TTh4
Eisenzweig
CAC

French Civilization From The Revolution To The Present – La Chanson - Songs Of France – Songs enjoy a special status in modern democratic societies. Nowhere is this as evident as in modern French culture. We shall test this assumption by examining the cultural and social background of various “chansons”, and the role some played in important moments of French history (e.g. the 1789 Revolution, the 1871 Parisian Commune, the Nazi occupation...). We will also observe the transformations of the French song, form and content, due to economic, cultural, and technological developments over the last two centuries. Most important, using the course’s Sakai site, we will listen to and learn the songs themselves – then sing them (in class). The instructor will accompany on the accordion. **No musical talent or experience is required from participants in the course.** Individual work, possibly leading to a CD as the class final project, will be assigned and graded on the basis of each student’s efforts in their preferred field (writing, research, visual arts, musical performance, etc.)

319
MW6
Larrier
CAC

French Women Writers 1789 - Present - This course will begin with the redefinitions of the role and status of women in the context of the French Revolution of 1789 and its aftermath. Despite claims by revolutionary women, such as Olympe de Gouges, for civil and legal equality with men, women in the nineteenth century under the Napoleonic Code, were legally defined as children. Women writers who, as authors, transgressed the dependent and domestic space ascribed to their sex confronted ridicule, abuse, and ostracism. The texts we will discuss in class, “Déclaration des droits de la femme et de la citoyenne” by Olympe de Gouges, “Zulma” and “Mirza” by Germaine de Staël, “Lavinia” by George Sand, and *Monsieur Venus* by Rachilde address, through different narrative modes and rhetorical strategies, women’s social limitations and the difficulties of authorship. The legal and social situation of women did not greatly improve until the Second World War when French women were finally given the right to vote. Simone de Beauvoir’s *Le deuxième sexe* (1949) and the new French feminisms of the 1960s and 1970s contested traditional and stereotypical definitions of gender and opened up new possibilities of expression. In this light, we will discuss the transformative strategies in women’s writing by analyzing texts by Marguerite Duras, Nathalie Sarraute, Michèle Lalonde, Hélène Cixous, Monique Wittig, filmmaker Mariette Monpierre, and a few spoken word artists. The course will require a mid-term exam, a final, short essays and oral presentations.

324
Online

French Commerce – The aims of this course on “French for Business” are : (1) familiarize students with the socio-economic realities of the business world and the workings of French companies; (2) provide the linguistic, methodological, and cultural tools necessary to master the various aspects of oral and written business communication; (3) make students aware of the importance of the intercultural dimension of the business world; (4) prepare students for the Diploma of French Affairs (DFA 1) offered by the Paris Chamber of Commerce and Industry through the French Department at the end of the semester. *Course is online.*

332
W4, 5
Deprez
CAC

French Phonetics and Applied Linguistics – This course is an introduction to French Phonetics. The term “phonetics” is most commonly used to refer to the way a language is pronounced. But it is also used to refer to the science that investigates the properties of sounds, more specifically of human language sounds as opposed to any other sounds, such as, the noise of a car or the first movement of a Mozart symphony. This course will consider both aspects of phonetics. It aims at helping students achieve a better pronunciation of French through a better understanding and knowledge of the French sound system. The goal is to provide students with the tools that will lead them to analyze their pronunciation and attempt self-correction. The course also provides a comparative approach of French phonetics with English and practical exercises to help overcome the characteristic difficulties of English influence on French pronunciation. Learning to pronounce a language is a bit like learning to play an instrument. To be able to tune a guitar, one must first hear when it is out of tune. Then one must acquire the technical skills to be able to tune it. The human voice can be compared to an instrument. To be able to hear that a human voice is, so to speak, “out of tune”, one must first tune one’s hearing. But knowledge of the instrument is necessary to tune it, so we must also learn how the human voice functions in the pronunciation of a language to be able to master it. To help to tune our ears, we will learn to transcribe the sounds of French with the phonetic alphabet. Just like music has its notation, so do human language sounds since writing does not always mirror a sound system. We will compare the writing system to

the sound system and point out their differences. Then we will learn how to tune our windpipes by comparing the French and the English sound system. This comparison will further serve as a first introduction to the science of phonetics and to phonology

It is strongly recommended that students take 6 credits at the 300-level before taking 400-level courses.

**416
MW6
Cornilliat
CAC**

16th Century French Literature – Selective readings from the major writers of the French Renaissance: excerpts from Rabelais's comic fiction; a short story by Marguerite de Navarre; poetry by Marot, Scève, Labé, Du Bellay, Ronsard, and d'Aubigné; excerpts from Montaigne's *Essais*. We will make extensive use of Renaissance art (painting, sculpture, architecture) and focus on the following issues: the Renaissance and the Reformation; the profane and the sacred; imitation as creation; and the invention of the self.

**491
MTh3
Piroux
CAC**

Advanced Topics in French/Francophone Literature and Culture – Penser les réseaux sociaux avec Molière, Voltaire et Rousseau – Nous avons de plus en plus tendance, dans le monde contemporain, à confier notre identité ainsi que les liens que nous entretenons avec autrui aux réseaux sociaux. Les critiques de ces modes virtuels d'interaction nous avertissent pourtant depuis longtemps que nous y aliénons notre moi authentique et que nous nous y méconnaissons. Dans ce cours, nous verrons que ce débat ne date pas d'aujourd'hui. En effet, il existait déjà, dans la France d'ancien régime, certaines formes de réseaux sociaux auxquelles on avait recours pour s'assurer de la protection des grands, obtenir de l'avancement et, plus généralement, se faire reconnaître socialement. Or, la pratique de ces réseaux sociaux aux 17^e et 18^e siècles s'est accompagnée, comme aujourd'hui, d'un vaste débat sur la nature de l'homme, sur la vie en société et sur la valeur de ces formes de sociabilité. A la lumière de textes littéraires, historiques, philosophiques et de documents visuels (films, gravures, peintures), nous tenterons de définir les termes de ce débat. Nous essaierons aussi de voir ce que ces façons pré-modernes d'être lié à autrui peuvent nous apprendre sur les médiations contemporaines de la vie sociale.

COURSES TAUGHT IN ENGLISH – SPRING 2018

**** No prerequisite needed in French! ****

**106
MW4
CAC
Troiano**

French for Reading Knowledge II – A continuation of French for Reading Knowledge I (420:105). This course will further explore French syntax, grammar and vocabulary, and provide opportunities to focus on research projects or specific interests. [*Pre-requisite: 420:101, 102, 105, or 121. Not open to students who have completed 420:132 or 420:137*] [*This course is taught in English and fulfills Core Requirements AHq*]

**271
MW5
Parker
CAC**

Francophilia: Literature & Sexuality in Modern France – Francophilia explores the literary representation of non-conforming sexualities in France from the late-nineteenth century to the present. Since the modern history of sexuality passes through France at its origins, Francophilia provides students with the means (critical and historical) to make sense of the emergence of contemporary categories of sexual identity—straight, lesbian, gay, bi, trans—along with the challenging 19th- and 20th-century literary works in which these categories were first imagined and tested. What makes French writing queer? What makes queer writing French? Writers will include many of the giants of modern French literature: Balzac, Flaubert, Sand, Huysmanns, Verlaine, Rimbaud, Proust, Gide, Yourcenar, Colette, de Beauvoir, Genet, Wittig, Brossard, Taïa, and Foucault, among others. We will also be viewing a selection of films that explore the impact of the AIDS pandemic and the legacy of French colonialism. Francophilia is a general education humanities course intended especially for first- and second-year students; more advanced non-majors are welcome as well. No previous college-level experience with literary or historical analysis is required. The course will be taught in English and all readings will be in translation, though students who have the ability to read French will be encouraged to consult the original texts as well. [*Cross-listed with 01:888:291*] [*This course fulfills Core Requirements 21C, WCd.*]

392:01/H1
T3Th4
Eisenzweig
CAC

Topics in French/Francophone Literature and Culture - La Chanson - Songs Of France – Songs enjoy a special status in modern democratic societies. Nowhere is this as evident as in modern French culture. We shall test this assumption by examining the cultural and social background of various “chansons”, and the role some played in important moments of French history (e.g. the 1789 Revolution, the 1871 Parisian Commune, the Nazi occupation...). We will also observe the transformations of the French song, form and content, due to economic, cultural, and technological developments over the last two centuries. Most important, using the course’s Sakai site, we will listen to and learn the songs themselves – then sing them (in class). The instructor will accompany on the accordion. **No musical talent or experience is required from participants in the course.** Individual work, possibly leading to a CD as the class final project, will be assigned and graded on the basis of each student’s efforts in their preferred field (writing, research, visual arts, musical performance, etc.) The class will be taught in English. The Thursday meeting, most of which will consist of singing, will reunite this class with the students of French 316 (the French version of this course). (*Section 01 is open to all students. Honors section (H1) open to Honors students.*)