FRENCH (FREN)

* FREN 096b, 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 Berri, 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 109a, French for Reading  Candace Skorupa
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  Matuku Ngame
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  Staff
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. 1.5

* 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. 1.5, HU

* FREN 182b, Advanced 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. 1.5

* FREN 183a, Medical French: Conversation and Culture  Leo Terttain
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. 1.5

* FREN 184b, Business French: Communication and Culture  Leo Terttain
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, individual and group presentations, often with a focus on ethical questions. Topics such as the sharing economy, privatization, the energy transition, labor unions, taxation, banking, human resources, and labor law are explored through films, documentaries, articles, excerpts from essays, a biographical narrative, a graphic novel, and a literary text. 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. 1.5

* FREN 191a, Translation  Candace Skorupa
An introduction to 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, Steiner, and others. Readings in French and in English. After FREN 150 or with permission of instructor.  HU

* FREN 192b, Intermediate Literary Translation  Staff
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 233a, Novels of the Twenty-First Century  Morgane Cadieu
Exploration of twenty-first-century novels by Bernheim, Bouraoui, 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. 1.5, HU

FREN 244a / LITR 383a / THST 225a, The French Stage: History and Performance of French Theater from Molière to Césaire  Staff
From Molière to Marie NDiaye, via Augustin de Beaumarchais, Olympe de Gouges, George Sand and Wou Adj Mouhawd, theater is at the center of French artistic and political culture. This course covers four centuries of theater history, from the age of Versailles to the beginning of the twenty-first century. We discover the plays, their relationship to current events, their political and aesthetic dimensions, the history of their staging, and the material aspects of their productions. HU  o Course cr

* FREN 247b / LITR 446b, Experimental Literature, Theory, and Manifestos  Morgane Cadieu
A survey of the French experimental prose of the 20th and 21st centuries. Corpus includes novels and plays, literary and political manifestos, and landmark articles on literary theory, structuralism, and poststructuralism. Topics include: inspiration and creativity; the aesthetics of manifestoes and the politics of literature; automatic writing and constrained prose; feminist and queer writings; urban spaces in avant-garde literary movements. Works by: Bataille, Beauvoir, Beckett, Breton, Perec, Sarraute, Wittig. Theoretical excerpts by: Barthes, Deleuze, Derrida, Foucault, Glissant, Malabou. 1.5, HU

* FREN 267b, Translation, Literature, Culture  Alice Kaplan
The seminar explores cultural issues and debates around contemporary translations of English-French/French-English fiction. Weekly themes include: the music of language and the physicality of translation; translation and ideology; economies of translation; retranslations; analyzing translators’ manuscripts at the Beinecke; translation as a factor in the formation of transnational dialogue; and the question of who translates. Each class session includes a practical component of translation exercises. The course qualifies for the
French Department translation track and the Yale College translation certificate. This course can be taken as a sequel to FREN 191 and FREN 192. HU

FREN 270a / GMAN 214a / LITR 284a, Mad Poets  
Staff
A lecture course introducing undergraduates to the rich tradition of poetry written in French (and German) during the nineteenth and twentieth centuries. Each week is devoted to exploring the life and work of a poet whose ways of behaving, creating, and perceiving the world might be described as insane. There is, perhaps, no shortage of mad poets, but those whose life and work provide topics for discussion here include Hölderlin, Nerval, Baudelaire, Rimbaud, Verlaine, Mallarmé, Lautréamont, Apollinaire, Breton, Artaud, and Celan. Students become familiar with the tools required to read, interpret, understand, and enjoy poetry, and develop an understanding of the poems’ broader literary historical, philosophical, and political significance. Regular references are made to other modes of expression, including painting, photography, film, music, dance, philosophy, theater, and architecture. Lectures in English. Sections in English or French. Readings available both in original language and in English translation. WR, HU o Course cr

* FREN 309a, Fictions of Consumer Society  
Morgane Cadieu
The seminar examines literary and cinematic versions of the consumer society—from the late nineteenth to the twenty-first century—by discussing: the aesthetics of everyday life; the representation of stores, supermarkets, and malls in rural and urban settings; consumerism and colonization; mythologies, commodities, and gender norms; labor and waste; and the attention to objects (still life, window displays). Works by Danticat, Ernaux, Houellebecq, NDiaye, Pèrec, Reza, and Zola. Films by Demy, Godard, Tati, and Varda. Short theoretical excerpts by Baudrillard, Barthes, and Moudileno. No knowledge of French required. WR, HU

* FREN 350b / HUMS 352b, Baudelaire  
Thomas Connolly
An undergraduate seminar on the life and work of one of the greatest poets of all time, and founder of modernity, Charles Baudelaire (1821-1867). Readings include œuvre de jeunesse, his collection of poems in verse, Les fleurs du mal, his collection of poems in prose, Le spleen de Paris, as well as his writings on contemporary culture, drugs, the arts, especially painting, his translations from English and American including Edgar Allan Poe, his private journals, the infamous late writings on Belgium and the Belgians, as well as his rare attempts at theater. His afterlives in literature, painting, music, dance, film, translation, and philosophy. Secondary materials including but not limited to Benjamin, Bonnefoy, Derrida, Fondane, Sartre. Readings in French, discussions in English. Ability to read in French is necessary. WR, HU

* FREN 366a / HSAR 251a, 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. L5, HU

FREN 375b / HSAR 374b, 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 Libérété or Millot’s Angelus survive as emblems of the period and keys to French culture. That illuminates 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. L5, HU

* FREN 380b / AFST 383 / JDST 362, Modern Francophone Poetry  
Thomas Connolly
An introduction to poetry written in French from across the globe throughout the twentieth century. Attention is paid to literary, as well as philosophical, social, political, religious, and historical contexts including the rise of Communism, Surrealism, secularism, the Holocaust, the Occupation and Resistance, colonialism, decolonization, industrialization, migration, and the environment, as well as collaborations with other art forms, including painting, textiles, dance, and music. Course includes instruction on how to read and write about modern poetry. Poets studied may include Rabécarivo, Amrouch, Fonande, Césaire, Senghor, Glissant, Stiétié, Luca, Char, Gréki, Meddeb, and Farès, with relevant secondary readings. Readings and discussions in French. Reading and discussion in French. HU

* FREN 388b / HUMS 162b, Feminine Voices in French Literature  
R Howard Bloch and Pierre Saint-Amand
An exploration of women’s voices in French literature from the Middle Ages to the mid-twentieth century. The specificity of the feminine voice, the plurality of feminine voices, love and sexuality, and social and professional identity. Authors include Marie de France, Marguerite de Navarre, Francoise de Graffigny, Maryse Condé, and Marguerite Duras. Readings and discussion in English. WR, HU

* FREN 394b / FILM 416b / LITR 366b, French Cinema through the New Wave  
Staff
Cinema is uniquely prominent in French culture. Painters, writers, philosophers engage it. Its ambitions took off after WWII, when teenage film fanatics Truffaut, Godard, and Rohmer, developed into feared critics at Cahiers du Cinema, then began making world famous New Wave films in 1959. This seminar examines the directors they admired (Renoir, Bresson) or eviscerated in order to capture the “idea of cinema” they injected into their own productions—romantic, existentialist, finally political—right up through the events of May ‘68 in which cinema played a key role. The feminism of the 70s, (Varda, Duras, Akerman), challenged and expanded the New Wave idea which has been carried into the 21st c. by actors like Catherine Deneuve, Gerard Depardieu, Juliet Binoche and Isabel Huppert and by passionate
philosophical directors like Claire Denis and Olivier Assayas. We study the politics of culture that fosters such ambitious cinema, while each participant explores one director or trend in depth. 

* FREN 412b / AFAM 287b / AFST 412b / AMST 465b / LITR 250b, Postcolonial Theory and Literature  
Fadila Habchi
A survey of the principal modes of thought that have animated decolonization and life after colonialism, as seen in both theoretical and literary texts. Concentration on the British and French imperial and postcolonial contexts. Readings in negritude, orientalism, psychoanalysis, poststructuralism, and novels. Lectures in English; readings available both in French and in English translation. 

* FREN 442b / AFST 443b / LITR 484b / MMES 402b, 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 Djebar, Rahmani, Ouologuem, Sebbar, Diop, Head, Krog. Films by Djebar, Leuvrey, Sembène, and Sissako. Theoretical readings may include works by Arendt, Azoulay, Césaire, Derrida, Fanon, Mbembe, Ngugi, Spivak, and Trouillot. 

* FREN 470a or b, Special Tutorial for Juniors and Seniors  
Staff
Special projects set up by the student in an area of individual interest with the help of a faculty adviser and the director of undergraduate studies. Intended to enable the student to cover material not offered by the department. The project must terminate with at least a term paper or its equivalent and must have the approval of the director of undergraduate studies. Only one term may be offered toward the major, but two terms may be offered toward the bachelor’s degree. For additional information, consult the director of undergraduate studies.

* FREN 481a / AFAM 457a / AFST 457a / AMST 470a / ER&M 467a, Racial Republic: African Diasporic Literature and Culture in Postcolonial France  
Fadila Habchi
This is an interdisciplinary seminar on French cultural history from the 1930s to the present. We focus on issues concerning race and gender in the context of colonialism, postcolonialism, and migration. The course investigates how the silencing of colonial history has been made possible culturally and ideologically, and how this silencing has in turn been central to the reorganizing of French culture and society from the period of decolonization to the present. We ask how racial regimes and spaces have been constructed in French colonial discourses and how these constructions have evolved in postcolonial France. We examine postcolonial African diasporic literary writings, films, and other cultural productions that have explored the complex relations between race, colonialism, historical silences, republican universalism, and color-blindness. Topics include the 1931 Colonial Exposition, Black Paris, decolonization, universalism, the Trente Glorieuses, the Paris massacre of 1961, anti-racist movements, the "beur" author, memory, the 2005 riots, and contemporary afro-feminist and decolonial movements. 

* FREN 491a or b, The Senior Essay  
Staff
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, The Senior Essay – Translation Track  
Staff
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 or b / FREN 495a or b, The Senior Essay in the Intensive Major  
Staff
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 or b / FREN 493a or b, The Senior Essay in the Intensive Major – Translation Track  
Staff
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.