FRENCH (FREN)

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.

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.

FREN 1003. SPOKEN FRENCH I. (3 Credits)
Aural-oral practice. The second semester continues the study of grammar and focuses on developing the student’s ability to speak and understand French. No credit toward the language requirement will be given for FREN 1003 without successful completion of FREN 1004. A single semester of the sequence may be taken for elective credit. Only offered in Fordham College of Professional and Continuing Studies.

FREN 1004. SPOKEN FRENCH II. (3 Credits)
Aural-oral practice. The second semester continues the study of grammar and focuses on developing the student’s ability to speak and understand French. No credit toward the language requirement will be given for FREN 1003 without successful completion of FREN 1004. A single semester of the sequence may be taken for elective credit. Only offered in Fordham College of Professional and Continuing Studies.

FREN 1501. INTERMEDIATE FRENCH I. (3 Credits)
Prerequisites: FREN 1001 or FREN 1002.

FREN 1502. INTERMEDIATE FRENCH II. (3 Credits)
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.
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.
Prerequisite: FREN 2001.

FREN 2500. APPROACHES TO LITERATURE. (4 Credits)
A basic course in French literature. Close readings in the major forms, prose fiction, poetry and drama, and an introduction to the varieties of critical strategies for reading them. 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.

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.
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.
Prerequisite: FREN 2001.

FREN 2604. CINE CONVERSATION. (4 Credits)
Offering students a stimulating variety of contemporary French films as a springboard to context-driven discussions, this course will provide intensive practice of the Spoken French language with emphasis on vocabulary building, idiom acquisition and appreciation for cultural difference. 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.

FREN 2625. FRENCH SONG: MUSIC AND LITERATURE. (4 Credits)
French song in music, literature and theory using Rousseau on music, opera, actual songs and transcription technique as cultural lense.
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.

FREN 2650. BUSINESS FRENCH. (4 Credits)
Development of oral proficiency in daily communication within the business world, preparing students in technical vocabulary and situational usage. Introduction to specialized vocabulary. Readings in management, operations, marketing, advertising, banking and practice in writing business correspondence. 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.

FREN 2800. INTERNSHIP. (2 Credits)

FREN 2819. FRENCH MURDER MYSTERY AND FILM. (4 Credits)
The murder mystery genre reaches its apogee in French Maigret stories and film noir. Cartesian logic (discours de la methode) provides the quintessential critical lens for solving the crime. A literary detective class. 3 texts, 3 films and lots of discussions. 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: COLI.
Prerequisite: FREN 2001 (may be taken concurrently).
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 eloquenta 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, COI.

FREN 3020. FRENCH FOOD, FILM, FICTION. (4 Credits)
Interdisciplinary, multimedia course dealing with food, meals, cooking in French film (Chocolat Babette’s Feast) and fiction. We will cook a final banquet using recipes from Larousse Gastronomique. Gastronomic Theory (Bordieu, Briblit-Savarin) and texts (Balzac, Rabelais, etc.)
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: ALC.

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.

Prerequisite: FREN 2600 or FREN 2601.

FREN 3109. MEDIEVAL FRENCH LITERATURE AND POLITICS. (4 Credits)
This course explores the political crises and literary polemics of late medieval France. We will examine a variety of different genres (poetry, epistle, political prose) that reflect the crises of the day: the Hundred Years’ War, Civil War, and literary polemics. 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, COI.

FREN 3120. INVENTING IDENTITY: 16TH CENTURY. (4 Credits)
This course examines Renaissance and Reformation (as well as Catholic Reformation) roles in developing a concept of self in early modern France. Literature of all genres, films, art, women’s issues, an interdisciplinary format. 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: ALC.

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, COI.

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.

Prerequisites: FREN 2600 or FREN 2601.
FREN 3150. MEDIEVAL SAINTS AND SINNERS. (4 Credits)
This course traces the origins and development of miracles, saints, and sinners in medieval French literature and culture (12th-15thC). We will examine a variety of different genres (poetry, prose, theater), texts, including political, religious, courtly, and comic works, and film. 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, AMCS, MVST, REST.

FREN 3153. MEDIEVAL FRENCH COMEDY AND SATIRE. (4 Credits)
This course explores humor and the Hero/Anti-Hero across a variety of different literary and performative genres of 12th-15th c. France-from Fabliaux, Farce, and the Chante-Fable to lyrical and Satirical works, theater, and/or contemporary film. Exclusion(s) to medieval collections in N.Y.C. course 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.
Attribute: ALC.
Prerequisite: FREN 2600.

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; Chrétienn de Troyes; Abelard & Heloise. Course in French.
Attribute: ALC.

FREN 3190. 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, Batur, 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.
Attribute: ALC.
Prerequisite: FREN 2600.

FREN 3252. FRENCH RENAISSANCE 17TH TO 20TH CENTURIES. (4 Credits)
More than a form of politeness in a mix social context, gallantry is a cultural phenomenon that has been part of French History for many centuries. Starting from the inception of the "gallant institution" in the mid-17th century, we will explore the association of gallantry and libertinage in the 18th century, and the aristocratic nostalgia for the Ancien Régime in the 19th and early 20th century, focusing on the symbolic references, literary representations, and sociocultural implications of this phenomenon. Our inquiry will allow us to reflect on recent debates about the French exception along with the feminist criticism of gallantry. Readings will involve plays, essays, poems, and novels by authors such as Molière, Honoré d'Urfé, Madeleine de Scudéry, Antoine de Courtin, Crébillon fils, Louise d'Épinay, Stendhal, Verlaine, Marcel Proust. In addition, movies and paintings will be studied in this course that will also include a mandatory visit to the Frick Collection. 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.
Prerequisite: FREN 2600.

FREN 3253. MOLIERE: 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 Program will share their strengths and learn from each other. We will combine reading, theory, and analysis of a single play by Moliere, 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.
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, Batur, 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.
Attribute: ALC.

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.

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.
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 theatrie, 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.

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 Genièvre, Olympe de Gouges, Madame de Roland, and Madame de Staël. (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.

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 LaBureure and the salon star La Rochehoucauld, 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.
Attribute: ALC.
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, Gré de Beauvoir, Youmencan, 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.

FREN 3400. ROMANTICISM. (4 Credits)
The romantic revolution as seen in the works of Rousseau, Chateaubriand, Balzac Stendhal, Hugo, Nerval and others. 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.

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.

FREN 3452. 19TH CENTURY SHORT STORY. (4 Credits)
The short story as a literary genre studied in the context of the political, social, economic and cultural unrest of the 19th century. Authors will include Zola, Barbey d'Aurevilly, Maupassant and Flaubert. 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.
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.
Attribute: ALC.
Prerequisite: FREN 2600.

FREN 3453. THE FLANEUR IN PARIS. (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 theatrie, 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.

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 renegotiated 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, MEST.
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.
Attribute: ALC.
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, MEST, WGSS.
Prerequisite: FREN 2600 or FREN 2601.

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.
Attribute: ALC.
Prerequisite: FREN 2600.

FREN 3467. WOMAN OF GOD COURT AND ARMS. (4 Credits)
In this course, we will explore a variety of different texts by and about medieval French women of diverse social milieu in the courtly world of Arthurian literature; in the works penned by the Italian-born Christine de Pizan; and in verse and prose compositions recording the religious, military, fantastical and/or mythical experience of women of 12th - 15th c. France. Readings will include a selection of literatey, polemic, political, and/or religious texts and film. 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: ALC.

FREN 3468. FRENCH FILMS D’AUTEUR. (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, Chraibi, Dib, Djebar, 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, MEST.
Prerequisites: FREN 2600 or FREN 2601.

FREN 3469. 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.
Attribute: ALC.
Prerequisites: FREN 2600.

FREN 3470. FRANCOPHONE NORTH AFRICA. (4 Credits)
The novel and the poem in the second half of the 19th century. May include texts by Flaubert and Zola, Baudelaire and the Symbolists, Huysmans and Proust. 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.
Prerequisite: FREN 2600.

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: ALC, COLI, MEST.
Prerequisites: FREN 2600 or FREN 2601.

FREN 3472. REALISM AND DECADENCE. (4 Credits)
The course will examine how the Maghreb has been represented by French and Francophone artists in travelogues, novels, short stories, photographs and films. Topics to be considered include: colonialism, post-colonialism, neo-colonialism, alienation, displacement, hybridity, nomadic thought, transnational space. Readings may include Fromentin, Eberhardt, Le Clezio, Ben Jelloun, Mokeddem, Djouat. 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.
Prerequisites: FREN 2600.

FREN 3473. VISIONS OF THE MAGHREB. (4 Credits)
This course will examine how the Maghreb has been represented by French and Francophone artists in travelogues, novels, short stories, photographs and films. Topics to be considered include: colonialism, post-colonialism, neo-colonialism, alienation, displacement, hybridity, nomadic thought, transnational space. Readings may include Fromentin, Eberhardt, Le Clezio, Ben Jelloun, Mokeddem, Djouat. 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.
Prerequisites: 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 Maldoror 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.
Prerequisite: FREN 2600.

FREN 3477. MURDER MYSTERY AND FILM. (4 Credits)
This course is a literary game of CLUE: Who dunnit? where? how? We read and discuss French mysteries (romans policiers) and murders, from early modern through the present day, and view several films. The typical French reliance on Cartesian logic will enable us to solve the crimes! 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.

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.
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.
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, GLBL.

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.
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 Meziarca, Fautbert, 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.
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, timeless and the unconscious, measuring time in science. Authors and firms include: Proust, Beckett, Sarraute, Ducharme, Godard (taught in French).
Attribute: ALC.
Prerequisite: FREN 2600.

FREN 3560. THE CONTEMPORARY NOVEL. (4 Credits)
Major novelists of the 19th and early 20th centuries: Balzace, Stendhal, Flaubert, Zola, Huysmans, and Proubst. Emphasis on the evolution of the novel as a genre and the relationship of the novel to its social, ideological, and historical settings. 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.

FREN 3561. MODERN FRENCH THEATER. (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, COLI.

FREN 3562. WOMEN ON STAGE. (4 Credits)
This course explores the connection between women and the stage theatre. We will study both history (17th-20th centuries) and representation of the actress in social imagination. We will also read plays written and performed by women in the 20th and 21st centuries, paying attention to the representation of the feminine on stage. A mandatory theatre workshop will be held over one weekend in the semester. 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: ALC.
Prerequisites: FREN 2600 or FREN 2601.

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.
Attribute: ALC.
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.

FREN 3567. FRENCH WOMEN WRITERS. (4 Credits)
Significant texts by French women writers. Issues of female writing and representation. Evaluating the status of writing as a woman in recent critical theory. Authors may include Flora Tristan, Colette, Simone de Beauvoir and Marguerite Duras. 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, WGSS.

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.

FREN 3610. FRENCH-CANADIAN LITERATURE. (4 Credits)
Interdisciplinary introduction to the French culture of North America. Recent-release novels, short stories, poetry. Discussion of French-Canadian films and music. 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: ALC.

FREN 3611. QUEBECOIS THEATER. (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.
Attribute: ALC.

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, 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, 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, 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, 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.
Attribute: ALC.
Prerequisite: FREN 2600.

FREN 3800. INTERNSHIP. (3 Credits)
FREN 3999. SERVICE LEARNING-3000 LEVEL. (1 Credit)
FREN 4998. SENIOR THESIS TUTORIAL. (4 Credits)
Independent research, supervised by a faculty in the language, leading to the completion of a senior thesis.