

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 the online University Schedule of Classes for more information. Times for 300 & 400 level courses are listed in the left margin.

E-mail to: info@french.rutgers.edu

Richard Serrano, Chair (848) 932-8223
Web Site: <http://www.french.rutgers.edu>

COURSES IN FRENCH – SPRING 2020

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** **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** **Elementary French** – A continuation of French 101.
- 104
Th5
SPR 421
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** **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** **Intermediate French** – A continuation of French 131. *[This course fulfills Core Requirements AHq]*
- 134
M6
SPR 421
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]*

171
mini course
MW8
AB 4190
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 03/11/20 through 05/04/20. Prerequisite: 420:121 or equivalent placement.]*

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

213
TF2
CAC
Flieger

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
MW5
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
MTh3
AB 4190
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
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
T 8-9:20PM
Leupp Hall
CAC

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
TTh5
CAC
Allamand

French Civilization From The Revolution To The Present – “Comment voulez-vous gouverner un pays qui a deux cent quarante-six variétés de fromage?” In an attempt to answer Charles de Gaulle's famous question, we will look at France's society through the study of events, ideas, and works of art from the 19th century to the present day. This survey course is primarily intended to provide students in French literature and culture with a deeper understanding of the realities and the myths that shape the French national identity. *[Required to Major in French Cultural Studies.]*

324
Online
Aubert

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.*

342
TTh6
CAC
Cornilliat

One French Writer – Marguerite de Navarre (1492-1549) – Cinq femmes et cinq hommes de haut rang, bloqués par une inondation dans un monastère des Pyrénées, décident de passer le temps en imitant le Décaméron de l'écrivain italien Boccace. Chaque jour, chacun des dix compagnons raconte aux autres une histoire. Pour arriver à un total de cent, cela devrait durer dix jours. Mais l'œuvre, inachevée, s'arrête au 72e conte: d'où le titre d'Heptaméron, qui lui a été donné lors de sa publication. Les récits ainsi rassemblés (histoires d'amour ou de désir – comiques ou tragiques – pour la plupart) sont censés être vrais; chacun d'eux suscite entre les dix conteurs un débat. Ces « devisants » partagent une idéologie aristocratique et une foi chrétienne inspirée par le mouvement « évangelique » de leur époque (la Renaissance). Mais ils s'opposent sur la morale de l'amour, les relations entre les sexes, le rôle imparti aux femmes dans une société régie par l'« honneur » masculin. D'où une conversation à la fois enjouée et polémique, où chacun(e) risque de révéler, derrière la vérité supposée des contes, celle de sa propre vie. Ce jeu plaisant est beaucoup plus dangereux pour les femmes que pour les hommes; et nous essaierons de comprendre ce qu'une femme, Marguerite, reine de Navarre et sœur du roi de France François Ier, a voulu faire en consacrant cette œuvre exceptionnelle à sa représentation. En même temps que l'Heptaméron, nous lirons d'autres textes de la reine: au moins une pièce de théâtre et quelques-uns de ses poèmes, d'inspiration religieuse, pour montrer à la fois ce qui les distingue et ce qui les rapproche d'un recueil de contes a priori fait pour divertir.

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

480
TTh4
AB 4190
CAC
Shaw

Senior Seminar in French Literature – Poetry and its Others – Poets invite readers to come into their constructions – of words, of images, and rhythms – to inhabit for a time, often giving them something to take away as their own. Whether we commit a poem to memory, analyze it, recite it, translate it, or interpretatively transpose it into some other art form (i.e. art, music, dance), we tend to intimately partake of it in a highly interactive manner. In this course, we will respond to poetry's hospitable call to others. First we will study how some modern French poets have intrinsically presented their work as interpreting, translating, or transposing what is “Other” either within or outside themselves. Then we will explore other art forms (art, music, and dance) responding to these same modern French poetic works, many of which are housed in the Zimmerli Art

Museum's Rare Book and Journal collection. In the latter half of the seminar, we will interact more directly with poetry ourselves. We will do this by studying two contemporary poetic plays written in French, both of which concern politics and America: Michel Vinaver's *11 Septembre 2001* and Sinzo Aanza's *Plaidoirie pour vendre le Congo*. As Aanza will be visiting us in April to discuss his play (inspired partly by a first trip to Rutgers and to America in 2017), we will focus for several weeks on reading, translating, and interpreting his play, welcoming his work together so as to make it also partly our own. We will also analyze and artistically transpose or translate into French poems that each participant will choose from the Rutgers University Poetries – Politics multilingual political poetry poster collection.

COURSES TAUGHT IN ENGLISH – SPRING 2020

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

**106
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. *[Taught in English. Pre-requisite: 420:101, 102, 105, or 121. Not open to students who have completed 420:132 or 420:137]* ***[This course fulfills Core Requirements AHq]***

**241:01
TF2
AB 4190
CAC
Serrano**

Major French Writers in Translation – Global Eighteenth Century – In this course we explore how French writers of the long 18th Century reacted to encounters with the peoples of Africa, Asia, and the Americas. At the same time we will examine writings from these other places, which for the most part had not yet experienced significant European literary influence. Among the questions we will ask are: What is a writer? What does it mean to write? What is the purpose of writing? The answers will be specific to time, place, and language. *[Taught in English. The course is cross-listed with Comparative Literature 01:195:251:01].* ***[This course fulfills Core Requirements AHp, WCD]***

**241:02
TF3
CAC
Flieger**

Major French Writers in Translation – Forbidden Fruit: Desire in French Literature and Film – Since the very first love story (Adam and Eve?), the first dream (Oedipus dreaming of his mother?), the first jokes and games, human beings have told stories and celebrated events motivated by desire. Throughout the ages, literature has been created from the desire to explain the unknown (myth), from sexual desire (erotic tales), desire to laugh at power and fear (comedy), desire to celebrate mysteries (religious ritual), desire to play (theater), desire to dream both asleep and awake (novels, fantasies and fairy tales). Judging from the popularity of 'horror stories' and ghost stories throughout time, we even apparently have an innate desire to be scared. Above all, art and literature seem to express the desire to give the imagination free rein, and to escape from the prison of rules and logic. What can explain the attraction of these widely varied manifestations of human desire? In a word, it all has to do with 'forbidden fruit,' and this course will look at examples in French literature and film that provide a banquet for the senses and the imagination. We'll look at ideas about how and why we laugh, love, sacrifice, play, and dream, considering ideas from Freud's writings and from other important creative thinkers, such as Jung and the surrealists, and finding 'illustrations' in movies, art, and literature. *[Taught in English. The course is cross-listed with Comparative Literature 01:195:251:02].* ***[This course fulfills Core Requirements AHp, WCD.]***

**242
TTh4
CAC
Cornilliat**

Major French Writers in Translation – Montaigne: The Stakes of Self-Discovery – We will read only one work in this course: Michel de Montaigne's *Essays*, a one-of-a-kind endeavor that inaugurated the writing genre called "essai" in French and "essay" in English. In a preface he penned in 1580 for his book's first publication, Montaigne informed potential customers that they had no business reading it at all, since the *Essays* were only about himself: no one outside his family circle should care about such a subject. Thus teased, readers responded by making the book one of the great successes of the 16th century. Some were looking for moral, social, or political advice; others were curious about the author's self-exhibition. Most became interested in both things at once; their support in turn encouraged Montaigne to mix the two ingredients more thoroughly and make his book ever more personal. At the same time, he wondered how this accidental recipe could possibly work: how looking at oneself in public and claiming a subjective stance about everything managed to make all parties – his anonymous readers and himself – think anew about a wide variety of matters. How and why did this particular

writer set out to explore his individuality by exposing the inner workings of his own mind? How could the resulting book serve to assess its author's opinions and emotions as well as the very judgment that performs this assessment, while discussing knowledge, pride, books, animals, prayer, justice, freedom, death, education, poetry, warfare, travel, torture, friendship, fear, witches, conversation, lies, love and sex, public service, remorse, anger, sleep, illness, pain, happiness... everything and anything, from the best form of government to our most intimate habits; from ancient philosophy to the "Cannibals" of the New World? What is it that ends up being shared in this way, over and over again, with people who never knew Montaigne and could not care less about his world? An aristocrat very much of his own time is by far the most widely read writer of the French Renaissance today: his book keeps "speaking" to each of us somehow. Accordingly, the point of our course will not just be to read the work and watch its author "test" himself; but to "test" and understand our own responses in turn. *[Taught in English. The course is cross-listed with Comparative Literature 01:195:251:03]. [This course fulfills Core Requirements AHp, WCD.]*

271
MW5
CAC
Parker

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. *[Taught in English. The course is cross-listed with Sexualities Studies 01:888:291.] [This course fulfills Core Requirements CCD, WCD.]*