FRENCH (FREN)

* FREN 096a, Women's Narratives of Self in Modern French Literature  Maryam Sanjabi
The course explores women's autobiographical literature, demonstrating their uniqueness from an individual perspective and capturing the social, economic, religious, and ethnic themes of the period and their authors' intellectual standpoints. The selected books represent a variety of literary genres ranging from memoir to journal, graphic novel, and film scripts with a focus on the 20th and 21st centuries as they appear in the works of: Colette, Simone de Beauvoir, Nathalie Sarraute, Lucie Aubrac, Hélène Berr, Assia Djebar, Ken Bugul, Agnès Varda, Marjane Satrapi, Marguerite Duras, Annie Ernaux, and Camille Laurens among others. This course thus aims at a critical awareness of what modernity has meant in women’s experiences and why debate about its consequences often revolves around women’s lives. While some authors explore the coming of age of European gender awareness, others deal with the war and resistance and more recent non-Western voices in French pose the question of identity of the “Other.” Course readings include short theoretical essays and a number of secondary works. Readings and discussions are in French, but papers may be submitted in French or English. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program. HU

* FREN 109b, French for Reading  Maryam Sanjabi
Fundamental grammar structures and basic vocabulary are acquired through the reading of texts in various fields (primarily humanities and social sciences, and others as determined by student interest). Intended for students who either need a reading knowledge of French for research purposes or are preparing for French reading examinations and who have had no (or minimal) prior study of French. No preregistration required. Conducted in English. Does not satisfy the language requirement.

* FREN 110a, Elementary and Intermediate French I  Staff
Intensive training and practice in all the language skills, with an initial emphasis on listening and speaking. Emphasis on communicative proficiency, self-expression, and cultural insights. Extensive use of audio and video material. Conducted entirely in French. To be followed by FREN 120. For students with no previous experience of French. Daily classroom attendance is required. L1 RP 1½ Course cr

* FREN 120b, Elementary and Intermediate French II  Staff
Continuation of FREN 110. Open only to students who took FREN 110 (L1) at Yale. Conducted entirely in French. Only after FREN 110. To be followed by FREN 130. L2 RP 1½ Course cr

* FREN 121a, Intermediate French  Candace Skorupa
Designed for initiated beginners, this course develops all the language skills with an emphasis on listening and speaking. Activities include role playing, self-expression, and discussion of cultural and literary texts. Emphasis on grammar review and acquisition of vocabulary. Frequent audio and video exercises. Conducted entirely in French. Daily classroom attendance is required. Placement according to placement test score. Online preregistration required; see french.yale.edu for details. L2 RP 1½ Course cr

* FREN 125a, Intensive Elementary French  Constance Sherak
An accelerated course that covers in one term the material taught in FREN 110 and 120. Practice in all language skills, with emphasis on communicative proficiency. Admits to FREN 145. Conducted entirely in French. For students of superior linguistic ability. No preregistration required. L1, L2 RP 2 Course cr

* FREN 130a or b, Intermediate and Advanced French I  Staff
The first half of a two-term sequence designed to develop students' proficiency in the four language skill areas. Prepares students for further work in literary, language, and cultural studies, as well as for nonacademic use of French. Oral communication skills, writing practice, vocabulary expansion, and a comprehensive review of fundamental grammatical structures are integrated with the study of short stories, novels, and films. Admits to FREN 140. Conducted entirely in French. After FREN 120, 121, or a satisfactory placement test score. L3 RP 1½ Course cr

* FREN 140a or b, Intermediate and Advanced French II  Staff
The second half of a two-term sequence designed to develop students' proficiency in the four language skill areas. Introduction of more complex grammatical structures. Films and other authentic media accompany literary readings from throughout the francophone world, culminating with the reading of a longer novel and in-class presentation of student research projects. Admits to FREN 150. Conducted entirely in French. After FREN 130 or a satisfactory placement test score. L4 RP 1½ Course cr

* FREN 145b, Intensive Intermediate and Advanced French  Candace Skorupa
An accelerated course that covers in one term the material taught in FREN 130 and 140. Emphasis on speaking, writing, and the conversion of grammatical knowledge into reading competence. Admits to FREN 150. For students of superior linguistic ability. Conducted entirely in French. After FREN 120, 121, or 125. No preregistration required. L3, L4 RP 2 Course cr

* FREN 150a or b, Advanced Language Practice  Staff
An advanced language course intended to improve students’ comprehension of spoken and written French as well as their speaking and writing skills. Modern fiction and nonfiction texts familiarize students with idiomatic French. Special attention to grammar review and vocabulary acquisition. Conducted entirely in French. After FREN 140, 145, or a satisfactory placement test score. Online preregistration required; see http://french.yale.edu/academics/placement-and-registration for details. L5
* FREN 160a or b, Advanced Conversation Through Culture, Film, and Media  Staff
Intensive oral practice designed to further skills in listening comprehension, speaking, and reading through the use of videos, films, fiction, and articles. Emphasis on contemporary French and francophone cultures. Conducted entirely in French. Prerequisites: FREN 150, 151, or a satisfactory placement test score, or with permission of the course director. May be taken concurrently with or after FREN 170. L5 RP

* FREN 170a or b, Introduction to Literatures in French  Staff
Introduction to close reading and analysis of literary texts written in French. Works by authors such as Marie de France, Molière, Balzac, Hugo, Baudelaire, Duras, Proust, and Genet. May not be taken after FREN 171. L5, HU

* FREN 182b, Creative and Critical Writing Workshop  Lauren Pinzka
An advanced writing course for students who wish to work intensively on perfecting their written French. Frequent compositions of varying lengths, including creative writing, rédactions (compositions on concrete topics), and dissertations (critical essays). Recommended for prospective majors. Conducted entirely in French. After FREN 150 or higher, or a satisfactory placement test score. May be taken after courses in the 200–449 range. L5

* FREN 183a, Medical French: Conversation and Culture  Leo Tertrain
An advanced language course emphasizing verbal communication and culture. Designed to foster the acquisition of the linguistic and cultural skills required to evolve within a Francophone medical environment. Discussions, in-class activities, and group projects in simulated professional situations, with a focus on ethical questions. Topics such as public health policies, pandemics, medicine in Francophone Africa, humanitarian NGOs, assisted reproductive technologies, end-of-life care, and organ donation are explored through films, documentaries, articles, excerpts from essays and literary texts. Conducted entirely in French. Prerequisite: FREN 150 or a satisfactory placement test score, or with permission of instructor. May be taken concurrently with or after FREN 160 and FREN 170. L5

* FREN 184b, Business French: Communication and Culture  Leo Tertrain
An advanced language course emphasizing verbal communication and culture. Designed to foster the acquisition of the linguistic and cultural skills required to evolve within a Francophone business environment. Discussions, in-class activities, and group projects in simulated professional situations, with a focus on ethical questions. Topics such as human resources, labor unions, labor law, taxation, the service sector, the sharing economy, the green economy are explored through films, documentaries, articles, excerpts from essays and literary texts. Conducted entirely in French. Prerequisite: FREN 150 or a satisfactory placement test score, or with permission of instructor. May be taken concurrently with or after FREN 160 and FREN 170. L5

* FREN 191a, Translation  Alyson Waters
An introduction into the practice and theory of literary translation, conducted in workshop format. Stress on close reading, with emphasis initially on grammatical structures and vocabulary, subsequently on stylistics and aesthetics. Translation as a means to understand and communicate cultural difference in the case of French, African, Caribbean, and Québécois authors. Texts by Benjamin, Beckett, Borges, Stein, and others. Readings in French and in English. After FREN 150 and 151 or with permission of instructor. Preference to juniors and seniors. HU

* FREN 192b, Intermediate Literary Translation  Alyson Waters
A continuation of FREN 191 for students who wish to work on a longer project and to deepen their reading in translation theory. Prerequisite: FREN 191. HU

FREN 216a / ENGL 154a / HUMS 134a / LITR 194a, The Multicultural Middle Ages  Ardis Butterfield and Marcel Elias
Introduction to medieval English literature and culture in its European and Mediterranean context, before it became monolingual, canonical, or author-bound. Genres include travel writing, epic, dream visions, mysticism, the lyric, and autobiography, from the Crusades to the Hundred Years War, from the troubadours to Dante, from the Chanson de Roland to Chaucer. Formerly ENGL 189. WR, HU

* FREN 233a, Novels of the Twenty-First Century  Morgane Cadieu
Exploration of twenty-first-century novels by Bernheim, Bourouli, Darrieussecq, Garréta, NDiaye, Modiano, Pireyre, Rolin, and Volodine. Emphasis on new literary movements and genres as well as on literary life (media, prizes, publishing houses, literary quarrels, digitalization). Topics of the novels include: description of urban and rural settings; memory, war, and migrations; queer and postcolonial subjectivities, ecology; global France and world-literature. Students will be invited to select and read a novel of their choice from the Fall 2021 list of new releases. L5, HU

FREN 240b / HUMS 201b / LITR 214b, The Modern French Novel  Alice Kaplan and Maurice Samuels
A survey of major French novels, considering style and story, literary and intellectual movements, and historical contexts. Writers include Balzac, Flaubert, Proust, Camus, and Sartre. Readings in translation. One section conducted in French. HU TR

* FREN 307b / LITR 302b, France by Rail: Trains in French Literature, Film, and History  Morgane Cadieu
Exploration of the aesthetics of trains in French and Francophone literature and culture, from the end of the nineteenth-century and the first locomotives, to the automatically driven subway in twenty-first century Paris. Focus on the role of trains in industrialization, colonization, deportation, decolonization, and immigration. Corpus includes novels, poems, plays, films, paintings, graphic novels, as well as theoretical excerpts on urban spaces and public transportation. Activities include: building a train at the CEID and visiting the Beinecke collections and the Art Gallery. May not be taken after FREN 306. WR, HU
* FREN 322a / THST 302a, Revising Molière  Christophe Schuwey
A star author and a leading actor, Molière is a monument to French and Western cultures. But who—or what—is Molière? What lies behind the myth? This course examines the works and the world of the French Shakespeare, star of Versailles, and author of blockbusters still acclaimed today, 400 years later. Throughout his major comedies (on religion, women’s rights, hypocrisy, ethics, travels, and many more topics) we explore the history of the French theater, study the rise of show business and advertisement, and the competition between authors, and between actors. The course also discusses modern staging of Molière’s plays and include performances experiments.  1.5, HU

* FREN 330a / HUMS 366a, The World of Victor Hugo’s “Les Misérables”  Maurice Samuels
Considered one of the greatest novels of all time, Victor Hugo’s Les Misérables (1862) offers more than a thrilling story, unforgettable characters, and powerful writing. It offers a window into history. Working from a new translation, this seminar studies Hugo’s epic masterpiece in all its unabridged glory, but also uses it as a lens to explore the world of nineteenth-century France— including issues such as the criminal justice system, religion, poverty, social welfare, war, prostitution, industrialization, and revolution. Students gain the tools to work both as close readers and as cultural historians in order to illuminate the ways in which Hugo’s text intersects with its context. Attention is also paid to famous stage and screen adaptations of the novel: what do they get right and what do they get wrong? Taught in English, no knowledge of French is required.  HU

* FREN 345a, The Prose Poem  Thomas Connolly
An examination of the poème en prose, from its beginnings as a response to the inadequacy of French verse forms through its emergence as an independent genre.  1.5, HU

* FREN 366b / HSAR 251, Writers and Artists in Paris, 1780–1914  Marie Girard
Ways in which the transformation of Paris shaped the representation of artists who lived and worked in the French capital from the end of the Old Regime until the eve of World War I. The emergence of Paris as a cultural marker; the role played by the image of the bohemian or the artiste maudit. Authors and artists include David, Balzac, Delacroix, Baudelaire, Manet, Mallarmé, impressionist painters, and Picasso.  1.5, HU

* FREN 371b / AMST 379b / ENGL 371b / LITR 477b, Fictions of Canada: Colonialism, Nationalism, Postcolonialism  Katie Trumpener
This seminar explores the literature(s) of Canada in its long history, its considerable linguistic and cultural range, and its complex relationship to political history. Like Canada itself, its literature represents a “contact zone” between First Nations peoples, French and British settlers, and immigrants from Eastern Europe, East and South Asia, and the Caribbean. Particular focus on Canada’s diverse early literatures (from Jesuit hymn to epistolary novel); on the prominent role of women writers across Canadian literature history; on the emergence of an experimental Québécois literature (utilizing Montreal patois as a new literary language) in an era also marked by secularization, modernization and political separatism; of English Canadian attempts to rethink colonial history, and the critiques of Canada’s ongoing decolonization process by new generations of indigenous, immigrant and ethnic writers. This course explores both literary history and literary form; the work of internationally famous novelists and poets (Leonard Cohen, Marie-Claire Blais, Margaret Atwood, Alice Munro, Michael Ondaatje) and their innovative local counterparts. Throughout the semester, moreover, our discussion of written literary texts (poems, novels, plays) is supplemented by primarily oral texts, Canadian anthems, ballads, folk, rock and punk songs in a range of Canadian languages). We will thus listen to even as we read Canada.  WR, HU

FREN 375a / HSAR 374a, Icons in French Art  Marie Girard
The purpose of the course is to focus on the emergence of some of the visual myths, which the large diffusion of pictures through all kind of media (prints, lithographs, photographs, ads) along the 19th century made possible. Based on a selection of works painted between Renaissance and 20th century, which have long been part of the French collections and belong for the most of them to the Musée du Louvre and the Musée d’Orsay, the course focuses on both the genesis of these pictures and the emotional, social, and political response they gained form the public audience when they appeared. Putting them in context and reading some of the main critical texts by Gautier, Baudelaire, Zola and Foucault among others, helps to understand what made Delacroix’s Liberté or Millet’s Angelus survive as emblems of the period and keys to French culture. That illuminate how artists shaped French history and sensibility through emblematic works which are still at the center of the visual culture today and how collective myths can grow.  Prerequisite: French L5.  1.5, HU

* FREN 391b, Fake News and True Stories  Christophe Schuwey
The rise of newspapers and the development of the information culture in the age of Versailles deeply transformed French literature and the relationship of readers to truth and fiction. On the one hand, reading the news became a leisure activity, which created issues surprisingly similar to our contemporary ‘fake news’ phenomenon. On the other hand, realism became the new paradigm for literature, as audiences craved stories and plays depicting their own world. Authors turned information, rumors, and gossip into novels, comedies, and tragedies. Through works by Molière, La Fayette, Donnune de Visé, Scudéry, Racine, and Corneille as well as the first newspapers, we explore this critical moment that built our modern relationship to fiction and information.  1.5, HU

* FREN 403a / HUMS 409a / LITR 224a, Proust Interpretations: Reading Remembrance of Things Past  R Howard Bloch and Pierre Saint-Amand
A close reading (in English) of Marcel Proust’s masterpiece, Remembrance of Things Past, with emphasis upon major themes: time and memory, desire and jealousy, social life and artistic experience, sexual identity and personal authenticity, class and nation. Portions from Swann’s Way, Within a Budding Grove, Cities of the Plain, Time Regained considered from biographical, psychological/psychoanalytic, gender, sociological, historical, and philosophical perspectives.  WR, HU
* FREN 414b / AFST 414b / LITR 269b / MMES 261b, Afterlives of Algeria’s Revolution  Jill Jarvis
The Algerian War for Independence from France was the longest and most violent decolonizing war of the 20th century. This war and its aftermath transformed political, social, intellectual, and artistic life on both sides of the Mediterranean—and it became a model for other decolonizing and civil rights movements across the world. Memory of this war continues to shape current debates in Europe and North Africa about state violence, terrorism, racism, censorship, immigration, feminism, human rights, and justice. Through study of fiction, film, testimonies, graphic novels, and theater, this seminar charts the war’s surprising and enduring legacies. Films may include Pontecorvo’s *The Battle of Algiers*, Haneke’s *Caché*, and Panijel’s *Octobre à Paris*. Literary works by Djebar, Camus, Sebbar, Etcherelli, Dib, Cixous, Kateb, Fanon, De Beauvoir, Mechakra. The course is conducted in French. If you have any questions about your French ability, contact the instructor.  1.5, HU

* FREN 416b / ER&M 330b / WGSS 416b, Social Mobility and Migration  Morgane Cadieu
Exploration of mobility in the French social landscape and its representations in contemporary French and Francophone texts and films; the intersectionality of class, race, gender, and sexuality; emancipation, migration, demotion, and precarity; labor and the workplace; the interaction between social class and literary style. Works by: Angot, Eribon, Ernaux, Kechiche, Louis, Mukasongoa, NDiaye, Taïa. Theoretical excerpts by: Berlant, Bourdieu, Delphy, Fraser, Rancière, Piketty. Students have the possibility to put the corpus in dialogue with the literature of other countries.  1.5, HU

* FREN 419b, The Myths of Versailles  Christophe Schuwey
The mythical castle of Louis XIV epitomizes the continuous grasp that the French 17th-century has on the collective imagination. Attracting millions of tourists every year, welcoming expensive Versailles-labeled masked parties, it incarnates the French Classicism of legendary authors including Molière, Corneille, Racine, La Fontaine, Sévigné, and La Fayette. However, just as the castle was once simply a hunting lodge, literature in the age of Louis XIV was not always considered classical: it became such. This course explores and deconstructs the myths of Versailles, from the 17th century to present days. Through literature, music, painting, as well as modern novels and films, we study canonical and less-canonical works, inquiring how the mythical image was built, integrated into national identity and maintained, reading the resistance it raised then and now against this cultural hegemony and understanding how some authors (especially women writers) were dismissed by history while being genuine superstars back then. In the shadows of the monument appears a vivid world, full of fascinating cultural, commercial, and political struggles.  1.5, HU

* FREN 425b / AFST 425b / MMES 360b, North African French Poetry  Thomas Connolly
Introduction to North African poetry composed in French during the twentieth and twenty-first centuries. Works explored within the broader context of metropolitan French, Arabic, and Berber cultures; juxtaposition with other modes of expression including oral poetry, painting, dance, music, the Internet, and film. The literary, aesthetic, political, religious, and philosophical significance of poetic discourse.  1.5, HU

* FREN 442a / AFST 443a / LITR 484a / MMES 402a, Decolonizing Memory : Africa & the Politics of Testimony  Jill Jarvis
This seminar explores the politics and poetics of memory in a time of unfinished decolonization. It also provides students with a working introduction to anticolonial, postcolonial, and decolonial critique. Together we bring key works on the topics of state violence, trauma, and testimony into contact with literary works and films by artists of the former French and British empires in Africa. Reading literary and theoretical works together permits us to investigate archival silences and begin to chart a future for the critical study of colonial violence and its enduring effects. Literary readings may include works by Djebbar, Rahmani, Ouologuem, Sebbar, Diopt, Head, Krog. Films by Djebbar, Leuvey, Sembène, and Sissako. Theoretical readings may include works by Arendt, Azoulay, Césaire, Derrida, Fanon, Mbembe, Ngé®, Spivak, and Trouillot.  WR, HU

* FREN 491a or b / FREN 492a or b, The Senior Essay  Thomas Connolly
A one-term research project completed under the direction of a ladder faculty member in the Department of French and resulting in a substantial paper in French or English. For additional information, consult the director of undergraduate studies.

FREN 492a or b / FREN 491a or b, The Senior Essay – Translation Track  Thomas Connolly
A one-term research project completed under the direction of a ladder faculty member in the Department of French and resulting in a substantial translation (roughly 30 pages) from French to English, with a critical introduction of a length to be determined by the student in consultation with the advising ladder faculty member. Materials submitted for the translation track cannot be the same as the materials submitted for the translation courses. For additional information, consult the director of undergraduate studies.

* FREN 493a and FREN 494b / FREN 495a and FREN 496b, The Senior Essay in the Intensive Major  Thomas Connolly
A yearlong research project completed under the direction of a ladder faculty member in the Department of French and resulting in a paper of considerable length, in French or English. For additional information, consult the director of undergraduate studies.

FREN 495a and FREN 496b / FREN 493a and FREN 494b, The Senior Essay in the Intensive Major – Translation Track  Thomas Connolly
First term of a yearlong research project completed under the direction of a ladder faculty member in the Department of French and resulting in a translation of considerable length (roughly 60 pages), from French to English, with a critical introduction of a length to be determined by the student in consultation with the advising ladder faculty member. Materials submitted for the translation track cannot be the same as the materials submitted for the translation courses. For additional information, consult the director of undergraduate studies.