

# French Course Descriptions: 2014/2015

ex: 101 = course NOT being offered (*plain text*)

ex: **101** = course being offered (*bold & underline*)

◇ = counts toward on-campus requirement for **MINOR** only

◆ = counts toward on campus requirement for **MAJOR** and **MINOR**

<u>Fall 2014</u>	<u>Winter 2015</u>	<u>Spring 2015</u>	Min ◇ Maj ◆	<u>Summer '14</u>
<b><u>101</u></b> , 102, 103	101, <b><u>102</u></b> , 103	101, 102, <b><u>103</u></b>		<b><u>101, 102, 103</u></b>
<b><u>111</u></b> , 112	<b><u>111, 112</u></b>	111, <b><u>112</u></b>		111, 112
<b><u>150</u></b> , 151	150, 151	150, 151		
199	199	199		199
<b><u>201</u></b> , 202, 203	201, <b><u>202</u></b> , 203	201, 202, <b><u>203</u></b>		<b><u>201, 202, 203</u></b>
<b><u>301</u></b>	<b><u>301</u></b>	<b><u>301</u></b>		301
<b><u>303</u></b>	<b><u>303</u></b>	<b><u>303</u></b>		303
307	<b><u>307</u></b>	<b><u>307</u></b>		307
<b><u>317</u></b>	<b><u>317</u></b>	<b><u>317</u></b>	◇	317
<b><u>318</u></b>	<b><u>318</u></b>	<b><u>318</u></b>	◇	318
<b><u>319</u></b>	<b><u>319</u></b>	<b><u>319</u></b>	◇	319
<b><u>320</u></b>	<b><u>320</u></b>	320		<b><u>320</u></b>
<b><u>330</u></b>	330	330	◆	330
331	<b><u>331</u></b>	331	◆	
333	333	<b><u>333</u></b>	◆	
342	342	342		
361	361	<b><u>361</u></b>	◆	
362	362	<b><u>362</u></b>	◆	

363	363	363	♦	
399	399	399		
		<u>410/510</u>		<u>410/510</u>
407, 407/507	407, 407/507	<u>407, 407/507</u>	♦	
416	<u>416</u>	<u>416</u>		
<u>425</u>	425	425	♦	
450, 450/550	450, 450/550	450, 450/550	♦	
451, <u>451/551</u>	451, 451/551	451, 451/551	♦	
460, 460/560	460, 460/560	460, 460/560	♦	
480, <u>480/580</u>	480, <u>480/580</u>	480, 480/580	♦	
490, 490/590	490, <u>490/590</u>	490, <u>490/590</u>	♦	
497, 497/597	497, 497/597	497, 497/597	♦	
607	<u>607</u>	<u>607</u>		

◇ = counts toward on-campus requirement for **MINOR** only

♦ = counts toward on campus requirement for **MAJOR** and **MINOR**

## FALL 2014

### FR 101, 102, 103 First-Year French- Various

Introduction to French stressing the development of listening, speaking, reading, and writing skills through a communicative approach. Sequence. Conducted in French. ↑

### FR 111, 112 Intensive Beginning French- Various

Intensive study for experienced language learners (ex: took French during High School). Introduction to French culture. Prereq for 111: previous study of French or competence in another Romance language. ↑

### FR 150 Cultural Legacies of France- McPherson

The purpose of this course is to explore and explode cultural stereotypes while examining some of the social and cultural phenomena we associate most strongly with France. We will look at the way France continuously reworks the cultural legacies of Greek and Roman antiquity as well as the legacies it has bequeathed to the rest of the world. We will focus our reading and discussion through five main topics:

language and identity; love and romance; food and fashion; wars and revolutions; and cultural imperialism. Readings and discussions in English. ↑

### **FR 201, 202, 203 Second-Year French- Various**

Development of reading, writing, and speaking skills; study of short literary and cultural texts; considerable attention paid to oral use of the language. Prereq for 201: first-year language competence. ↑

### **FR 301: Culture et langage: la France contemporaine-Schachter**

Training in language and culture of modern France using newspapers, short stories, poetry and film. Vocabulary enrichment activities. Conducted in French. ↑

### **FR 303: Culture et langage: identités francophones- Poizat-Newcomb**

Language skills with emphasis on the global cultures of the French-speaking world. Grammar review. ↑

### **FR 317: French Survey: Medieval and Renaissance- Schachter**

Introduction to major themes and ideas in French literature from the medieval and Renaissance periods through the reading of representative texts. ↑

### **FR 318: French Survey: Baroque and Enlightenment- Albert-Galtier**

Introduction to major themes and ideas in French literature from the 17th and 18th centuries through the reading of representative texts. ↑

### **FR 319: French Survey: 19th & 20th Centuries- Browning**

Representative literary works from the 19th and 20th centuries with attention to literary analysis and literary history. ↑

### **FR 320: Intensive French Grammar Review- Williams**

This course promotes linguistic competency in French through intensive review and refinement of French grammar while introducing basic vocabulary and linguistic concepts. ↑

### **FR 330: Francophone Poetry- Djiffack**

Description: In the 30s' in Paris, three young Black students from Senegal, Martinique and Guyana , named respectively Leopold Sedar Senghor, Aime Cesaire and Leon Gontran Damas launched the Negritude Movement. In their poetry, they advocated for African culture and Black identity, called for the end of racism and fought for African countries independence. In this class, we will analyze ideological and aesthetics of Cesaire's Return to My Native Land, Damas' Pigments and Senghor's collection of poems. Furthermore, we will read Tchicaya U Tam'si poetry who distant himself from the Negritude Movement, by focusing on his personal trauma.

Prescribed books:

Aime cesaire: Cahier d'un retour au pays natal

Leon Gontran Damas:Pigments, Présence africaine, (1962).

Névralgies, Présence africaine, (1966).

Leopold Sedar Senghor: Poèmes divers, Le Seuil, 1990

Tchicaya U Tam'si: J'étais nu pour le premier baiser de ma mère, Œuvres complètes I, Gallimard, coll. « Continent noir », 2013 ↑

### **FR 425: French / English Translation- Poizat-Newcomb**

Think you'd like being a translator? FR 425 focuses on the acquisition of practical translation skills, from English to French and from French to English. We study registers, linguistic and cultural differences, the types of translation used for fiction literature, but also for commercials, comic books, poetry, recipes, and instruction manuals. The class is lively and relies on group work. We also practice interpretation

(simultaneous oral translation) and learn the basics of translation theory. Weekly quizzes on false cognates. Readings in French and English, discussions in French. ↑

### **FR 451/551: Writers & Painters- Albert-Galtier**

In this class we will investigate the issue of literary representation, the interaction between visual artists and writers and the interdisciplinary topic of literary discourses on art through a close textual reading of descriptions of painting, portraits and art allegories included in poems, novels, and essays by writers as Molière, Corneille, La Fontaine, Madame de Lafayette and others.

We will analyze the emergence of art criticism during the seventeenth century (Du Fresnoy, Perrault, Roger de Piles, Félibien) and also the conditions under which a work of art has been received by an audience contemporary to the artist (Corneille, Molière, Perrault, La Fontaine, Scarron and Poussin). **M.A. Period 2.** ↑

### **FR 480/580: Poétique de la Crise: Modernisme et poésie au 19e siècle en France- Gould**

Dans ce cours, nous porterons notre attention sur les crises du modernisme telles qu'elles sont figurées dans la poésie de Baudelaire et Mallarmé : crise morale, crise de la subjectivité, crise du langage. La lecture des poèmes et des proses poétiques et critiques de ces auteurs seront encadrés de lectures culturelles et historiques pour affiner notre portrait de la 2e moitié du 19e siècle où scandales, crises, et affaires prolifèrent. La classe sera en français mais les explications de texte et essais peuvent être en anglais si vous n'êtes pas spécialiste de français. **M.A. Période 3.** ↑

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## **WINTER 2015**

### **FR 101, 102, 103 First-Year French- Various**

Introduction to French stressing the development of listening, speaking, reading, and writing skills through a communicative approach. Sequence. Conducted in French. ↑

### **FR 111, 112 Intensive Beginning French- Various**

Intensive study for experienced language learners (ex: took French during High School). Introduction to French culture. Prereq for 111: previous study of French or competence in another Romance language. ↑

### **FR 201, 202, 203 Second-Year French- Various**

Development of reading, writing, and speaking skills; study of short literary and cultural texts; considerable attention paid to oral use of the language. Prereq for 201: first-year language competence. ↑

### **FR 301: Culture et langage: la France contemporaine – Various**

Training in language and culture of modern France using newspapers, short stories, poetry and film. Vocabulary enrichment activities. Conducted in French. ↑

### **FR 303: Culture et langage: identités francophones – Various**

Language skills with emphasis on the global cultures of the French-speaking world. Grammar review. ↑

### **FR 307: Oral Skills- Various**

Practice in improving oral, comprehension, and listening skills in French. Communicative activities in class in addition to language laboratory work. ↑

### **FR 317: French Survey: Medieval and Renaissance- Bayerl**

Introduction to major themes and ideas in French literature from the medieval and Renaissance periods through the reading of representative texts. ↑

### **FR 318: French Survey: Baroque and Enlightenment- Albert-Galtier**

Introduction to major themes and ideas in French literature from the 17th and 18th centuries through the reading of representative texts. ↑

### **FR 319: French Survey- 19th & 20th Centuries- Djiffack**

Representative literary works from the 19th and 20th centuries with attention to literary analysis and literary history. ↑

### **FR 320: Intensive French Grammar Review- Williams**

This course promotes linguistic competency in French through intensive review and refinement of French grammar while introducing basic vocabulary and linguistic concepts. ↑

### **FR 331: Title Tba- Albert-Galtier**

### **FR 416: Advanced Writing in French- Poizat Newcomb**

Even if you don't like writing, you should have some fun in this class. It offers a variety of activities: dictation practice, vocabulary review, creative writing, a study of traditional writing tips with a user-friendly textbook, and the step-by-step creation of a research essay about a topic that is of genuine interest to you. We aim to end the class with a clear, coherent, interesting paper (in some cases, publishable) written with a reader-oriented mind. Throughout the term, we study how to choose a topic, how to present a claim, how to find and use sources, and how to organize and support our ideas in a clear, attractive, convincing manner – all useful skills, in and out of the classroom! Conducted in French. ↑

### **FR 480/580: Littérature, Démocratie, Terreur- Browning**

Quand Robespierre a justifié la Terreur en affirmant qu'elle était "une conséquence du principe générale de la démocratie," il a soudé la démocratie et la terreur d'une manière durable. Après la révolution politique, certains ont exigé une révolution esthétique pour compléter ce que la révolution de 1789 a laissé inachevé. D'autres ont lancé l'insulte de "93 littéraire" pour dénoncer ce qui a été vu comme outrage à l'esthétique classique et au "bon goût." Dans ce cours on pose la problématique des rapports entre littérature, démocratie et terreur à travers trois moments historiques: la Terreur, le Romantisme et la naissance du théâtre d'avant-garde après la Commune de Paris et l'anarcho-terrorisme. On s'engage à lire les textes littéraires aussi bien que théoriques, politiques et historiques. Notre but est d'explorer les divers rôles que la Terreur a joués et continue à jouer dans la construction du présent et d'interroger comment notre manière à penser un des trois termes influe sur les deux autres. **M.A. Periods 2 & 3 (& 4 via final project).**

### **FR 490/590: Contemporary French Novel: Lire lectures, livres- McPherson**

This course is about reading. We will be doing it and we will be thinking about it. In our study of selected works of 20th- and 21st-century French literature we will focus on the different ways in which these novels and essays incorporate reflections on books and reading. We will look at how they articulate, thematize and problematize the relationship between author and reader. We will also look at the kinds of reading that they encourage, inspire, resist. We will consider links between books and childhood memories, the figure of the translator as reader/writer, the pleasures of the physical act of reading, relationships between reading and time, collaborations and tensions between storytelling and the written text. **M.A. Period 4.** ↑

### **FR 607: Twentieth-Century French Novel 1945-1980- McPherson**

This is a two-credit graded reading course designed to complement students' other graduate seminars with weekly reading and participation only (no final paper). It offers a structured format in which to cover readings from the departmental M.A. reading lists. This winter, we will read six novels: La peste, Le voyeur, Les mots, Kamouraska, W ou le souvenir d'enfance, and Une si longue lettre. We will meet weekly for two hours to discuss the novels, considering their contexts within social, political and literary history as well as possible critical approaches and fruitful strategies for close reading. Students will be asked to compile bibliographies and to prepare study notes. This course is designed in part as preparation for the M.A. exams, in part as an effort to build a reading community in French. While the course and

readings are in French, those interested in doing the reading in French and discussing in English should contact me. The time and place of the course may be changed to meet the scheduling needs of the group. Students will be expected to come to the first class meeting having read *La peste* and having done some preliminary research into the novel's place in 20th-century French letters. (Note: another two-credit reading course covering Period 4 works from 1980 to the present will be offered in spring term.) **M.A. Period 4.** ↑

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## SPRING 2015

### **FR 101, 102, 103 First-Year French- Various**

Introduction to French stressing the development of listening, speaking, reading, and writing skills through a communicative approach. Sequence. Conducted in French. ↑

### **FR 111, 112 Intensive Beginning French- Various**

Intensive study for experienced language learners (ex: took French during High School). Introduction to French culture. Prereq for 111: previous study of French or competence in another Romance language. ↑

### **FR 201, 202, 203 Second-Year French- Various**

Development of reading, writing, and speaking skills; study of short literary and cultural texts; considerable attention paid to oral use of the language. Prereq for 201: first-year language competence. ↑

### **FR 301: Culture et langage: la France contemporaine – Various**

Training in language and culture of modern France using newspapers, short stories, poetry and film. Vocabulary enrichment activities. Conducted in French. ↑

### **FR 303: Culture et langage: identités francophones – Various**

Language skills with emphasis on the global cultures of the French-speaking world. Grammar review. ↑

### **FR 317: French Survey: Medieval and Renaissance- Poizat-Newcomb**

Introduction to major themes and ideas in French literature from the medieval and Renaissance periods through the reading of representative texts. ↑

### **FR 318: French Survey: Baroque and Enlightenment- Albert-Galtier**

Introduction to major themes and ideas in French literature from the 17th and 18th centuries through the reading of representative texts. ↑

### **FR 319: French Survey: 19th & 20th Centuries- Browning**

Representative literary works (poetry, drama and prose) from the 19th and 20th centuries with attention to literary history and literary analysis. Authors include Lamartine, Hugo, Baudelaire, Verlaine, Rimbaud, Apollinaire, Eluard, Musset, Beckett, Maupassant, Camus, Aude and Duras. ↑

### **FR 333: French Narrative: Introduction à la Narration- McPherson**

Dans ce cours nous allons étudier le genre narratif dans la littérature française en nous concentrant sur le thème de la transformation. En faisant un survol à travers plusieurs siècles, ce cours vous aidera à approfondir votre connaissance de la littérature française ainsi qu'à améliorer votre français écrit et parlé. Nous allons considérer les différents éléments qui constituent un récit (voix narrative, point de vue, développement de l'intrigue et des personnages, aspects thématiques, figures rhétoriques, ton et style) afin de développer vos compétences en analyse littéraire. Nous lirons des nouvelles, des contes et des extraits de textes narratifs par: Perrault, Montesquieu, Voltaire, Maupassant, Flaubert, Proust, Sarraute, Hébert, Yourcenar, Robbe-Grillet, Tournier, Queneau, Belleau, et Brossard. ↑

### **FR 362: Paris: Capitale Culturelle de l'Europe- Gould**

Ce cours entreprend d'examiner "Paris" comme une idée puissante mais quasi imaginaire qui influence notre vue de la France et même de toute l'Europe. A travers une série d'images cinématographiques et littéraires, notre but sera de découvrir et de déconstruire le comment et le pourquoi de ces images. Dès qu'un capital n'est plus strictement géographique mais s'impose comme une idée de « culture, » il faut se demander de quelle idée de culture part-on ? Qui est ce "on" voyageur imaginaire du cinéma ? et où part-on ?

Textes: Alice Kaplan, French Lessons; Mariama Bâ, Un Chant écarlate ; Camus l'Etranger ; Course Packet : Vocabulaire du film, Albert Camus, « Crise en Algérie, » « Algérie 1958 » Marker, La Jêlée; lectures variées sur chaque film.

Films (un choix parmi les suivants): A Bout de Souffle ; Madame Rosa ; Métisse ; La Vie de Jeanne Schwartz ; Bataille d'Algers ; Thé au Harem ; Auberge Espagno ; Un Secret ; La Jêlée ; Afrique, je te plumerai ; Rue Cases-nègres ; Afrique, Je te plumerai ; Indochine ; Hiroshima mon amour ; Entre les murs. ↑

### **FR 407: The Tao of Montaigne- Poizat-Newcomb**

Montaigne lived at the time of Shakespeare, but he asked questions we still ponder today, and not just in the classroom: "What's the difference between humans and animals? Is intelligence a curse? What is the ego? How can I calm my fear of death? What religion should I follow? What's the best way to live my life so I have no regrets? How should I treat my body? What did I learn from getting old?" Montaigne's texts are contrasted with texts and videos by modern-day teachers like Eckhart Tolle, Pema Chodron, Byron Katie, Thich Nhat Hanh, as well as very old advice from the Tao Te Ching and Sufi poems. Readings, writing and discussion in French. ↑

### **FR 410/510: French for Reading Knowledge- M'Enesti**

This course is open to students who want to study French for reading knowledge, primarily for research purposes. It is a course especially useful for graduate students who need to pass a graduate reading exam in their field of study. Using texts from various disciplines in the social sciences and humanities, students will learn the fundamentals of French grammar, how to use a dictionary, and how to decipher the meaning of a text. **The class will be conducted in English.** No prior knowledge of French is required.

### **FR 416: Advanced Writing in French- Williams**

L'objectif de ce cours est de pratiquer et d'améliorer l'écriture en français à un niveau avancé. Dans ce cours, nous discuterons des conseils méthodologiques et étudierons les étapes successives pour produire des travaux écrits cohérents et intéressants. Nous travaillerons sur les techniques et le vocabulaire pour écrire de différentes compositions académiques. En même temps, nous étudierons de différents genres de textes et réviserons quelques points de grammaire afin de pouvoir mieux nous exprimer à l'écrit. En plus d'étudier des formes traditionnelles de rédaction, nous ferons également de l'écriture spontanée et de l'écriture créative pour encourager la confiance et la fluidité à l'écrit.

### **FR 490/590: Mongo Beti- Djiffack**

Après quarante ans d'exil quasi ininterrompu en France, Mongo Beti retourne au Cameroun, son pays natal, à la faveur de la chute du communisme. C'était en février 1991. À la suite de ce retour, l'inspiration de l'ancien exilé se fait débordante, et, durant la dernière décennie de sa vie, il publie coup sur coup La France contre l'Afrique, L'Histoire du fou, Trop de soleil tue l'amour et Branle-bas en noir et blanc. La trilogie publiée à titre posthume sous le titre de Mongo Beti : le Rebelle I, II et III constitue une somme de pensée profonde développée par l'ancien exilé pendant sa dernière décennie de vie au Cameroun. Cette analyse percutante de drame de l'Afrique francophone contemporaine, drame exemplifié par le Cameroun, dévoile un auteur engagé sur tous les fronts : la vie syndicale et politique, l'activité économique et culturelle, les questions de droits de l'homme et de développement. Dans le présent séminaire, nous analyserons le regard que pose Mongo Beti sur sa société d'origine après son retour d'exil. Dans ces écrits post-exil, l'écrivain rebelle propose une (re)lecture de son milieu d'origine sous les prismes de la culture française dont il est fortement imprégné. Nous étudierons le parallèle permanent que trace l'auteur entre la France et l'Afrique tant du point de vue de la société, de la politique, de la culture

que sur des aspects économiques et même écologiques. C'est dire que seront examinées la problématique de la diversité humaine et la complexité des relations entre l'ancienne puissance colonisatrice et le monde postcolonial.

Livres prescrits :

Mongo Beti : La France contre l'Afrique

Mongo Beti : L'Histoire du Fou

Mongo Beti : Trop de Soleil tue l'amour

Mongo Beti : Branle-bas en noir et blanc

Mongo Beti : Mongo Beti : le Rebelle I

Mongo Beti : Mongo Beti : le rebelle II

Mongo Beti: Mongo Beti: le Rebelle III ↑

### **FR 607: Twentieth-Century French Writers: Duras, Sarraute, Condé, Blais, Brossard- McPherson**

This is a two-credit graded reading course designed to complement students' other graduate seminars with weekly reading and participation only (no final paper). It offers a structured format in which to cover works by five important French twentieth-century writers (Marguerite Duras, Nathalie Sarraute, Maryse Condé, Marie-Claire Blais and Nicole Brossard). We will read two or more works by each of the five authors, including works by each author taken from the departmental M.A. reading lists. In our weekly two-hour meetings we will discuss the readings, considering their contexts within social, political and literary history as well as possible critical approaches and fruitful strategies for close reading. Students will be asked to compile bibliographies and to prepare study notes. This course is designed in part as preparation for the M.A. exams or M.A. essays, in part as an effort to build a reading community in French. While the course and readings are in French, those interested in doing the reading in French and discussing in English should contact me. The time and place of the course may be changed to meet the scheduling needs of the group. **M.A. Period 4.** ↑

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## **SUMMER 2014**

### **FR 101, 102, 103: 1st Year French**

Introduction to French stressing the development of listening, speaking, reading, and writing skills through a communicative approach. Sequence. Conducted in French. ↑

### **FR 201, 202, 203: 2nd Year French**

Development of reading, writing, and speaking skills; study of short literary and cultural texts; considerable attention paid to oral use of the language. Sequence. ↑

### **FR 320 Intensive French Grammar Review- Barnett (4) June 23-July 20**

Promotes linguistic competency in French through intensive review and refinement of French grammar while introducing basic vocabulary and linguistic concepts. Prereq: FR 203. ↑

### **FR 410/510: French for Reading Knowledge- Whitaker (4) June 23-July 20**

Intended for students who need French as a research language, with emphasis on reading, grammar, and translation. No credit given toward a French major or minor. ↑

### **FR 317: French Survey: Medieval and Renaissance- Schachter**

Introduction to major themes and ideas in French literature from the medieval and Renaissance periods through the reading of representative texts. ↑