

## ***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 – FALL 2019**

*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  
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  
DC,  
CAC, EVE**      **Elementary French** – A continuation of French 101.
- 103  
M4, 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  
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, 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]*
- 133  
W4, CAC**      **Intermediate French Laboratory** – *[Co-requisite: 420:131]* – 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 131 course and who want to progress quickly in the language are encouraged to register. *[Students must be currently registered in a section of 420:131 in order to take this course.]*

171  
MW7  
mini course  
CAC

**French Theater Workshop (mini course)** – In this theater workshop, we will focus on language acquisition and practice through improvisation and sense memory activities. We will also use acting methods, like learning how to use action verbs as an invisible structure for improvisation and for any type of texts: letters, articles, theory, poetry, novels, theatrical dialogs, etc. This will be a great opportunity to improve your listening and pronunciation skills. *[This is a 7-week mini course beginning 10/30/19 through 12/11/19. Prerequisite: 420:121 or equivalent placement.]*

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

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201  
Online  
Aubert

**Francophone Culture and Language For Heritage Speakers** – This course is a unique and innovative opportunity for students who have had prior exposure to French in a non-academic context– i.e. so-called Heritage Speakers--to increase their linguistic and cultural proficiencies in order to better understand their cultural heritage, and to embrace their native language as a significant professional asset. *[Prerequisite: placement test or special permission by Department]*

213  
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  
MTh2  
Aubert  
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  
TTh4  
Piroux  
CAC

**216 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]*

217:H1  
MW5  
CAC

**Approaches to French Literature (Honors)** – An intensive introduction to the history of French literature from the last quarter of the 18th century to the present. Through the study of a few complete texts and detailed comparative readings of short excerpts (by Rousseau, Chateaubriand, Staël, Hugo, Baudelaire, Rimbaud, Flaubert, Maupassant, Proust, Apollinaire, Breton, Césaire, Camus, Sartre, Ponge, Beckett, Perec, Yourcenar, and others), a variety of genres and literary movements will be presented, along with the basic tools of critical analysis. This alternative to Aspects of French Literature (215) is oriented toward students with a solid preparation in French and a strong interest in literature. Significant prior experience with French literary texts, however, is not necessary. *[Honors equivalent to French 215. Prerequisite: placement test or 420:132 or 420:137. Special permission required.] [This course fulfills Core Requirements AHo, AHp, WCD]*

218:H1  
TTh4  
Piroux  
CAC

**218 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); three plays (Corneille's *Le Cid*, Molière's *Tartuffe* and *Dom Juan*), poetry (La Fontaine's *Fables*) 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. \*\*\*\*

297  
Leupp Hall  
T8  
CAC

**French Cultural Experience – French and Francophone Culture in the French Living and Learning Community** – Special topics in French and Francophone cultures selected to meet the interests and needs of the students. The course also includes field trips to New Brunswick, Princeton, and New York City, depending on the calendar of shows and exhibitions of various cultural institutions. [Required of the residents of the Leupp French House. May not be used in satisfaction of major requirements; may be repeated for credit, and used to satisfy minor requirements. Special permission required.]

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**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.**

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310  
MW5  
Karmarkar  
CAC

**Introduction to Francophone Literature – Women's Voices and story-telling from Africa and the Caribbean** – This course focuses on the poetry and novels in French by women writers from Guadeloupe, Martinique, the Ivory Coast and Algeria. How does one find one's voice as a post-colonial woman, speaking in the language of the so-called "enemy" and from the other side of history? How is the francophone female self-created, reinvented and empowered through story-telling? We will be especially attentive to questions of gender, race, class, slavery and colonialism. Course materials will include texts by Gisèle Pineau, Suzanne Dracius, Véronique Tadjo and Malika Mokeddem and films by Apolline Traoré and Rayhanna Obermeyer.

315  
MW4  
Pairet  
CAC

**French Civilization From The Revolution To The Present** – Introduction à la France de l'Ancien Régime, centrée sur la construction idéologique, les symboles et les paradoxes de "la nation France". Nous étudierons le système hiérarchique de solidarités et de dépendances qui structurait les rapports socio-politiques au Moyen Âge et la repartition juridique de la société en trois ordres ou "états" (noblesse, clergé et tiers état), un système progressivement remis en cause par les transformations économiques, sociales et culturelles mais qui perdure jusqu'à la fin de l'Ancien Régime. Si Révolution française abolit au nom de la Nation les privilèges de la noblesse et du clergé, elle préserve sur le long terme bon nombre d'inégalités juridiques et politiques, notamment celles qui concernent les femmes et les esclaves dans les colonies françaises d'Amérique. En parallèle à l'étude des institutions sociales, politiques et juridiques nous étudierons les transformations de la production culturelle de la Renaissance aux Lumières. Nous nous appuyons sur une variété de sources historiques, littéraires et artistiques, afin d'éclairer divers aspects de la vie en France sous l'Ancien Régime.

337  
TTh4  
Tamas  
CAC

**French Theater – Le silence ou la mort. La scène d'aveu au théâtre** – Les affinités entre le théâtre et la justice ne sont plus à démontrer: le spectateur en mesure toute la force dans les scènes d'aveu. Scénographie, décors, costumes, gestuelle, la scène de théâtre ressemble à la salle du procès quand il s'agit de confesser un crime (viol, meurtre, inceste). A la croisée des domaines religieux, judiciaire, amoureux et même psychanalytique, la scène d'aveu est troublante car elle manifeste un rapport de pouvoir, voire de domination entre celui qui interroge et celui qui avoue. C'est tout l'enjeu de Mal faire, dire vrai. Fonction de l'aveu en justice où Michel Foucault s'interroge sur le rapport entre le gouvernement et la vérité et sur la façon dont l'aveu transforme celui-là même qui le prononce. Au théâtre, l'aveu est soigneusement préparé. Attendu, différé puis réalisé, il repose sur une dramaturgie qui a des effets incontestables sur l'intrigue, l'avancée de l'action et les rapports entre les personnages. Sa fonction « cathartique » a également des conséquences sur le spectateur dont la terreur et la pitié sont constamment sollicitées. Afin de mesurer les effets éthiques, esthétiques et pathétiques de l'aveu, nous nous concentrerons sur les scènes de révélation qui touchent aussi bien à l'identité (Sénèque), au désir (Racine), à l'amour (Marivaux), à la race (Sartre) qu'à la psyché (Kaddour). Notre enquête partira de l'Antiquité grecque pour finir sur les terres de Syrie, en passant par l'Amérique ségrégationniste dont

Sartre fait le procès. Ces déplacements géographiques et temporels nous permettront de voir qu'en tout lieu comme en tout temps l'aveu ne peut se concevoir sans un rapport de force dont les effets sont dévastateurs.

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

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**402**  
**MTh3**  
**Allamand**  
**CAC**

**Advanced Stylistics and Composition – French Writing Workshop** – Designed as a follow-up to French 213 and 214, this new workshop aims to help French majors and minors succeed in their upper-level courses and seminars. We will focus on the writing process and its (often overlooked) components: planning, revising, and editing. Prompts drawn from contemporary French and Francophone cultures will be used to study and practice the following tasks: describing, summarizing, reporting, narrating, analyzing, arguing, corresponding, and translating. As writing requires strategy, but also inspiration, students will be encouraged to turn their own interests and experiences into meaningful content.

**491**  
**T6, 7**  
**Eisenzweig**  
**CAC**

**Advanced Topics in French / Francophone Literature and Culture – The Dreyfus Affair** – In December 1894, a French military court convicted Alfred Dreyfus, a Captain and a Jew, of spying for Germany. Sentenced to life in prison, Dreyfus was then sent to a penal colony in French Guiana. The identity of the real spy became public in November 1897, leading to two years of extraordinarily heated, vicious, sometimes violent confrontations between those calling for a new trial and those who rejected the idea, with each side formulating a philosophical discourse to justify their stand: the Enlightenment notion of universal justice on the one hand; a call for the supremacy of nationalistic and racial values on the other hand. Pardoned in 1899, Alfred Dreyfus was fully rehabilitated in 1906, but the passions generated by his ordeal have made the Affair into a major turning point in the sociopolitical and cultural history of France, and beyond. The seminar will trace the events of the Dreyfus Affair and discuss their philosophical implications and political consequences. In particular, we will examine how the episode continues to this day to problematize our understanding of concepts such as "nation," "citizen," "justice," "fiction," "intellectuals" and, of course, "France." Readings will include Vincent Duclert's *L'Affaire Dreyfus*; polemical texts by Emile Zola and others; various pieces of fiction; newspaper articles, photographs, and cartoons. There will also be a viewing of several films, including William Dieterle's *The Life of Emile Zola* (1937), Jose Ferrer's *I Accuse!* (1958) and Ken Russell's *Prisoner of Honor* (1991).

**492**  
**Online**  
**Aubert**

**Advanced Topics in French and Francophone Studies in Contemporary French Culture – The Immigrant's Dream** – More than ever before, immigrants from around the world are dramatically reshaping France's cultural landscape, importing dreams, traumas and cultural heritages. This course invites students to explore the representations of these dreams, along with the challenges of reality, through a variety of literary testimonies, personal accounts, movies, songs and visual arts. Works by authors and artists from different countries of origin--among them, Kechiche (Tunisia), Satrapi (Iran), Diome (Senegal)—will serve as basis for our reflections on some of today's burning issues. [*Special permission by Department*]

## **COURSES TAUGHT IN ENGLISH – FALL 2019**

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

**105**  
**TTh6**  
**Troiano**  
**CAC**

**French for Reading Knowledge** – An intensive introduction to the French language, designed to allow students to acquire a reading knowledge of the language as quickly as possible. The course will be conducted in English; no prior knowledge of French required. The textbook will be supplemented with additional readings chosen based on the interests of the class. [*Taught in English. Fulfills Core Requirement AHq*]

**241**  
**TF2**  
**Piroux**  
**CAC**

**Major French Writers in Translation – Voltaire, Rousseau, Diderot, Laclos, Beaumarchais? What's So "Major" About these Guys Anyway** – It is likely that you have heard or even read works by Voltaire, Rousseau, Diderot, Laclos, and Beaumarchais. After all, these are household names of the French Enlightenment and, more generally, of the French literary canon. The importance of these authors has gone largely uncontested for the last three hundred years. During their time, Voltaire and Rousseau for instance had already risen to the status of national and cultural icons and they were treated like celebrities. Today they rest

opposite one another in the crypt of the Pantheon of great Frenchmen and Frenchwomen, where their graves are visited by millions of tourists every year. Have you ever wondered, though, what makes these French writers “great”? Was there something truly innovative and unique in their writings that set them apart from their contemporaries and is still relevant to our modern lives? What is it about their works that has given them such a broad and lasting appeal? This course is an opportunity to discover, grasp, and appreciate the innovative thoughts and prose experiments of five of the most important writers of the French Enlightenment. Rather than just accept their canonicity, however, we will examine critically how their works were first received by their contemporaries and how they became constructed over time as major expressions of French literary culture. We will also work on film and operatic adaptations of these works, with the view toward understanding what these “classical” texts may mean for different audiences in different historical and cultural contexts. *Major French Writers is intended 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 are invited to consult the original texts.* [Taught in English. Cross-listed with Comparative Literature 01:195:251:01. Fulfills Core Requirements AHP, WCD]

261  
TTh5  
Allamand  
CAC

**Life Writing in France – Keeping it Real: Life Writing in France from 1975 to the present** – Social networks have naturalized a practice—talking about oneself—that in fact has a complex history, filled with moral and philosophical debates: Should one do it? And, more recently, *can* one do it? This doubt has been haunting French autobiography since the mid-1970s, as a strong current in the Humanities questioned the reliability of memory, the immutability of the ‘I’ who tells of his or her life, and the distinction of fact and fiction. The course will examine how major writers (Georges Perec, Alain Robbe-Grillet, Annie Ernaux), as well as best-selling contemporary authors (Delphine de Vigan, Edouard Louis) have dealt with these issues, and succeeded in renewing a genre once considered either impossible or dead. [Taught in English. Cross-listed with Comparative Literature 01:195:262:01. Fulfills Core Requirements AHP, WCD]

282  
MW5  
Eisenzweig  
CAC

**Music, Culture, and Memory in the French-Speaking World** – **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, the Algerian war...) We will also examine how the French chanson has accompanied the changing urban landscape, especially in Paris, with the disappearance and rebirth of various neighborhoods. Most important, using the course’s Sakai site, we will listen to the songs themselves, while reading both lyrics and translation – then SING them in class, accompanied by the instructor’s accordion. The Sakai site will also include a number of documents and maps related to the periods and events studied. Neither knowledge of French, nor musical talent or experience are required from participants in the course. The course will be taught in English, while the songs will be sung in French. Other than two short papers, individual work will be assigned and graded on the basis of each student’s achievement in their preferred field (translation, research, visual arts, musical performance, etc.), in contributing to the class final project, a CD. [Taught in English. Cross-listed with Comparative Literature 01:195:282:01. Fulfills Core Requirements AHP, HST]

283  
MTh2  
Pairet  
CAC

**French Gastronomy and Global Food Culture** - This course provides a social and cultural analysis of food practices in contemporary France, with particular attention to the ways cultural heritage defines national and regional identities and to the impact on food culture of media and technology. We will explore evolving socio-cultural contexts, and the ways they shape values, beliefs and categories of social distinction, such as health and taste. We will analyze food as total social fact, and contextualize contemporary issues by referencing key moments in the social and cultural history of food: meals as social and political performances; culinary revolutions; the rationalization of culinary work and kitchen architecture; the impact of technology on food habits; the waning influence of French gastronomy on global food culture. Assignments will promote interdisciplinary research using a variety of methodologies and disciplinary perspectives. Research topics will allow students to build on interests and areas of expertise. [Taught in English. Cross-listed with Anthropology 01:070:283:01. Fulfills Core Requirements CCO-1, HST]