

## DEPARTMENT OF FRENCH

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 2017

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

**101**            **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.]*  
**CAC**  
**EVE**

**102**            **Elementary French** – Continuation of French 101.  
**CAC**

**103**            **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 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 101 course and who want to progress quickly in the language are encouraged to register. *\*Students must be currently registered in a section of French 101 in order to take this course.\**  
**M4**  
**CAC**

**121**            **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.  
**CAC, EVE**  
**Online**

**131**            **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.  
**CAC**  
**EVE**

**132**            **Intermediate French** – Continuation of French 131. *[This course fulfills Core Requirement AHq]*  
**CAC**  
**EVE**

**133**            **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 French 131 in order to take this course.]*  
**W4**  
**CAC**

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

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**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: placement test or 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 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]*

**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, 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]*

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

**218:H1**  
**TTH5**  
**Tamas**  
**CAC**     **Approaches to French Literature (Honors)** – 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* and excerpts from *Le roman de Renart*; 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]*

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.]*

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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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315  
TTh4  
Tamas  
CAC

**French Civilization from the Middle Ages to the Revolution** – **Comment peut-on être français?** – Étudier la civilisation française et en particulier les mœurs des siècles anciens, c’est faire le pari que l’on peut tirer un enseignement de nos prédécesseurs. Alors que l’Amérique vit désormais sous la présidence de Trump, qu’est-ce qu’un étudiant du New Jersey pourrait gagner à lire *La Chanson de Roland*, Montaigne, Rabelais, Pascal, La Bruyère, Voltaire, Montesquieu ou Olympe de Gouges? Il semblerait que les textes anciens expliquent les fondements de notre société, mais ils nous donnent également des armes pour mieux affronter les temps modernes. Dans ce cours de civilisation, nous partirons des effets pour remonter aux causes. En nous concentrant sur des notions-clefs telles les droits de l’homme, la lutte contre le fanatisme religieux, l’ironie, la politesse, l’art de vivre ou l’amour courtois, nous tenterons de comprendre l’évolution de la France du Moyen Âge à la Révolution française. Sources historiques, littéraires et artistiques nous permettront également d’appréhender autrement la France et le monde d’aujourd’hui.

333  
W4,5  
Deprez  
CAC

**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.

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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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391:02  
MW6  
Eisenzweig  
CAC

**Topics in French/Francophone Literature and Culture: "Napoleon"** – This course examines the rise and fall of one of history's most fascinating figures, as well as its impact on French and world social, political, and cultural realities, throughout the 19<sup>th</sup> century and beyond. The course will draw on the scholarship and expertise of faculty from different programs, including William Galperin (English), Jennifer Jones (History), Dan Kelemen (Political Science), Jorge Marcone (Spanish/Portuguese and Comparative Literature), Matt Matsuda (History), Susan Sidlauskas (Art History), Jonah Siegel (English) and Judith Surkis (History), providing students with a wide range of perspectives on the extraordinary period running from 1789 to 1815.

*[The class will be taught in English for non-French speakers (420:391:01/H1), with a special section taught in French, for students studying or knowledgeable in French (420:391:02).]*

401  
T 7,8  
Alami  
CAC

**Translation** – This course will include the study of basic translation theory and strategies with intensive practice in written translation from a variety of cultural, literary, journalistic and media sources. The main goal is to improve both students' writing skills and language fluency through the practice of translation. Students will practice translation from French to English and English to French on a variety of texts including audiovisual materials. Additional fields of interest to students may be added. The course provides an overview of the art and science of translation, as well as a deeper understanding of the richness of the French language and culture through its connection and comparison with other languages.

480  
MTh3  
Cornilliat  
CAC

**Senior Seminar in French Literature – Montaigne: Adventures in Self-Awareness** – We will read only one book in this course but a large and important one: Michel de Montaigne's *Essais*, a one-of-a-kind masterpiece in which the writing genre that is called "essai" in French and "essay" in English was invented. In a brief preface he penned in 1580 for his book's first publication, Montaigne informed would-be readers that they had no business reading him at all, since the *Essais* were only about himself, and no one outside his family circle could possibly care about such a private subject. Thus challenged and teased, readers proceeded to make this very strange work one of the great bookselling successes of the 16th century. Some were looking for moral advice; others were fascinated by the author's self-examination; but most were interested in both things at once and exactly how they merge, how a writer looking at himself can also learn and teach about the world, remains an intriguing question. We will therefore ask ourselves, while reading this book, what it is that Montaigne attempts to do with it; what it means to test ("essayer") oneself in writing, to assess one's own sensations, emotions, opinions and judgment while discussing random matters such as love, pride, books, animals, justice, freedom, death, education, poetry, war, knowledge, travel, torture, prayer, friendship, fear, witches, conversation, lies, sex, public service, remorse, anger, sleep, illness, happiness, everything and anything, from the right form of government to our most intimate habits; from ancient philosophy to the "Cannibals" of the New World. Montaigne remains the most widely read writer of the French Renaissance; he keeps "speaking" to each of us in this book printed more than four centuries ago. We will simply try to hear him, and reflect on how we respond.

### **COURSES TAUGHT IN ENGLISH –FALL 2017**

\*\*\*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 and fulfills Core Requirement AHq*]

241  
TF2  
Flieger  
CAC

**Major French Writers in Translation – 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). In this course we'll explore 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. Readings are in English, films are in English or subtitled; students will write two papers and participate in a group project, like leading surrealist games or experimenting with jokes, or presenting examples of art based on fantasy, eros, humor, dream, or myth. [*Cross-listed with 01:195:251:01*] [*Taught in English and fulfills Core Requirement AHp, WCD*]

306  
MW4, M5  
Williams  
CAC

**Modern French Cinema**-This course surveys the history of French cinema from World War II to the present. These are tumultuous years; they include the "New Wave" of the late 1950s and 1960s (works of Resnais, Godard, and others), the return to traditional forms in the 1970s and 1980s (but often with untraditional content, as in the disturbing comedies of Bertrand Blier), the "New New Wave" that followed (films by Olivier Assayas and Claire Denis, among others), and the radically diverse cinema of the present day. Films screened will be examined both in their historical-political context and as works of art and/or entertainment. There will be a midterm exam and a final, and students will write one 7-10 pp. paper. Please note that several films contain adult themes and situations, and occasional (full) nudity. [*Taught in English and fulfills Core Requirement AHp*]

391:H1/01  
M6,7  
Eisenzweig  
CAC

**Topics in French/Francophone Literature and Culture: "Napoleon"** – This course examines the rise and fall of one of history's most fascinating figures, as well as its impact on French and world social, political, and cultural realities, throughout the 19<sup>th</sup> century and beyond. The course will draw on the scholarship and expertise of faculty from different programs, including William Galperin (English), Jennifer Jones (History), Dan Kelemen (Political Science), Jorge Marcone (Spanish/Portuguese and Comparative Literature), Matt Matsuda (History), Susan Sidlauskas (Art History), Jonah Siegel (English) and Judith Surkis (History), providing students with a wide range of perspectives on the extraordinary period running from 1789 to 1815. [*Cross-listed with 01:195:396:01*] [*The class will be taught in English for non-French speakers (420:391:01/H1), with a special section taught in French, for students studying or knowledgeable in French (420:391:02).*]