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643 DIDEROT
Diderot's Authors
Professor Lorraine Piroux
Tuesday, 2:50 – 5:30 pm (AB 4190) CAC

In the course of his writing career, Diderot spent a great deal of time thinking about authors. In his early works as a translator until his final meditations on the nature of the *grand homme*, Diderot never stopped reflecting on the responsibility of authors, the usefulness of their genius, and their scientific, aesthetic, moral, and political authority. As an aging man of letters, he regularly wondered about the possibility of writing autonomously and the limits of an author's social obligations. Diderot's fascination with the world of writing and issues of authorship in general has earned him a special place in the history of the emergence of the modern author. For cultural and literary historians, the *philosophe* is often considered to be one of the founding fathers of literary property. For literary critics, however, Diderot's conception of the author cannot be clearly delineated. His literary works and his aesthetic thought elevate the author to the status of cultural icon as much as they chip away at authorial sovereignty and reveal a deep skepticism about the self-possession of writers (himself included) and the control they have over their own creativity. This course will explore Diderot's conception of authorship by focusing on his accounts and his questioning of notions of selfhood, originality, genius, creativity, literary paternity, literary property, and sociability that have shaped the modern author. Although the seminar will be taught in French, students from other departments who are comfortable with the language are welcome to attend. They will be allowed to write in English.

Required texts to be purchased:

- Diderot. *Œuvres. Tome I. Philosophie*. Éd. Laurent Versini. Paris: Éditions Robert Laffont (Collection Bouquins), 1994. ISBN-10: 222105721X
- Diderot. *Œuvres. Tome II. Contes*. Éd. Laurent Versini. Collection Bouquins. Paris: Éditions Robert Laffont (Collection Bouquins), 1993. ISBN-10: 2221057228
- Diderot, *Œuvres. Tome IV. Esthétique – Théâtre*. Éd. Laurent Versini. Paris: Éditions Robert Laffont (Collection Bouquins), 1999. ISBN-10: 2221080106

655 THE 19TH CENTURY FRENCH NOVEL

Professor Uri Eisenzweig

Friday, 1:10 – 4:30 pm SC 106

The seminar will examine the crystallization and evolution of the French novel throughout the nineteenth century. Through a close reading of several major works we will develop a dual approach to the very nature of what is traditionally called novelistic “realism:” each text will be shown as having a coherent structure of its own, but at the same time we will observe a formal logic common to all the novels of the period, where modern conceptions of identity, of action, and of place are in play.

Required texts to be purchased:

Balzac, *Les Chouans*, Gallimard, Folio classique, ISBN 2070316238

Balzac, *La Cousine Bette*, Gallimard, Folio classique, ISBN 2070344959

Stendhal, *La Chartreuse de Parme*, Folio classique, ISBN 2070411389

Zola, *Germinal*, Folio classique, ISBN 2070411427

Huysmans, *À rebours*, Folio classique, ISBN 207036898X

Mirbeau, *Journal d'une femme de chambre*, Folio classique, 2070375366

PLEASE NOTE:

1. Since class discussion will center on a close reading of the novels, ALL students are required to use ALL texts IN THE ASSIGNED FORMAT (Folio classique, paper version). The only acceptable exception concerns *Les Chouans*, of which we will study closely only the first opening chapters.
2. The course will be taught in French. However, students from programs other than French will be **allowed** to use texts in translation, to speak in English in class discussions, and to write their final paper in English.

661 FRENCH LITERATURE 20TH CENTURY

Vers un autre réalisme: deux femmes écrivains face au réel

Professor Arnaud Rykner

Monday/Thursday, 4:30 – 7:10 pm (AB 4190) CAC

La seconde guerre mondiale fut l'occasion d'une rupture majeure dans la manière de concevoir le rapport de la littérature au réel. En étudiant les œuvres de Nathalie Sarraute et celles de Marguerite Duras, on s'attachera à explorer ce nouveau rapport au réel qui s'est particulièrement exprimé des années 50 à la fin des années 80, notamment à partir d'une réflexion sur les failles du langage. Le séminaire sera l'occasion d'aborder tout particulièrement le théâtre des deux auteurs, mais aussi leurs récits, ainsi que le cinéma de M. Duras, afin de mieux comprendre la spécificité de leurs écritures et la place majeure qu'elles occupent dans le paysage artistique et littéraire français de la deuxième moitié du XXe siècle. Un travail de mise en scène/mise en jeu pourra être envisagé avec les étudiants.

Corpus principal:

- Nathalie Sarraute:

Théâtre: *Pour un oui ou pour un non* (Gallimard, coll. Folio Théâtre)

Récit: *Enfance* (Gallimard, coll. Folio)

- Marguerite Duras:

Théâtre: *Le Square* (Gallimard, coll. Folio Théâtre)

Récit: *Des journées entières dans les arbres* (Gallimard, coll. Blanche)

Œuvres complémentaires dont la lecture pourra aider à la préparation du séminaire ou qui seront particulièrement évoquées pendant celui-ci :

- Nathalie Sarraute

Essai: *L'Ere du soupçon* (Gallimard, coll. Folio Essais)

Récits: *Tropismes* (Editions de Minuit)

- Marguerite Duras:

Théâtre: *Des journées entières dans les arbres* (Gallimard, coll. Folio Théâtre), *Agatha* (Editions de Minuit), *Savannah Bay* (Gallimard, coll. Blanche)

Récit: *L'Amant* (Editions de Minuit)

«Texte - théâtre – film»: *India Song* (Gallimard)

Autre: *Aurelia Steiner* (Gallimard, coll. Folio)

- Samuel Beckett:

Théâtre: *Oh les beaux jours!* (Editions de Minuit)

- Eugène Ionesco:

Théâtre: *Les Chaises* (Gallimard, coll. Folio Théâtre)

- Alain Robbe-Grillet:

Cinéma: *L'Année dernière à Marienbad* (scénario du film d'Alain Resnais; Livre de poche).

Essai: *Pour un Nouveau Roman* (Editions de Minuit)

511 METHODOLOGY OF LANGUAGE TEACHING

Professor Celinés Villalba-Rosado

Wednesday, 4:30 – 7:30 pm LLB 104

Methodology of Teaching and Research is a practical and theoretical introduction to Second Language Acquisition (SLA). It will provide students with the theoretical background of the most recent approaches and trends in Foreign Language teaching methodologies. The critical reflection of pedagogical practices and language pedagogy is emphasized. The course offers an overview of multiple factors that influence language teaching and learning in traditional and non-traditional classroom settings. It prepares students to evaluate teaching methodologies and to stimulate them to reflect on their own attitudes and approaches to language teaching. Taught in English.

Required texts to be purchased: (These books will be available at the Rutgers University Bookstore.)

Omaggio-Hadley, *Teaching Language in Context*.

Recommended text: Lightbown, Patsy M. and Nina Spada. *How Languages are Learned*.