DEPARTMENT OF FRENCH

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Description</th>
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<tbody>
<tr>
<td>101 CAC, DC, EVE</td>
<td>Elementary French – Gives a thorough grounding in all aspects of the French language through use of 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.]</td>
</tr>
<tr>
<td>102 CAC</td>
<td>Elementary French – Continuation of French 101.</td>
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<tr>
<td>103 M4 CAC</td>
<td>Elementary French Laboratory – [Co-requisite: 420:101] – Instructor guided laboratory practicum based on intensive use of media and designed for the improvement of aural/oral skills. Practice will involve use of multimedia 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 101 course and who want to progress quickly in the language are encouraged to register. <em>Students must be currently registered in a section of French 101 in order to take this course.</em></td>
</tr>
<tr>
<td>121 CAC, EVE Online</td>
<td>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.</td>
</tr>
<tr>
<td>131 CAC Online</td>
<td>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 who have a strong placement test score or who have completed 102, 121 or 128.</td>
</tr>
<tr>
<td>132 CAC Online</td>
<td>Intermediate French – Continuation of French 131. [This course fulfills Core Requirement AHq]</td>
</tr>
<tr>
<td>133 W4 CAC</td>
<td>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 multimedia 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 French 131 in order to take this course.]</td>
</tr>
</tbody>
</table>
Students must complete 420:132 or 420:137 before taking any 200-level course.

**210**  
CAC, EVE  

**Intensive French Conversation** – Development of facility and accuracy in oral expression and listening comprehension. Contemporary French films and authentic audio material will be used as the basis for communicative activities, cultural explorations, discussions, and written work. Audio and video lab work will be required. [Prerequisite: placement test or 420:132]

**213**  
CAC, EVE  

**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 literature and culture courses. Authentic and significant historical, social and cultural material such as full-length movies, visual art samples, audio files, literary and journalistic excerpts, serves as the starting point for intensive grammar reviews, development of vocabulary, and discussions on critical contemporary issues. [Prerequisite: 420:132 or 420:137] [This course fulfills Core Requirement AHq]

**214**  
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 a 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 Youncenar; a play by Beckett; essays by Staal 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 Châtélaine 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**  
MW4  
Shaw  
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, Staal, Hugo, Baudelaire, Rimbaud, Flaubert, Maupassant, Proust, Apollinaire, Breton, Césaire, Camus, Sartre, Ponge, Beckett, Perec, Youcenar, 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]

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

**297**  
CAC, EVE  

**French Cultural Experience – French and Francophone Culture in the French Living and Learning Community (course to take place in Frelinghuysen Hall)** – 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, but open to everyone else when space is available. May not be used in satisfaction of major requirements; may be repeated for credit, and used to satisfy minor requirements. Special permission required.]
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.

French Civilization from the Middle Ages to the Revolution – Faire sa cour: Splendeur et misère des courtisan(e)s du Moyen-Âge à la Révolution française – De la cour du roi Marc à celle de Louis XVI, la question du pouvoir hante la communauté des hommes. Régner, regarder, courtiser. ou dissimuler : la pratique du secret était pour Machiavel l’arme des Princes. Du bal royal à la partie de chasse, on s’épice, on se guette, on cherche à se distinguer ou à séduire. Que laisse-t-on entrevoir? Si la Cour stylise les liens politiques, modèle-t-elle aussi les rapports entre hommes et femmes? Comment le chevalier peut-il à la fois se dévoiler à son seigneur et vouer un culte à sa dame? Selon Norbert Elias, la monarchie française a transformé progressivement les seigneurs guerriers en courtisans soumis à l’étiquette de cour, procédant ainsi à une sorte de dévirilisation de l’aristocratie française. Sur le plan linguistique, pourtant, courtisans et courtisanes renvoient à des réalités idéologiques différentes: pourquoi? Nous nous interrogerons sur les pratiques du pouvoir (qu’il soit politique ou amoureux) à travers l’étude de films et de textes littéraires, historiques et sociologiques.

Women Writers from 1789 to the 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, “Zulma” by Germaine de Staël, “Déclaration des droits de la femme et de la citoyenne”, “Lavinia” by George Sand, and Monsieur Vénus 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, Mariette Monpierre, and some spoken word artists.

Introduction to French Syntax – Language is a faculty so familiar to us that we usually take it for granted and rarely consider it as mysterious or surprising, except perhaps, when we first encounter difficulties acquiring a new foreign language. It is then only that we find ourselves confronted with the intricacies of a linguistic system whose complexity often appears arbitrary and whose frustrating arduousness is sometimes wrongly attributed to the inefficiency of teaching methods. The central goal of this course is to begin exploring language in general and French in particular from a scientific point of view. We will first raise very general questions like the following: What do we study when we study language? What do we know when we know a language, and how do we acquire this knowledge? We will then proceed to examine some specific aspects of the knowledge of French, discovering that language is quite generally far more an internal mental unconscious process than an external conscious physical one.

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

Medieval French Literature – Bold Ladies & Brash Knights: Gendering Identity in Medieval Romance – In the mid-12th century, poems and romances in the vernacular French language taught knights and ladies how to talk about love and desire, producing profound shifts in the mapping of gendered identity. This course examines how such concepts as courtliness and chivalry helped reshape ideals of masculinity and femininity in a period of intense social change. Our readings will address gendered models of behavior and speech in the Lais of Marie de France and the courtly romance Erec et Enide; subversive reversals offered by the cross-dressing lady-knight of the Roman de Silence; and Christine de Pizan's construction in the Cité des dames of empowering models of womanhood, from warriors to widows. All texts will be read in modern French or English translations. Discussion and assignments conducted in French.
Major Currents of French Thought – Problems central to the French tradition’s understanding of the ways in which we may live, think, feel, and act, as seen through philosophical (or semi-philosophical) texts from the 13th through 18th century. We will read works by Jean de Meun, Christine de Pizan, Montaigne, Descartes, Pascal, Voltaire, Rousseau, and Diderot. The course will follow the adventurous development of concepts and notions such as reason, chance, freedom, pleasure, nature, conscience, and otherness, from the apex of the Middle Ages to the eve of the French Revolution.

Senior Seminar in French Literature* – Cinéma et Littérature – Film borrows from, and resembles, many other art forms. We will examine the relations and the similarities/differences among French cinema, theater, and prose fiction–always placing each medium, and each specific work, within its historical/cultural context. We will read essays on film, the novel, and theater by André Bazin, and examine different versions of works such as Le Colonel Chabert, La Princesse de Clèves, Les Parents terribles and Les Bas-fonds (Gorky). [*This course will serve as the Senior Seminar for both Culture and Literature tracks. Please direct all questions regarding the Seminar to the Undergraduate Director.]

COURSES TAUGHT IN ENGLISH – FALL 2016

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

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. [This course is taught in English and fulfills Core Requirement AHq]

France and the World – the World in France – Who do the French consider themselves and what does the rest of the world think of when they think of France? We will explore these questions through architecture, film, literature, music and other forms of cultural production. France today is the world’s fifth largest economy, holds one of only five permanent seats on the UN Security Council, and controls the third-largest nuclear arsenal. Nonetheless, the postwar dominance of Anglo-American popular culture and the recent rapid economic development of Asia and Latin America sometimes leave the French feeling beleaguered and isolated. How is French culture perceived, valued and consumed outside of France, both in its former colonies and beyond? How has the racial, ethnic, linguistic and religious transformation of France in recent years revealed itself in music, the visual arts and literature? How have conflicts with their origins outside of France become part of the French contemporary scene? What does it mean for the French to be French in the 21st century and how is that different from what it has meant to be French in the past? What does it mean for the rest of the world to be French in the 21st century and how is that different from what it has meant in the past? How is France today like and unlike other countries with vast international responsibilities and complex interminglings of cultures, languages and religions at home? [This course is taught in English and fulfills Core Requirement 21C]

The Theater of France – “Modernity” in French Theater: Revolutions in Thought and Form – A reading of major works in 20th Century French Theater, including examples from the avant-garde, surrealism, existentialism, the theater of ideas, feminist theater, and the theater of the absurd. We will focus on the aspects of ‘modernity’ in these works, both in terms of formal innovation and new or controversial content. Special attention will be given to the role of humor in modern theater, and to the transformation of ancient myths into ‘modern’ versions. In addition, we will consider the enormous influence worldwide of the theater of the absurd, while considering its sources in French literary and theatrical tradition, and its relation to important philosophical and historical developments in contemporary society.