French Language Courses
Spring 2017

French 0001 - Elementary French 1
A-Block D – Kerri Conditto Miller
This course introduces the fundamental grammatical structures and vocabulary of French. Through the development of basic language skills of listening, speaking, reading, and writing, it promotes the practical use of language in a variety of social settings. Online lab work is required. Conducted in French. No prerequisites.


French 0002 - Elementary French 2
A-Block A – Kerri Conditto Miller
B-Block C – Anne-Christine Rice
C-Block E – Nancy Kelly
D-Block F – Anne-Christine Rice
E-Block G – Brenna Heitzman

A continuation of French 001, the course advances the study of basic grammar structures, fosters the development of vocabulary, and broadens the range of situations in which the student can understand and impart information. Multimedia materials provide the cultural context for linguistic activities. Online lab work is required. Students are required to register for a recitation section that consists of a weekly 40-minute conversation group. Conducted in French. Prerequisite: French 001 or consent.


French 0003 - Intermediate French 1
A – Block C – Nancy Kelly
B - Block E – Anne Taieb

A review and extension of French grammar and vocabulary with attention to developing all four skills: reading, writing, listening, and speaking. The course aims to foster fluency and the functional use of language. Class discussions will be based on conversations and short literary texts and readings about French society. Regular listening work, lab assignments and frequent compositions are required. Conducted in French. Prerequisite: French 002 or consent.

French 0004-Intermediate French 2

A – Block A – Brenna Heitzman  C – Block E – Brenna Heitzman  E – Block ImwHf – Marie Gillette
B – Block D - David Pauling  D – Block H – Viola Thomas

The course continues the grammar review begun in French 003, introduces the use of more advanced structures, and promotes the acquisition of a large active vocabulary. It aims to develop language proficiency sufficient to converse about practical concerns and to narrate in past, present, and future time. Readings from several different types of prose develop sensitivity to tone and style. Course work consists of regular lab assignments, compositions and class discussion. Students are required to register for a recitation section that consists of a weekly 40-minute conversation group. Conducted in French. Prerequisite: French 003 or consent.


French 0021-Composition and Conversation 1

A-Block B – Tracy Pearce  C-Block G – Anne Taieb
B-Block F – Tracy Pearce

This course aims to develop the student’s ability to speak and write French, with special emphasis on oral-aural skills and a focus on contemporary French culture. A review of advanced grammar structures promotes correct expression. Lab assignments and readings, in the form of cultural texts and short fiction, serve to expand vocabulary and provide subjects for class discussions. Given the focus on oral expression, active participation in class is essential. Course work includes regular oral and written assignments, compositions, oral presentations, film discussions, and exams. Students are required to register for a recitation section that consists of a weekly 40-minute conversation group. Conducted in French. Prerequisite: French 004 or consent.


French 0022-Composition and Conversation 2

A-Block B – Anne-Christine Rice  C-Block G – Marie Gillette
B-Block F – Viola Thomas  D – Block J- Anne Poncet-Montange

This course, like French 021, provides an advanced grammar review and work on oral/aural skills, but its focus shifts to written expression. Readings are drawn from contemporary French and Francophone texts. To prepare students for upper-level courses, increasing emphasis is placed on analytical skills and on the cogent presentation of ideas and points of view. Course work includes regular oral and written assignments, compositions, oral presentations or creative projects, film discussions, and exams. Students are required to register for a recitation section that consists of a weekly 40-minute conversation group. Conducted in French. Prerequisite: French 021 or consent.


French 0032- Readings in French Literature

A – Block K+ - Zeina Hakim  C – Block E+ - Gerard Gasarian
B – Block L+ - Zeina Hakim

A close reading of six major works from the nineteenth and twentieth centuries. Through lectures, discussions, and written assignments, the course will introduce specific methods for dealing with literary texts from different genres, periods, movements, and cultural contexts. Class discussions, two four – to – five – page papers, an oral presentation, and a final paper. Conducted in French. Not for seniors or for students returning from programs abroad. Prerequisite: French 22 or consent.

French 0032- Readings in French Literature 2 (SECTION D)

D – Block I+ - Isabelle Naginski

Selected readings in various literary genres (novel, short story, poetry), from Pre-Romanticism to the present. The course emphasizes close textual analysis and is designed to refine further students’ critical skills. Class participation is essential. Four short papers (2-3 pages) or three short papers and one exposé; mid-term and final examinations. Conducted in French. Pre-requisite: French 21 or equivalent

Texts: Chateaubriand, Atala (Folio Classique); Victor Hugo, Le Dernier jour d’un condamné (Folio Classique); Flaubert, Trois contes (Folio); Colette, La Maison de Claudine (Livre de Poche); Albert Camus, L’Exil et le royaume (Folio); Course Packet: Dossier sur la Poésie: choix de poèmes (photocopie)

French 0092- Love and War in French Film (in English)

B Block D+ - Claire Schub

An investigation of the art of French cinema, this course focuses on the themes of love, war, and love and war in 13 French films from the 1930's to the present. How do we think about film? How do we talk about film? We will study film theory and basic cinematic techniques, as well as the historical, social, and cultural contexts of films of the poetic realism, nouvelle vague, and more contemporary movements, by directors Renoir, Clément, Carné, Resnais, Malle, Truffaut, Godard, Rohmer, Kieslowski, and others. Films include: La grande illusion, Les jeux interdits, Les enfants du paradis, Hiroshima mon amour, Jules et Jim, Les parapluies de Cherbourg, Pierrot le fou, Lacombe Lucien, Les roseaux sauvages, Trois couleurs: Bleu; De rouille d'os, and Amour. Course work includes weekly film viewing, weekly reaction paper, one 5 page paper, one 8 – 10 page final paper, 2 oral exposés, class participation.

Texts: Alan Sugarman, French Cinema: The Student’s Book, Focus, 2006 ; Reading packet.

Films: available on TRUNK and Kanopy.

French 0122-Advanced French Language 2

A – Block F+ - Mona El Khoury  B – D+ - Tracy Pearce

Section A: Modern Stories about Paris

This course offers students an in-depth review of grammar through the study of contemporary narratives of various types set in Paris. We will explore writers’ and filmmakers' perceptions of Paris and analyze contemporary language and cultural themes. By reading and viewing Parisian stories, you will gain insights into various methods of narration and integrate various techniques into your own writing and speaking. You will also develop a sophisticated understanding of how the French language is evolving, especially in its spoken form. Active class participation is essential. Other coursework includes regular written and oral grammar assignments, two exams, 3 papers as well as shorter reaction papers, an oral presentation.

Prerequisite: French 21 and 22 or consent.

Texts:
Annie Ernaux, Journal du dehors
Faïza Guène, Kiffe Kiffe demain
**Section B: French on the Small Screen**

This course offers students an in-depth review of grammar with the goal of improving and perfecting oral and written expression. We will discuss a full season of a recent French television series, allowing us to study contemporary language and examine cultural themes. We will place a particular emphasis on grammar usage, specificity of expression and vocabulary acquisition through analysis of spoken French as well as through additional supplementary readings. Active class participation is essential. Other coursework includes regular written and oral grammar assignments, two exams, 3 papers as well as shorter reaction papers, an oral presentation or creative project on a particular television-themed subject. Conducted in French. Not for native speakers or for majors who have studied in French-speaking countries.

**Prerequisite:** French 21 and 22 or consent.

**French 0152 – 18th-Century France and the Making of Modernity**

Block- G+ - Zeina Hakim

Starting with Kant's fundamental question - "What is Enlightenment?" - this course will investigate the hopes and shortcomings of the intellectual movement known as "Les Lumières". Through the study of major works by Montesquieu, Voltaire, Rousseau, and Diderot, we shall explore whether the Enlightenment truly constitutes a dividing line between a "before" (Classicism) and an "after" (Romanticism, modernity). Topics will include the search for origins, the rewriting of history, and the various metaphors of light used in several eighteenth-century works. Prerequisites: French 31 and 32, or consent.

**Texts:** Montesquieu, *Lettres persanes* (Garnier Flammarion); Voltaire, *Contes* (Garnier Flammarion); Rousseau, *Les Confessions* (volume 1, Garnier Flammarion); Diderot, *Jacques le Fataliste* (Folio)

**French 0192- A – 20th and 21st Century French Women Writers**

Block F+ - Claire Schub

Voices of women are always being articulated against a long tradition of male writers, even in the twentieth and twenty-first centuries. If women writers share what Adrienne Rich has called “a common female culture,” do they also share a common vision, preoccupations, and language? Is there an *écriture feminine*? We will read novels, a film scenario, and several non-fiction texts in our exploration of these questions in the works of Colette, Nathalie Sarraute, Irène Némirovsky, Hélène Berr, Marguerite Duras, Simone de Beauvoir, Hélène Cixous, Annie Ernaux, and Marie Nimier. What do French women writers of the last 100 years have to say about love, death, war, mothers, fathers, work, play, nature, writing, language, and society?

Two oral presentations, one 4 to 5 page paper, one 8 to 10 page final paper, weekly short “reaction papers.”

Prerequisite: FR 31 and 32, or consent. Cross-listed with WGSS.

**Texts:**
- Sidonie-Gabirelle Colette, *La Vagabonde* (Livre de Poche)
- Nathalie Sarraute, *Enfance* (Éditions de Minuit)
- Marguerite Duras, *Hiroshima mon amour* (Gallimard/Folio)
- Simone de Beauvoir, *Une mort très douce* (Gallimard/Folio)
- Annie Ernaux, *Une femme* (Gallimard/Folio)
- Marie Nimier, *La reine du silence* (Gallimard/Folio)

**French 0192- B – Baudelaire and his Readers**

Block I+ - Gerard Gasarian

Since his trial of 1857, Baudelaire has elicited from his readers a wide array of literary, aesthetic, moral and political judgments which will be traced and discussed in chronological order. Successively seen as Realist, Satanist, Decadent, Symbolist, Dandy, Aesthete, Classic, Catholic,
Reactionary, Modernist and Formalist, Baudelaire presently stands as one of the most complex and puzzling literary figures of the modern period. In studying the poet's many faces and facets, the course will pursue several goals: 1. Reach a full appreciation of his major works; 2. Acquire a general knowledge of modern literary criticism; 3. Learn about intellectual European history since the 1850's. Particular emphasis will be placed on Les Fleurs du mal which will be approached from various critical points of view (sociological, theological, thematic, psychoanalytic, structuralist). Other works by Baudelaire will be read in conjunction with this major volume of verse. These include Le Spleen de Paris (prose poems), L'Art romantique (art criticism), Mon Coeur mis a nu (journal). Prerequisite: French 31 and 32, or consent.

**Texts:** Required: Baudelaire: Oeuvres complètes (9782012594449); Laffont: Collection Bouquins (ISBN: ?)

**French 0192- C – Temptation and Terror in Balzac’s “Comedie humaine”**

Block – J+ - Isabelle Naginski

This course is devoted to the study of Balzac’s «Comédie Humaine». Our particular focus will be the remarkable cast of women character-types and the author’s sustained exploration of the feminine condition in 19th-century France that his vast fictional universe offers. We will concentrate on this «Comédie féminine» through the double lens of temptation and terror. One short paper (5-6 pages); one long paper (10-12 pages); exposé or final take-home exam. Active class participation is essential. Conducted in French. Counts toward the Interdisciplinary Major in Women’s, Gender and Sexuality Studies. Counts as a Seminar for International Relations. Prerequisite: French 31 and 32, or consent.

**Texts:**

Balzac, Une Fille d’Eve (Folio Classique) ; Balzac, La Duchesse de Langeais (Folio Classique) ; Balzac, Le Cabinet des Antiques (Folio Classique 3085) ; Balzac, Mémoires de deux jeunes mariées (Folio Classique) ; Balzac, Béatrix (Folio Classique 1123) ; Balzac, Ursule Mirouët (Folio Classique)

**French 0192- D – Mediterranean Crossings: Colonial and Postcolonial Migrations and Identities**

Block – L+ - Mona El Khoury

The Mediterranean has long been the locus of a turbulent history and of vast population movements. This course will focus specifically on the modern and contemporary periods, that is, since the beginning of the French colonization in North Africa in the nineteenth century until today. We will examine the (re-)presentation of several types of voluntary and forced migrations, spurred by colonialism, decolonization, civil wars, political strife, and economic hardship producing exiles, migrants, and refugees in record numbers. Through literary and critical texts and films, we will explore different Mediterranean spaces: European (France, Spain, Italy), North African (Morocco, Algeria, Tunisia), Middle Eastern (Lebanon, Israel, Palestine, Syria). Throughout, the class will address this question: how can artistic practices dealing with loss and desolation mediate political dilemmas that also concern the crossing of inner and outer borders on linguistic and cultural translation? Active class participation; regular response papers; three papers.

**Prerequisite:** French 31 and 32 or consent.