

# FRENCH (FREN)

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## **FREN 1001. INTRODUCTION TO FRENCH I. (5 Credits)**

An introductory course that focuses on the four skills: speaking, reading, writing and listening providing students with a basic knowledge of French linguistic structures, vocabulary and culture, which studied interdependently, comprise the French Language.

**Mutually Exclusive:** FREN 1002.

## **FREN 1002. INTRODUCTION TO FRENCH II. (3 Credits)**

This course will enhance the reading, writing, speaking and listening skills acquired by students in Introduction to French I or from prior study. It will further promote a deeper understanding of French and Francophone cultures.

**Prerequisite:** FREN 1001.

**Mutually Exclusive:** FREN 1001.

## **FREN 1501. INTERMEDIATE FRENCH I. (3 Credits)**

Review of grammar. Intensive practice in conversation and composition. Reading and discussion of graded literary texts. The second semester continues and amplifies the work of the first. Conducted in French.

**Attribute:** IPE.

**Prerequisites:** FREN 1001 or FREN 1002.

## **FREN 1502. INTERMEDIATE FRENCH II. (3 Credits)**

Review of grammar. Intensive practice in conversation and composition. Reading and discussion of graded literary texts. Conducted in French.

**Attribute:** IPE.

**Prerequisite:** FREN 1501.

## **FREN 1999. TUTORIAL. (1 Credit)**

## **FREN 2001. FRENCH LANGUAGE AND LITERATURE. (3 Credits)**

A critical analysis of selected cultural and literary texts; composition, conversation, and review of pertinent grammatical structures.

**Attribute:** IPE.

**Prerequisite:** FREN 1502.

## **FREN 2100. GRAMMAR AND PHONETICS. (4 Credits)**

A comprehensive review of French grammar and phonetics with attention to their use in literary and cultural contexts. Intensive practice of the spoken and written language. Taught in French. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** IPE.

**Prerequisite:** FREN 2001.

## **FREN 2600. FRANCE: LITERATURE, HISTORY, AND CIVILIZATION. (4 Credits)**

The history and civilization of France and its literature in prose, poetry, and drama. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, INST, IPE, ISEU.

**Prerequisite:** FREN 2001.

## **FREN 2601. FRENCH CONVERSATION AND COMPOSITION. (4 Credits)**

Intensive practice of the spoken and written language with emphasis on proper use of idioms and building of vocabulary based on topics in interest and relevance. A basic course for prospective majors and minors. Prerequisite: FREN 2001 or equivalent. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** IPE.

**Prerequisite:** FREN 2001.

## **FREN 3005. FRENCH BUSINESS CULTURE. (4 Credits)**

The course examines the codes of French business culture and explores ways for students to prepare themselves for the French marketplace by mastery of these codes. In particular, we will focus on improving your business eloquentia perfecta – oral and speaking skills and appropriate forms of presentation through personalized training, role playing, mock interviews, and business pitches. Beyond incorporating the essentials of business vocabulary, we will explore every aspect of public speaking from grammatical accuracy, phonetics, clarity, and concision, to the effectiveness and communicating your message, your use of body language and physical space. Students will prepare CVs, cover letters, perform interviews, practice networking, and work in groups to develop sample start-up pitches. Students will build up experience and self-confidence with handling real life situations. Invited guests from the French and bi-cultural business and entrepreneurial community in New York City will share their experiences with students and provide opportunities for students to practice their new skills and learn more about bilingual business opportunities. Taught in French. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, COLI, IPE.

## **FREN 3030. WHAT IS WRITING? THE INSCRIPTION OF CULTURE FROM PAGE TO SCREEN. (4 Credits)**

This course examines the foundation of all literature: writing. What is the role of writing? Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, FRMI, IPE.

**Prerequisite:** FREN 2600.

## **FREN 3100. MEDIEVAL FRENCH LITERATURE. (4 Credits)**

A survey of medieval French literary genres of the 10th-15th centuries, ranging from lyrical and didactic poetry, prose, and drama, to contemporary cinematic adaptations of medieval texts. Set within their cultural contexts, selected works may comprise courtly and/or Arthurian literature, comedic texts, spiritual and political writings, and film. An excursion to the Morgan Library and Museum or Metropolitan Museum of Art may complement our in-class discussions. Taught in French. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, FRME, IPE, MVLI, MVST.

**Prerequisite:** FREN 2001 (may be taken concurrently).

**FREN 3101. WORD AND IMAGE IN MEDIEVAL FRANCE. (4 Credits)**

This course examines the medieval French literature that illuminates some of the great cathedrals of twelfth- and thirteenth-century France. To understand medieval cathedrals we must "read" them through the literature of the age. The texts studied will be in modern French translation and will come from a variety of genres: lyric poetry; romance; epic; devotional literature; biography and autobiographical confession. These texts will be related to the stained glass, architecture, and sculpture of several French gothic cathedrals. Taught in French. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, FRME, IPE.

**Prerequisites:** FREN 2600 or FREN 2601.

**FREN 3125. MAPPING THE NATION. (4 Credits)**

How did the term l'Hexagone come to be synonymous with continental France? This course examines the hidden ideology of maps, from the burgeoning of cartographic science during the Renaissance to the question of France's place within the European Union and subsequent responsibility during the ongoing refugee crisis. In addition to considering maps as texts, starting with Guillaume Postel's 1578 world map with a meridian bisecting Paris, we will also consider texts as maps, attending to questions of space, mobility, and perspective in authors ranging from Montaigne and Rabelais to Proust and Butor. Of particular interest is the process by which space becomes place, and the use of geography as a tool of political ideology. We will explore Michel de Certeau's distinction between espace and lieu, and take lessons from Mark Monmonier's compelling essay "How to Lie with Maps." Benedict Anderson's idea of "imagined communities" will be useful in discussing the role of graphic and literary representations of space in crafting a sense of French nationhood. Taught in French. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, COLI, FRME, FRMO, IPE.

**Prerequisite:** FREN 2600.

**FREN 3130. CULTURE AND SCIENCE IN FRANCE. (4 Credits)**

This course examines the history of the relations between science and culture in France, from the Renaissance to today. We will examine: the historicity of worldviews; religious and secular tensions; the literary expression of scientific ideas; the institutionalization of science by the French state. Readings from the works of Rabelais, Descartes, Pascal, Emilie du Châtelet, Voltaire, Condorcet, Maupassant, Teilhard de Chardin, Duhem, Marie Curie, and Foucault. Taught in French. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, INST, IPE, ISEU.

**Prerequisites:** FREN 2600 or FREN 2601.

**FREN 3175. FRENCH RENAISSANCES. (4 Credits)**

This course explores the cultural renaissances of Medieval and Early Modern France. We will compare "the" Renaissance of the 16th century to two earlier "renaissances": one at the court of Charlemagne and the other during the 12th century. We will look at the literary and artistic expressions of these re-births, why they started and what lasting impacts they had on French culture throughout history. We will read works by some of the greatest authors of French literature, including: Rabelais; Marguerite de Navarre; Louise Labé; Montaigne; Scève; Marie de France; Chrétien de Troyes; Abelard & Heloise. Course in French.

**Attributes:** ALC, FRME, IPE.

**Prerequisite:** FREN 2600.

**FREN 3225. HOLLYWOOD'S HOLY GRAIL: MEDIEVAL FRENCH LITERATURE ON THE SCREEN. (4 Credits)**

This course examines the foundational texts about King Arthur and the Holy Grail that have made their way into American and French films. Why do these thirteenth-century stories about the fourth century continue to fascinate us today in the twenty-first century? Why do they remain so successful as sources for compelling narratives? We will explore the cultural adaptation of these stories to their times and in particular changes made to the role gender plays in them. Topics covered will include: gender; folklore; high and low art; adaptation of text to screen; translation; the political use of the past. Course in French. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, COLI, FRME, IPE, MVST.

**Prerequisite:** FREN 2600.

**FREN 3253. MOLIÈRE: FROM PAGE TO STAGE. (4 Credits)**

This course taught in French explores French Theatre and offers the opportunity to engage in the creative process from page to stage. Students will have the opportunity to participate in different capacities, such as performers, designers, dramaturgs, and stage managers. This course emphasizes the importance of working collaboratively. Students enrolled in the French and Theatre Programs will share their strengths and learn from each other. We will combine reading, theory, and analysis of a single play by Molière, and put what we learn into practice in rehearsal. The semester will end with a public performance. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, COLI, FASH, IPE, THEA, THPL.

**Prerequisite:** FREN 2600.

**FREN 3265. WRITING FOR THEATRE. (4 Credits)**

This course encourages students to become playwrights and to improve their fluency in French. This is a creative writing course for theater with an opportunity to produce and perform an original short play. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** IPE.

**Prerequisites:** FREN 2600 or FREN 3253.

**FREN 3275. DOCUMENTARY AND STORYTELLING IN THE FRANCOPHONE WORLD. (4 Credits)**

Focusing on francophone works, this course questions common assumptions about documentary's objectivity. Nudged by filmmakers' endless efforts to reclaim the fictional and subjective dimension of documentary cinema (Marker, Perrault, Varda, Moullet) and a growing number of graphic novelists' intentional collision with social and political reality in their works (Devodeau, Sacco) in print or through interactive media, we will embrace the narrative dimension of a variety of "documentary" works. Theoretical texts will help us situate the primary materials discussed in relation to long-lasting debates about realism, truthfulness and representation in documentary cinema and graphic literature and media. Taught in French. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, FRMO, IPE.

**Prerequisite:** FREN 2600.

**FREN 3290. EARLY AUTHORS MODERN THEORY. (4 Credits)**

This course explores French writers from the Middle Ages and the Renaissance through the lens of 20th- and 21st-century French thinkers. We will read both original texts and later commentaries to interrogate how our modern theories have shaped our understanding of early French literature and culture, and consequently of the French canon. This juxtaposition will allow us to ask: How have the ideas of the author and of the text changed over time? Do modern theories help reveal aspects of early writers? Or are we merely reworking them in our own image? The early authors we will study may include, from the Middle Ages: Marie de France, Chrétien de Troyes, Christine de Pisan, François Villon; from the Renaissance: Rabelais, Marguerite de Navarre, Montaigne, Rabelais, Ronsard, Du Bellay, Labé. Among the modern theorists: Bon, Barthes, Foucault, Butor, Deguy, and Cerquiglini. Conducted in French. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, FRME, FRMO, IPE.

**FREN 3300. THE ENLIGHTENMENT. (4 Credits)**

The main currents of the French 18th-century Enlightenment: works by Montesquieu, Marivaux, Voltaire, Diderot, Rousseau and Laclos. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, COLI, FRMI, IPE.

**FREN 3301. FRANCE AND GLOBAL ENLIGHTENMENT. (4 Credits)**

Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** FRMI, IPE.

**Prerequisite:** FREN 2600.

**FREN 3333. TABLEAUX: ART AND THEATER: 1700S. (4 Credits)**

This course examines the changing articulation of the 'tableau' and how it informed important aesthetic developments in 18th century theater and painting. Students will read theoretical texts on the theater, such as Diderot's *De la poesie dramatique* and Mercier's *De theatre*, theoretical works by Marivaux, Voltaire, Diderot and Beaumarchais, in addition to critical texts on the French salons. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, COLI, FRMI, IPE.

**FREN 3340. NEO-CLASSICAL FRENCH WOMEN WRITERS. (4 Credits)**

This course examines women writers in 17th and 18th century France and the various movements, events, literary genres, groups, and institutions their writing informed (i.e. *les Precieuses*, the Republic of letters, the epistolary novel, etc.). The women studied include: Madame d'Aulnoy, Madame de Scudery, Madame de Lafayette, Madame Riccoboni, Madame du Deffand, La Comtesse de Genlis, Madame de Charriere, Olympe de Gouges, Madame de Roland, and Madame de Stael. (in French) Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, COLI, FRME, FRMI, IPE.

**FREN 3350. THINKERS AND MORALISTS. (4 Credits)**

The class reads work by great French thinkers, among them the essayist Montaigne, the theologian Pascal, the humorist Moliere, the satirist LaBruyere and the salon star La Rochefoucauld, the social commentator Alexis de Toqueville, the food writer Brillat-Savarin. We will elucidate the nature and influence of French thinking about many aspects of culture throughout the early modern period and its effects to the present day. Taught in French. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, FRME, FRMI, IPE.

**Prerequisite:** FREN 2001 (may be taken concurrently).

**FREN 3360. FRENCH AUTOBIOGRAPHY. (4 Credits)**

How the French recount their lives, form themselves and interact with others. Three male and three female-authored texts: Montaigne, Rousseau, Grde de Beauvoir, Yourcenar, Kaplan. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, COLI, FRMI, FRMO, IPE.

**FREN 3440. THE FORBIDDEN READING OF FLAUBERT'S MADAME BOVARY. (4 Credits)**

*La Lecture défendue de Madame Bovary*. This course will present a close reading of Flaubert's novel, often perceived as an icon of realism, that will question such a stance and offer a perspective that is both humorous and, in some ways, scandalous to censors and those readers of Flaubert's corpus who would sense in Emma's story a departure from his earlier writings. We shall consider film interpretations of the novel as well as other translations of a work famous for its precise words. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, IPE.

**Prerequisite:** FREN 2600.

**FREN 3450. WRITERS AND LAWBREAKERS. (4 Credits)**

This course focuses on the complex relationship that existed between literature and the law in 19th- and 20th-century France. We use prison literature, adventure novels, memoirs, poetry and plays to discuss societal perceptions of criminals, views of normative behaviors, literal and figurative crimes, and the aesthetic decisions made by artists caught between unacceptable narratives and respect for the literary canon. Readings include Dumas, Hugo, Goncourt, Tristan, Verlaine, Proust, Genet, Paulhan, and Jounhandeau. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, COLI, IPE, ISEU.

**Prerequisite:** FREN 2600.

**FREN 3453. THE FLANEUR IN PARIS. (4 Credits)**

Why does the figure of the flâneur appear in literature and art in the first decades of the 19th century? What changes (political, economic, social, urban, technical, aesthetic, and poetic) occur that facilitate this new type of urban wanderer? What's the difference between the 17th- and 18th-century promeneur and the flâneur? Why is the concept of the flâneur impossible until the 19th century? And why does the flâneur disappear as Walter Benjamin argues toward the end of the 19th century? Why is the flâneur predominantly a male category? And is there a descent of the flâneur in the 20th and 21st centuries? In this course we examine the figure of the urban wanderer and flâneur from the last years of the 18th century to the first decade of the 21st century. We examine this figure in the literary and aesthetic works of Mercier, Retif de la Bretonne, Balzac, Baudelaire, Rimbaud, Zola, Colette, Apollinaire, Debord, Roubaud, Calle as well as in the philosophical works of Benjamin and other critical texts and films. While we will not be able to walk in Paris, we will explore some of these questions by using New York as our ambulatory laboratory. Taught in French. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, FRMO, IPE, ISEU.

**Prerequisite:** FREN 2600.

**FREN 3460. POSTCOLONIAL REPRESENTATIONS. (4 Credits)**

This course examines the cultural production of the Colonial Age and its influence on postcolonial aesthetics and rhetoric, in additions to 19th, 20th, and 21st century novels, plays, movies, paintings, and photographs. We consider products of consumer culture such as plates, toys, commercials and postcards. We devote particular attention to complex systems of cultural representations from the 1870's -1930's to show how the heirs of Colonialism must continually renegotiate them. The second half of the course focuses on North African postcolonial literature. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, COLI, FRAN, FRMO, IPE, MEST.

**Prerequisite:** FREN 2600.

**FREN 3464. FRENCH FILMS D'AUTEUR. (4 Credits)**

In this course, you will study French cinema history by focusing particularly on the "Auteur theory" and the work of world-renowned French filmmakers. Taught in French. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, FRMO, IPE.

**Prerequisites:** FREN 2600 or FREN 2601.

**FREN 3465. WOMEN ON THE MARGINS. (4 Credits)**

The course explores the roles and identities available to women in nineteenth-century France and the ways in which women expanded the boundaries of those constraints. Through readings of literary and non-literary texts as well as films, paintings, drawings, and fashion plates, we consider such institutions and conditions as female education and conduct, marriage, motherhood, prostitution, sainthood, rebellion, and creativity. Taught in French. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, COLI, FRMO, IPE, MEST, WGSS.

**FREN 3466. DISCOVERING FRENCH CINEMA. (4 Credits)**

What is French Cinema? Why is cinema regarded first and foremost as an art form in France? In this course, you will learn how to appreciate the language of cinema, understand how mise en scène, sound, and editing work together in crafting in front our eyes a world that will absorb us for a couple of hours. You will also journey through over a century of film production, from Méliès's early "trick films" to the animation boom of the 2000s, from 1930s poetic realism to the social realism of the 1990s, from Cocteau's and Franju's fantastic cinema to Besson's blockbuster films. We will see how these films can help us understand better why cinema has remained so important to French cultural identity and how French cinema has defined the way audiences abroad see France and French society. Readings introducing you to key film theoretical concepts will accompany the films discussed throughout the semester. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, FITV, FRMO, IPE, ISEU.

**FREN 3470. FRANCOPHONE NORTH AFRICA. (4 Credits)**

If the colonial past has imposed a number of artistic challenges on the contemporary North African artists, it has also obliged many of them to be linguistically innovative. In this class, we will explore how North African francophone writers have experimented with French literacy genres, as well as with bilingualism, in their struggles to fashion suitable creative spaces within the colonizer's language. We will use short stories, novels, poetry, memoirs, and films to analyse this relatively new (and often subversive) literary voice, and to see how it interprets and rephrases central contemporary narratives, including those of war, exile, and immigration. Readings many include Bouraoui, Chraïbi, Dib, Djebbar, Feraoun, Haddad, Mokeddem and Sebbar. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, COLI, IPE, MEST.

**FREN 3471. FRANCOPHONE SUB-SAHARAN AFRICA. (4 Credits)**

This course will examine historical and contemporary migration and identities in sub-Saharan francophone Africa. Drawing on anthropology, film, literature, and theatre, we will explore migration from African perspectives. Topics covered include child trafficking, child labor, gender, religion, development and social change, and political consciousness. Readings/films will include: Le ventre de l'atlantique (Fatou Diome), Allah n'est pas obligé (Ahmadou Kourouma) Jaguar, les Maîtres fous (Jean Rouch), Femmes, greniers et capitaux (Claude Meillassoux). Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** AFAM, ALC, FRAN, FRMO, IPE, ISAF.

**Prerequisite:** FREN 2600.

**FREN 3476. CONFLICT AND VIOLENCE IN FRANCOPHONE AFRICAN CINEMAS. (4 Credits)**

The development of film industries across Africa has been inextricably tied with colonial history. We will focus here on the cinematic production of former French colonies, from Algeria, Morocco and Tunisia in North Africa to sub-Saharan countries, including Senegal, Burkina Faso, and Tchad. Often trained in Western film schools, African and North African filmmakers started making films in the 1950s and 1960s, a time also marked by repeated struggles for independence from colonial domination. There is no single way to look at such a diverse and extraordinarily rich corpus. We will look more specifically at how different filmmakers have addressed, performed and questioned the notions of conflict and violence, both physical and psychological, literal and symbolic, at different time periods and in different regional contexts. Ousmane Sembène, Abderrahmane Sissako, Mahamat Saleh Haroun, Nabil Ayouch, Sarah Maldorore will be among the filmmakers included in our discussions. Taught in French. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, FRAN, FRMO, IPE.

**Prerequisite:** FREN 2600.

**FREN 3478. THE ESSAY FILM. (4 Credits)**

Recently called "the most vibrant and significant kind of filmmaking in the world today" by Timothy Corrigan (2011), the essay film has been embraced by filmmakers worldwide. In this course, however, we will consider primarily the works of four key Francophone filmmakers and essayists, Agnès Varda, Jean-Luc Godard, Chantal Akerman, and Chris Marker. Non-exhaustive, this selective corpus allows for greater exploration of a genre that questions the boundaries between fiction and nonfiction, the declarative and the meditative, the visual and the verbal, the personal and the political. Critical interventions by Alexandre Astruc, Raymond Bellour, Phillip Lopate, Jean-Luc Godard, Timothy Corrigan and others, will help us understand and reflect on the formal integrity of a multifaceted genre, and the specific use of cinematic forms and techniques by filmmakers to convey clear political and aesthetic positions. The last month of the semester will be spent on students' individual and collective creative experimentations with the essay video, with a special focus on pre-production and production planning and ongoing peer review critiques of each other's works. Taught in French. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, COLI, FRMO, IPE.

**Prerequisite:** FREN 2600.

**FREN 3479. THE NEW WAVE ARRIVES. (4 Credits)**

This interdisciplinary course examines the "New Wave" as a broad sociocultural phenomenon that not only refers to the cinematic revolution brought about by François Truffaut, Jean-Luc Godard, Agnès Varda and other filmmakers in the early 1960s but one that encompasses a wide range of transformations that made 1960s Paris the epicenter of pivotal artistic trends, social transformations and political activity. In addition to the French New Wave, topics include the role of youth popular culture, urban architecture and planning, the impact of the Algerian War and decolonization wars, mass consumerism, the convergence of several social and intellectual movements (women, workers, students, immigrants) in 'May 68'. Taught in French. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, COLI, COMM, FITV, FRMO, IPE.

**Prerequisite:** FREN 2600.

**FREN 3480. FRANCOPHONE CARIBBEAN LITERATURE. (4 Credits)**

This course examines a variety of literary, historical, cultural and linguistic aspects of the francophone Caribbean between 1791 (the beginning of the Haitian Revolution) and today. Topics include articulations of political sovereignty in colonial and post-colonial contexts, francophone Caribbean literary movements, alternative narratives provided by Afro-diasporic voices, and Caribbean feminisms. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, COLI, FRAN, FRMO, GLBL, IPE.

**FREN 3490. AFRICA: SOCIETY AND CULTURE THROUGH FILM. (4 Credits)**

Africa has been the object of representations in film since the development of film technology, and Francophone African films and filmmakers have occupied a key place in African filmmaking since the 1960s. This course examines how African modernity and tradition, culture, gender, migration, and conflict are represented in films. The course will examine a wide range of Francophone African films and filmmakers, using the films as insights into understanding African topics and for reflecting on how Africa is represented in films. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, IPE.

**Prerequisite:** FREN 2600.

**FREN 3500. FRENCH LITERARY THEORY. (4 Credits)**

French Theory became intellectual trend in the United-States thanks to the translation of works by philosophers such as Michel Foucault, Giles Deleuze and Jacques Derrida. This course focuses on that particular theoretical movement and the way it increased significantly the academic relationships between France and the United-States. It also gives students the opportunity to discover today's main "French theories", not only understood as coming from France, but also from Québec, Switzerland, and Belgium. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, FRMO, IPE.

**Prerequisite:** FREN 2600 (may be taken concurrently).

**FREN 3510. TRANSLATION: THEORY AND PRACTICE. (4 Credits)**

This course considers the question of translation theory and practice from a variety of perspectives: literary, philosophical, and historical. Students will become familiar with the problems most commonly encountered in translation, as well as solutions that have worked or failed. We will examine how these practices of translating into and from French have shaped French cultural and literary history, and since rare is the theorist of translation who is not also a practitioner, we will not only critique existing translations, but also create our own translations. Readings will include literary, philosophical, historical, and cultural texts, by authors like: Christine de Pisan, Du Bellay, de Mezeriac, Flaubert, Baudelaire, Beckett, Kristeva, Derrida. Taught in French. (Groups II, IV) Prerequisite FREN 2600 or Instructor's Permission. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** IPE.

**Prerequisite:** FREN 2600.

**FREN 3550. IN SEARCH OF LOST TIME: MODERNITY, TEMPORALITY, AND THE SELF IN 20TH CENTURY FRENCH LITERATURE. (4 Credits)**

A fundamental construct of Modernity is that it posits a particular relation to time, where the present is defined through a break with the past. This class examines how, for modern writers, a sense of self is indissociable from a broader reflection on the ways in which time structures who we are, and how we perceive the world. Themes include: memory and childhood, the invention of the everyday, day and night, timelessness and the unconscious, measuring time in science. Authors and films include: Proust, Beckett, Sarraute, Ducharme, Godard (taught in French).

**Attributes:** ALC, IPE, ISEU.

**Prerequisite:** FREN 2600.

**FREN 3555. MAN: BEAST OR MACHINE. (4 Credits)**

This course explores what it means to be human, from the early modern period to the present, through a survey of francophone texts dealing with humankind's relationship to animals and machines. We will look at Renaissance humanist texts that argue for man's superiority to animals, which we will compare to their classical antecedents. We will investigate Enlightenment perspectives on the distinction between men, beasts and machines from Descartes, Diderot, and La Mettrie. Theoretical approaches from animal studies and postmodern anti-humanism will be applied to consider how modern society defends and critiques anthropocentrism through art, and how writing reflects our apprehension that machines are a threat to humanity. Course in French. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, FRMI, IPE.

**Prerequisite:** FREN 2600.

**FREN 3564. FRENCH THEATRE AND PERFORMANCE (TAUGHT IN FRENCH). (4 Credits)**

This course explores Contemporary French Theatre and offers the opportunity to engage in the creative process from page to rehearsal to a full public performance at the end of the semester. It teaches students how to express themselves more effectively in French. It develops the ability to communicate thoughts and feelings to others. We will combine acting, history, reading, theory and analysis of major modern playwrights. Invited guests from the French and bi-cultural theatre community in New York City will share their experiences with students, and provide opportunities for students to practice their new skills and learn more about. Taught in French. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, IPE.

**Prerequisite:** FREN 2600.

**FREN 3565. FRENCH CONTEMPORARY NOVEL. (4 Credits)**

This course examines some formal and narrative experiments that have been central to the renewal of the French novel since the 1980's, in particular the popularity of fragmented stories and micro-fictions. This fragmentation can take various forms beyond textual productions, including the turn for many writers to graphic novels, radio narratives, and other types of cross media explorations. Taught in French. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, COLI, FRMO, IPE.

**Prerequisite:** FREN 2600.

**FREN 3566. FRENCH CONTEMPORARY THEATER. (4 Credits)**

This course examines French theater focusing on the performative theatrical art of confession and, in particular, "la déclaration d'amour." Special attention will be granted to the relationship between text and performance or to how the word becomes action on stage and how staging affects our perception of the word. Readings include classical and contemporary plays as well as workshops and invited guests. Taught in French. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attribute:** IPE.

**FREN 3600. FRANCE TODAY. (4 Credits)**

Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** IPE, ISEU.

**FREN 3605. CULTURAL AND LITERARY HISTORY OF JOURNALISM. (4 Credits)**

This course examines not only the history of the practice of journalism in France from the rise of mass media in 1830 to the present day, but also the cultural and literary representations of journalism and journalists. Particular attention will be paid to the figure of the grand reporter and the practice of reportage from 1890-1950. Students will read primary sources from the period in question and will be introduced to various theoretical approaches to the study of media. Taught in French. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, IPE.

**Prerequisite:** FREN 2600.

**FREN 3630. FRANCOPHONE VOICES FROM NORTH AFRICA. (4 Credits)**

Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, FRAN, IPE, MEST.

**FREN 3631. NORTH AFRICAN FRANCE. (4 Credits)**

This course focuses on young twenty-first century writers of North African descent whose recent literary debuts shocked the French media and literary establishment. An analysis of their public personae as well as a close reading of their works help us understand how French society negotiates volatile political issues such as religion, patriarchy, racism, violence, and sexuality. It also brings a thorough understanding of the socio-cultural taboos that emerged after decolonization, notably those connected to the French acceptance of the public sphere. Last but not least, it provides a forum to discover and discuss some of the most powerful new voices of contemporary literature. Taught in French. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, FRAN, IPE, MEST.

**Prerequisites:** FREN 2600 or FREN 2601.

**FREN 3637. FRANCOPHONE MIDDLE EAST. (4 Credits)**

This course explores the historical and cultural ties between France and the Middle East between 1798 and today. Topics include: Napoleon's campaign in Egypt; Egyptian intellectual diasporas in Paris (1880-1930); francophone poetry in 1920s Syria; francophone writings of the Lebanese civil war; identity politics in contemporary francophone Lebanese theater and cinema. Taught in French. Pre-Req: FREN 2600 or Instructor's Permission. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, FRAN, FRMO, IPE, ISEU, ISIN, ISME, MEST.

**Prerequisite:** FREN 2600.

**FREN 3640. POSTCOLONIAL REPRESENTATION. (4 Credits)**

Novels and essays written in French and published in the 1980's that reflect cultural identities. Authors viewed as interpreters of the postcolonial condition whose works have been redefining traditional conceptions of history and culture, literature and identity. Authors may include Sebbar, Conde, Glissant, Chamoiseau, Confiant. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, COLI, GLBL, IPE, MEST.

**FREN 3675. "AMERICA!" FRENCH AND FRANCOPHONE PERSPECTIVES. (4 Credits)**

Drawing from a wide-ranging selection of literary texts, films, critical essays published or released at different time periods, this interdisciplinary course will examine Francophone constructions of "America." We will thus question the extent to which "America" is a neutral term. Does it refer to a geographical territory or to a site of cultural and political projections, aspirations or criticism? This course will examine how Francophone explorers, artists, intellectuals and politicians have contributed to the production and re-signification of this trope over time. Taught in French. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

**Attributes:** ALC, FRAN, FRMO, IPE.

**Prerequisite:** FREN 2600.

**FREN 4998. SENIOR THESIS TUTORIAL. (4 Credits)**

Independent research, supervised by a faculty in the language, leading to the completion of a senior thesis.

**Attribute:** IPE.

**FREN 4999. TUTORIAL. (3 to 5 Credits)**

Study of a particular aspect of French literature or thought. Independent research and readings. Weekly or biweekly meetings with a faculty adviser. Designed for majors with permission of instructor.

**Attribute:** IPE.

**FREN 5090. FRENCH FOR READING. (0 Credits)****FREN 9101. INTRODUCTION TO FRENCH I. (0 Credits)****FREN 9102. INTRODUCTION TO FRENCH II. (0 Credits)****FREN 9151. INTERMEDIATE FRENCH I. (0 Credits)****FREN 9152. INTERMEDIATE FRENCH II. (0 Credits)****FREN 9201. FRENCH LANGUAGE AND LITERATURE. (0 Credits)****FREN 9260. FRANCE:LIT.,HIST.,CIV.. (0 Credits)**