French Studies

Interim Chair
Janet A. Blume

The Department of French Studies at Brown promotes an intensive engagement with the language, literature, and cultural and critical traditions of the French-speaking world. The Department offers both the B.A. and the PhD in French and Francophone Studies. Courses cover a wide diversity of topics, while placing a shared emphasis on language-specific study, critical writing skills, and the vital place of literature and art for intellectual inquiry. Undergraduate course offerings are designed for students at all levels: those beginning French at Brown, those continuing their study of language and those undertaking advanced research in French and Francophone literature, culture and thought. Undergraduate concentrators and non-concentrators alike are encouraged to avail of study abroad opportunities in their junior year, through Brown-sponsored and Brown-approved programs in France or in another Francophone country. Graduates in French and Francophone studies go on to pursue careers in a number of fields, including translation, public service, college and secondary education, publishing and the media.

For additional information, please visit the department’s website: http://www.brown.edu/Departments/French/

French and Francophone Studies Concentration Requirements

The concentration in French and Francophone Studies is committed to the pursuit of an interdisciplinary, linguistically rigorous, and textually informed understanding of French and Francophone literatures and cultures. Concentrators engage actively through their coursework with a wide range of texts and critical perspectives, pertaining to multiple literary genres, media, and contexts. They have opportunities to study different periods of French history as well as Francophone cultures beyond France. By the time they graduate, concentrators will have learned to read with knowledge and nuance and produced a varied body of critical work in French.

The concentration in French and Francophone Studies is committed to the interdisciplinary and textually informed study of the language, literature, and cultural and critical traditions of the French-speaking world. Concentrators engage actively through their coursework with a wide range of texts and critical perspectives, pertaining to multiple literary genres and media (the novel; theater; poetry; cinema; special topics in contemporary politics and culture). They have opportunities to study different periods of French literature and intellectual history (from the Renaissance to the present) as well as Francophone cultures beyond France (West Africa, the Maghreb and the Caribbean). Courses cover a wide diversity of topics, while placing a shared emphasis on language-specific study, critical writing skills, and the vital place of literature and art for intellectual inquiry.

The concentration program is designed to encourage and support language-specific study. Literary texts and cultural documents are read principally in the original. Likewise, in most courses, French is the language of class discussions, presentations and research/critical papers.

Concentrators in French and Francophone Studies are strongly encouraged to spend one or two semesters (usually in their junior year) in France or in a Francophone country to derive the richest benefits of linguistic and cultural immersion. Information on Brown in France institutions.

Concentration Requirements

A minimum of 10 courses is required for the concentration in French and Francophone Studies. Concentrators must observe following guidelines when planning their concentration. It is recommended that course choices for each semester be discussed with the department’s concentration advisor.

Note: A maximum of four courses from study in France or a Francophone country may count toward the concentration, from either a single semester or an entire year. A year or semester of study abroad in France or a Francophone country is considered an integral part of the concentration and is therefore highly recommended. Our concentrators are strongly encouraged to spend one or two semesters (usually in their junior year) in France or in a Francophone country to derive the richest benefits of linguistic and cultural immersion. Through the Brown-in-France program administered by OIP and departmental faculty, students can enroll directly in French institutions.

Required Courses

One (and no more than two) of the following 0720,0750,0760 series gateway courses:

FREN 0720A De l'Amour courtisau au désir postmoderne
FREN 0720B The French Novel Today
FREN 0750D Nous et les autres: les Français et le monde de la Renaissance à la Révolution
FREN 0750F L’idée de l’empire dans l’imaginaire français
FREN 0750G L’animal dans la culture contemporaine
FREN 0760A Introduction à l’analyse littéraire

One of the following:

FREN 1510A Advanced Oral and Written French: Traduction
FREN 1510F Advanced Written and Oral French: Regards sur la France actuelle
FREN 1510C Advanced Oral and Written French: A table!
FREN 1510J Advanced Oral and Written French: Photographie

The senior seminar (senior year spring)

FREN 1900H La France en guerre

Electives

At least two 1000-level courses offered in the Department of French Studies (excluding FREN 1510 and FREN 1900) are required

Up to two 1000-level courses taught in English offered by French Studies or other departments at Brown are eligible for concentration credit. (Appropriate courses on French or Francophone topics from other departments must be approved by the concentration advisor. Departments in which electives are typically taken include Africana Studies, Anthropology, Art History, Comparative Literature, English, History, Linguistics, Modern Culture and Media)

At least one course must cover a pre-Revolutionary period

FREN 1000A Littérature et intertextualité: du Moyen-Age jusqu’à la fin du XVIIème s
FREN 1000B Littérature et culture: Chevaliers, sorcières, philosophes, et poètes
FREN 1030A L’univers de la Renaissance: XVe et XVIe siècles
FREN 1030B The French Renaissance: The Birth of Modernity?
FREN 1040A Civilité et littérature
FREN 1040B Pouvoirs de la scène: le théâtre du XVIIe siècle
FREN 1040C Le Grand Siècle à l’écran
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<tr>
<td>FREN 1040D</td>
<td>Molière et son monde</td>
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<td>FREN 1050A</td>
<td>&quot;Family Values&quot;: Représentations littéraires de la famille au 18ème siècle</td>
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<td>FREN 1050B</td>
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<td>The Age of Voltaire: Culture, Pensée, Société</td>
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<td>FREN 1050E</td>
<td>French Lovers: Séduction et libertinage sous l'Ancien Régime</td>
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<td>FREN 1050F</td>
<td>Espace public; espace privé</td>
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<td>FREN 1050G</td>
<td>Le corps des Lumières</td>
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<td>FREN 1050H</td>
<td>The Age of Voltaire: Lumières et modernité</td>
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<td>FREN 1100F</td>
<td>Contes et nouvelles du Moyen Age</td>
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<td>FREN 1410I</td>
<td>Sorcellerie et Renaissance: le sort de la sorcière</td>
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At least one course a post-Revolutionary period

- FREN 1130E  | Le Poétique et le quotidien                                                 |         |
- FREN 1060A  | Décadence                                                                    |         |
- FREN 1060B  | Gender and the Novel                                                         |         |
- FREN 1060D  | L’Orient littéraire                                                          |         |
- FREN 1060E  | Genre, sexualité, et le roman du XIXe siècle                                 |         |
- FREN 1060F  | Paris: Capital of the 19th Century                                           |         |
- FREN 1070A  | Avant-Gardes                                                                 |         |
- FREN 1070B  | Emergent literature: Postcolonial Nations and Cultural Identity              |         |
- FREN 1070C  | Figures du roman français au XX siècle                                       |         |
- FREN 1070E  | Littérature, appartenance et identité                                        |         |
- FREN 1330A  | Fairy Tales and Culture                                                      |         |
- FREN 1330C  | French Women Writers                                                         |         |
- FREN 1410D  | L'identité française                                                         |         |
- FREN 1420C  | Gender Theory and Politics in France                                         |         |
- FREN 1610C  | Advanced Written French: Atelier d'écriture                                  |         |

| Total Credits | 10 |

1 Or another appropriate course as agreed to by concentration advisor.

Honors

Students who have received all "A's" in their concentration courses, have completed at least six concentration courses by the first semester of their senior year, and are highly recommended by two professors are eligible to apply for admission to the honors program. For more information, consult the requirements on the Department’s website: [http://www.brown.edu/academics/french-studies/undergraduate/honors-program](http://www.brown.edu/academics/french-studies/undergraduate/honors-program)

French Studies Graduate Program

The department of French Studies offers graduate programs leading to the Master of Arts (A.M.) degree and the Doctor of Philosophy (Ph.D.) Degree. Under most circumstances, the A.M. degree is only awarded as part of the Ph.D. track.

For more information on admission and program requirements, please visit the following website:

[http://www.brown.edu/academics/gradschool/programs/french-studies](http://www.brown.edu/academics/gradschool/programs/french-studies)

Courses

**FREN 0100. Basic French.**

This is the first half of a two-semester course. Four meetings a week for oral practice. One hour of work outside of class is expected every day (grammar/writing, oral practice, reading). Enrollment limited to 18.

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**FREN 0200. Basic French.**

This is the second half of a two-semester course. Four meetings a week for oral practice plus one conversation hour. One hour of work outside of class is expected every day (grammar/writing, oral practice, reading). An accelerated track enables qualified students to go directly to FREN 0500 after FREN 0200. Enrollment limited to 18.

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**FREN 0202. Reading French in the Arts and Sciences.**

Designed to develop the reading competence in French for graduate students (or advanced undergraduates with permission of the instructor). Fundamentals of grammar and syntax are emphasized as well as reading skills in the fields of individual students. Successful completion should satisfy the foreign language requirement for graduate students in other departments. (Consult the relevant department.) No prerequisites. Not for graduate-level credit.

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**FREN 0300. Intermediate French I.**

A semi-intensive elementary review with emphasis on all four skills (listening, speaking, reading and writing). Class activities include drills, small group activities, and skits. Class materials include videos, a French film, short stories, and various other authentic documents. Prerequisite: FREN 0202 or placement (Previous experience with French is required to take this class). Four meetings per week, plus a 50-minute conversation section with TAs.

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**FREN 0400. Intermediate French II.**

Continuation of FREN 0300 but may be taken separately. A four-skill language course that stresses oral interaction in class (three meetings per week plus one 50-minute conversation section). Materials include video activities, film, and a novel. Short compositions with systematic grammatical practice. Prerequisite: FREN 0300, FREN 0202 with permission, or placement.

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**FREN 0410. Advanced French.**

Continuation of FREN 0400. A four-skill course that stresses oral interaction in class (three meetings per week plus one 50-minute conversation section). Materials include video activities, film, and a novel. Short compositions with systematic grammatical practice. Prerequisite: FREN 0300, FREN 0202 with permission, or placement.

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FREN 0500. Writing and Speaking French I.
A four-skill language course that stresses oral interaction in class. Thematic units will focus on songs, poems, a short novel, a graphic novel, films and a longer novel. Activities include a creative project using Comic Life, and a systematic grammar review. Prerequisite: FREN 0400, FREN 0200 with written permission, or placement.

Fall FREN0500 S01 15640 MWF 10:00-10:50(15) (J. Izzo)
Fall FREN0500 S02 15641 MWF 11:00-11:50(15) (J. Izzo)
Fall FREN0500 S03 15642 MWF 12:00-12:50(15) (J. Izzo)
Fall FREN0500 S04 15643 MWF 1:00-1:50(15) (J. Izzo)
Spr FREN0500 S01 24532 MWF 10:00-10:50(13) (J. Izzo)
Spr FREN0500 S02 24536 MWF 12:00-12:50(13) (J. Izzo)
Spr FREN0500 S03 24537 MWF 2:00-2:50(13) (J. Izzo)

FREN 0520. Introduction to the Literary Experience.
Pre-requisite: FREN 0400; equivalent to FREN 0500 in language sequence. Language course in which discussions and writing exercises are based on readings in French and Francophone literature and film, focusing on geographic displacement and the relationship between place and identity. With grammar review and short papers. Texts include: Baudelaire, Maupassant, Eberhardt, van Cauwelaert, Emaux.

FREN 0600. Writing and Speaking French II.
Prerequisite for study in French-speaking countries. Class time is devoted mainly to conversation and discussion practice. Writing instruction and assignments focus on essays, commentaries, and to a lesser degree, on story writing. Apart from reading assignments for discussion (pre-articles and literary excerpts), students select two novels to read. Prerequisite: FREN 0500 or placement. Enrollment limited to 18. WRIT

Fall FREN0600 S01 15644 MWF 9:00-9:50(04) (S. Ravillon)
Fall FREN0600 S02 15648 MWF 11:00-11:50(04) (S. Ravillon)
Fall FREN0600 S03 15649 MWF 1:00-1:50(04) (S. Ravillon)
Fall FREN0600 S04 15653 MWF 2:00-2:50(04) (S. Ravillon)
Spr FREN0600 S01 24539 MWF 9:00-9:50(16) (S. Ravillon)
Spr FREN0600 S02 24542 MWF 11:00-11:50(16) (S. Ravillon)
Spr FREN0600 S03 24545 MWF 1:00-1:50(16) (S. Ravillon)

FREN 0610. Writing and Speaking French II: International Relations.
Prerequisite for study in French-speaking countries. Continuation of FREN 0500. Class time is devoted mainly to conversation and discussion practice. Same level as FREN 0600. This course is designed for students who are interested in international relations. Discussions and writing assignments are related to global politics from French and Francophone perspectives and introduce students to the discourse of international relations in French. Prerequisite: FREN 0500. Enrollment limited to 18. WRIT

FREN 0620. Writing and Speaking French II: Literature.
Prerequisite for study in French-speaking countries. Continuation of FREN 0500. Class time is devoted mainly to conversation and discussion practice. Same level as FREN 0600. This course is designed for students who are interested in literature. Discussions and writing assignments are based on a selection of literary texts from the Francophone world and introduce students to the analysis of literature. Prerequisite: FREN 0500. Enrollment limited to 18. WRIT

Spr FREN0620 S01 24546 MWF 2:00-2:50(07) 'To Be Arranged'

FREN 0720A. De l’Amour courtois au désir postmoderne.
From twelfth-century courtly literature to contemporary film, this course explores the enduring romance between French culture and Eros. The ambiguities of desire are brought to the fore across changing religious and social contexts. Readings include Duras, Flaubert, Freud, and Baudrillard. Open to students who receive a 5 (AP test), 700 and above (SAT II) or with instructor’s permission. First Year Seminar, open to first year students only. Please email Virginia_Krause@brown.edu if you have questions. Taught in French. FYS WRIT

What does today’s French novel look like? Reading ten prominent short novels (in English translation) from the last 20 years, students will be acquainted with the novelistic landscape of contemporary France, while also learning to approach through analysis and narrative theory the novel as genre. We will consider what kinds of questions these novels pose and how - be it regarding conditions specific to our time (human/inhuman, identity, technology, the globalized world, the everyday, dystopia...) or those unceasing questions of life, time, love, predicament, that every novel must ask, even while sometimes seeming not to. Taught in English. FYS WRIT

FREN 0720C. Down and Out in Paris.
This freshman seminar focuses on the culture and literature of the Parisian underbelly from the 19th century to the present. It looks at representations of the laboring, marginal, and criminal classes from both high and low literary perspectives, taking pains to anchor these readings in lived contexts. Authors studied will include Hugo, Baudelaire, Zola, Orwell, Dabi, Carco, Hemingway, Genet, Vargas. Taught in English. WRIT FREN

FREN 0720D. Contes et identités francophones.
An introduction to the French-speaking world through folk- and fairy tales, we will examine how folktales have been used to define national and ethnic identities in France, Sénégal, the Caribbean, Louisiana, and Canada and consider how the study and rewriting of these traditions have redefined these identities. We will explore these questions by studying tale-types from all of the above regions, tales specific to each, and literary reworkings of folktales by writers, including d’Aulnoy, Perrault, Nothomb, Ben Jelloun, Diop, and Chamoiseau. Prerequisites: 5 on Advanced Placement testing, 700 and above SAT II, or instructor’s permission. Taught in French. FYS WRIT

FREN 0750G. L’animal dans la culture contemporaine.
An exploration of early French encounters with and reactions to non-European cultures from 1500 to 1800. Studying travel narratives, essays, and fictional texts, we will examine the multiple ways that French identity attempts to come to terms with its “Others” during this crucial period of European colonial expansion. Texts by Cartier, Thévet, and Choisy; Montaigne, Molère, and Montesquieu, among others. WRIT

FREN 0750F. L’idée de l’empire dans l’imaginaire français.
From the early nineteenth century to the 1931 Colonial Exposition in Paris and the Algerian Revolution, ideas and debates about slavery, race, and colonialism informed the ways in which French writers and intellectuals thought about empire and its relationship to national identity. This course examines how these debates took shape through contrasting imaginative conceptions of empire from the 1800s until the 1960s, when France lost most of her colonies. How did visions of empire contribute to the formation of French colonial identity, and what kind of purchase do these ideas have on contemporary French cultural and political life? Taught in French. WRIT

FREN 0750G. L’animal dans la culture contemporaine.
From reports of animals stranded in conflict zones and natural calamities, to cute or clever animals cast in advertisements and popular media, from the rat of Ratatouille to the caped orangutan of Nénette, the new interest in the animal marks an age of heightened awareness of the costs and ironies of the human story. We will consider in this course significant representations of the animal in contemporary French and Francophone literature, film, visual art, cultural theory and media representations. We will also revisit earlier moments linking the animal to modernity, including early film/photography and urban history. Taught in French. WRIT
FREN 0760A. Introduction à l’analyse littéraire. On what terms and with what tools can we “read” a literary text? An introduction to major genres (the short story, the novel, poetry, theater) of French and Francophone literature and to a range of analytical approaches to the text, including narrative theory, poetics and psychoanalysis. Readings will feature select 19th and 20th century works (Maupassant, Apollinaire, Ionesco, NDiaye) and excerpts from key analytic/theoretical writings (Benveniste, Todorov, Freud, Barthes, Bakhtin). Taught in French. WRIT

FREN 0980. Becoming French: Minorities and the Challenges of Integration in the French Republic (HIST 0980B). Interested students must register for HIST 0980B.

FREN 1000A. Littérature et intertextualité: du Moyen-Age jusqu’à la fin du XVIIème s. A chronological survey of French literature from the Grail romance to neo-classical tragedy. Topics will include the birth of courtly love, the Crusades, lyric poetry, and Humanism. Course discussions will be devoted to the close reading of texts by writers such as Marie de France, Chrétien de Troyes, Ronsard, Louise Labé and Montaigne. Prerequisite: a course at the 600- or 700-level or equivalent proficiency. Contact the instructor to verify your proficiency if you have not taken French at Brown. WRIT

FREN 1000B. Littérature et culture: Chevaliers, sorcières, philosophes, et poètes. From the Middle Ages to the Age of Versailles, this course examines 6 foundational moments in French civilization: the Crusades, courtly love, humanism, the witch hunts, Cartesian reason, and the emergence of the autonomous self. Close scrutiny of literary texts and films will provide a window onto French civilization before the Revolution. Readings include medieval epic, Montaigne, and Descartes. In French. Prerequisite: a course at the 600- or 700-level or equivalent proficiency. Contact the instructor to verify your proficiency if you have not taken French at Brown. WRIT

FREN 1010A. Littérature et culture: Margins of Modernity. A survey of French and Francophone works from the 18th century to the present that reflects on a number of cultural shifts, of challenges but also resistances to hierarchies (social, sexual, political); the urban context; legacies of colonization. Various figures of marginality to be studied: vagabonds and parvenus, dandies and courtesans, outcasts and pariahs. Authors to be studied include Prévost, Marivaux, Balzac, Baudelaire, Maupassant, Duras, Camara Laye and Rachid O. Prerequisite: a course at the 600- or 700-level or equivalent proficiency. Contact the instructor to verify your proficiency if you have not taken French at Brown. Taught in French. WRIT

FREN 1010B. Modernités Littéraires: Du 18ème siècle jusqu’à nos jours. A chronological survey of French literature introducing seminal texts from the last 300 years. Classes devoted to discussion and to the development of skills in close textual analysis. Authors to be studied include Graffigny, Balzac, Baudelaire, Zola, Apollinaire, Duras, and Ben Jelloun. Prerequisite: a course at the 600- or 700-level or equivalent proficiency. Contact the instructor to verify your proficiency if you have not taken French at Brown. Taught in French. WRIT

FREN 1020A. Histoire de la langue française: usages, politiques et enjeux du français. A study of the evolution of the French language from the Middle Ages to the present. We will trace the main periods of this linguistic, social, historical and political development. Among topics to be explored: France’s encounter with English from the Norman conquest to the current so-called English “invasion,” the French Revolution’s destruction of dialects (patois), and the status of French in France’s former colonial empire. Through a variety of French and francophone texts we will investigate the transformations brought about by Feminists and by youth from the banlieues and examine the status of French outside of France. In French. Prerequisite: a course at the 600- or 700-level or equivalent proficiency. Contact the instructor to verify your proficiency if you have not taken French at Brown. WRIT

FREN 1030A. L’univers de la Renaissance: XVe et XVIe siècles. An exploration of the cultural cosmos of Renaissance France through literature, visual culture, history, and film. What projects, fantasies, and nightmares characterize this stormy period in French history, from the birth of Humanism to the Wars of Religion? Other topics include the trial of Martin Guerre, court life, madness, and the New World. Readings in Montaigne, Louise Labé, among others. Prerequisite: a course at the 600- or 700-level or equivalent proficiency. Contact the instructor to verify your proficiency if you have not taken French at Brown. WRIT

FREN 1030B. The French Renaissance: The Birth of Modernity?. This class will read works from the French Renaissance in historical and cultural context. Did the Renaissance mark the birth of what we call the modern period? So much of twentieth and twenty-first-century thought relies on the notion that our modern paradigm came into being with the Renaissance. We will read literary works by writers such François Rabelais, Louise Labé, Marguerite de Navarre and Agrippa d’Aubigné in relation to both medieval and Renaissance writers and philosophers such as Jean Calvin, Martin Luther, Marsilio Ficino and Erasmus and political actors such as Francis Ist, Charles IX and Henry IV. Enrollment limited to 40. WRIT

FREN 1040A. Civilité et littérature. How should one burp, pass gas, and spit in public? Should people use utensils when eating? How should a young woman react when a man speaks to her without her parents’ consent? Questions such as these preoccupied 17th Century France, which defined much of what we understand today to be civility. We will examine how literature makes civility seem either natural or normal or artificial and deceptive. Readings will include selections from conduct manuals (Faret, Courtin), comedies (Corneille and Molière), letters (Voiture, Sévigné), fairy tales (d’Aulnoy, Perrault), “moralist” writing (Pascal, La Rochefoucauld, La Bruyère), and cultural history (Chatlier, Elias, Foucault). Taught in French. Prerequisite: a course at the 600- or 700-level or equivalent proficiency. Contact the instructor to verify your proficiency if you have not taken French at Brown. WRIT

FREN 1040B. Pouvoirs de la scène: le théâtre du XVIIe siècle. This course examines how 17th-century theater both reinforces and undermines the ideologies of absolutism, national identity, the nuclear family, and emerging bourgeois consciousness, among others. Special consideration will be given to the theory and performance of theater in the 17th century and the present. Readings will be supplemented with screenings of videos for the plays studied (as available). In addition to papers and oral presentations, students will stage selections from some of the plays studied. Plays by Rotrou, Corneille, Molière, Racine, and an opera by Quinault/Lully. Taught in French. Prerequisite: a course at the 6000 or 0700 level or equivalent proficiency. Contact the instructor to verify your proficiency if you have not taken French at Brown. WRIT

FREN 1040C. Le Grand Siècle à l’écran. Why is the “Grand Siècle” depicted so frequently in contemporary French film? To answer this question we will explore the roles 17th Century France, which defined much of what we understand today to be civility. We will examine how literature makes civility seem either natural or normal or artificial and deceptive. Readings will include selections from conduct manuals (Faret, Courtin), comedies (Corneille and Molière), letters (Voiture, Sévigné), fairy tales (d’Aulnoy, Perrault), “moralist” writing (Pascal, La Rochefoucauld, La Bruyère), and cultural history (Chatlier, Elias, Foucault). Taught in French. Prerequisite: a course at the 6000 or 0700 level or equivalent proficiency. Contact the instructor to verify your proficiency if you have not taken French at Brown. WRIT

FREN 1040D. Molière et son monde. In-depth study of Molière’s theater and its cultural contexts. We will examine how Molière uses a variety of theatrical forms to portray the monarchy, social class, religion, medicine, and gender relations of seventeenth-century France. Plays by Molière will be studied alongside other literary texts and documents of the period as well as films (performances of plays, historical fiction). Prerequisite: a course at the 600 or 0700 -level or equivalent proficiency. Contact the instructor to verify your proficiency if you have not taken French at Brown. WRIT
FREN 1050A. "Family Values": Représentations littéraires de la famille au 18ème siècle.
This course will study the "invention" of the bourgeois family in 18th-century literature. It will examine particularly the ideological construct that supports this literature. Special attention will be given to the way in which this literature defines and orders family relationships around the notions of state, hierarchy, nature, and gender. Readings in Prévost, Diderot, Rousseau, Mme de Charrrière, and Sade. WRIT

FREN 1050B. Fictions de l'Individu.
Explores various expressions of the self in the 18th century, especially with regard to conflicts with social constraints, hierarchical gendering, the ordering of class structures, and the effort to normalize sexuality. Notions of autonomy, freedom, and happiness, the chief pursuits of the Enlightenment, are examined. Authors studied include Marivaux, Voltaire, Rousseau, Casanova, Diderot, and Mme de Châtelet. Prerequisite: a course at the 0600 or 0700-level or equivalent proficiency. Contact the instructor to verify your proficiency if you have not taken French at Brown. WRIT

FREN 1050D. The Age of Voltaire: Culture, Pensée, Société.
A presentation of various aspects of the eighteenth century through its most representative texts. This course examines the period in its diversity, from its preoccupation with philosophy to its discovery of sensibility, from the development of libertinism to the affirmation of women and claim of liberty. Authors to be read include Montesquieu, Rousseau, Sade, Beaumarchais, Diderot, and Françoise de Graffigny. WRIT

FREN 1050E. French Lovers: Séduction et libertinage sous l'Ancien Régime.
A study of love and relationships in the Old Regime. The course will concentrate on the major actors (the libertine, the fop), on the spaces (the boudoir, the salon, the garden), on social practices (conversation). Authors will include Molière, Mme de Lafayette, Crébillon fils, Laclos and film adaptions by Frears and Forman. WRIT

FREN 1050F. Espace public; espace privé.
This course will study the interpenetration of spaces in the 18th century, the domination of the public space but the emergence of the private. We will attempt to draw the frontiers of these spaces in a variety of texts. We will explore social spaces (the salon, the café), the domestic space (cabinet, bedroom), places of leisure and exteriority (gardens). Readings in Crébillon fils, Denon, Bastide, Diderot, Mme de Charrrière, Rulidge, Palissot. WRIT

FREN 1050G. Le corps des Lumières.
This course will examine various representations of the body during the Age of the Enlightenment. We will study how these representations are influenced by notions of race and nation, discipline (Foucault), and by the Revolution. Texts by Montesquieu, Graffigny, Voltaire, Foucault, and historical context provided by Foucault, Outram and Hunt. WRIT

FREN 1050H. The Age of Voltaire: Lumières et modernité.
A presentation of various aspects of the eighteenth century through its principal representative texts. This course examines the period in its various preoccupations: with philosophy, its discovery of sensibility, the development of libertinism, and the pursuit of liberty. Authors to be read include Voltaire, Marivaux, Rousseau, Sade, Diderot, and Françoise de Graffigny. WRIT

FREN 1060A. Décadence.
Study of the notion of decadence in fin-de-siècle French culture. From scientific theories of degeneration to literary representations of sexual perversion, writers of the period were consumed by the specter of moral decay and social disease. This course will analyze fictional and non-fictional texts of the period by authors such as Péladan, Lorrain, Rachilde, Mendès, and Nordau. WRIT

FREN 1060B. Gender and the Novel.
This course explores how major authors represented gender and sexuality. Obsessed with unlocking the mystery of femininity, novelists attempted to represent truths about sexual difference while new scientific discourses (psychiatry, sexology, criminology) aimed to analyze gender and sexual deviance in objective terms. Authors include: Balzac, Flaubert, Zola, Rachilde, Foucault, and 19th-century scientific texts. WRIT

FREN 1060C. La texte réaliste.
This course will focus on realism, both as a literary movement of the second half of the 19th century and as a style present during other eras (such as romantic realism) and in other "non-realist" genres (poetry, science fiction, literature of the fantastic). How does a literary text convince its readers that it accurately copies reality? Does the realist novel have privileged themes (sexuality, the modern city, corruption)? Readings by Stendhal, Balzac, Gautier, Jules Verne, Flaubert, Coppée, Zola, Maupassant. WRIT

FREN 1060D. L’Orient littéraire.
This course is a study of the representations of the Orient (Turkey, Arabia, Persia) in the imaginary of classical French writers of the nineteenth century. Through the analysis of the phantasms pertaining to the representations of Sexuality and Power, this course will also study a series of figures associated with the Orient like travestissement, melancholia, nostalgia, etc. in the novels of Montesquieu, Chateaubriand, Flaubert, Gautier, and others. WRIT

FREN 1060E. Genre, sexualité, et le roman du XIXe siècle.
Examines novelistic constructions of gender and sexuality in relation to 19th-century French culture and literary movements, including romanticism, realism and naturalism, decadence, and the popular novel. Topics include constructions of homosexuality in literature and non-fiction, fatal femininity, besieged masculinity, sexuality and race, prostitution, bored housewives. Works by Balzac, Flaubert, Zola, Maupassant, Rachilde, accompanied by non-fictional sources in early sexology and criminology. Prerequisite: a course at the 0600-0700-level or equivalent proficiency. Contact the instructor to verify your proficiency if you have not taken French at Brown. WRIT

Nineteenth century Paris in interdisciplinary perspective—literature, art, history, politics, Haussmann’s transformations of the city, revolution. Works by Balzac, Baudelaire, Flaubert, Rimbaud, Marx, Benjamin, Bernard Marchand, Ingres, Delacroix, Courbet, Manet, Caillebotte, Daumier. Classes in English, readings in original or translation depending on language proficiency of the student. WRIT

FREN 1060A. Avant-Gardes.
We examine avant-garde groups and movements, including surrealism, Collège de Sociologie, Ouipo, existentialism, Tel Quel, situationnisme, Théâtre du Soleil, politique et psychanalyse, while trying to assess their aesthetic/political platforms and their performative strategies. Readings include (poetic) manifestoes, novels, plays and essays by Breton, Caillois, Bataille, Colette Peignot, Queneau, Sartre, Sollers, Kristeva, Guy Debord, Cixous, Wittig, Irigaray, Catherine Clément. WRIT

Does a writer belong to a “nation”? To which nation does one belong when one writes in the language of one’s former colonizer? Does political independence warrant the existence of a new nation? Finally: How does literature contribute to the emergence and consolidation of a new nation? Many writers faced these questions after the independence of their countries from French colonial rule. Analyzes the answers Francophone writers offered to these perplexing questions in their novels and essays. Two short papers and a final essay. WRIT

FREN 1070C. Figures du roman français au XX siècle.
We will analyse novels by Marcel Proust, Jean Giono, Julien Gracq, Samuel Beckett, Marguerite Duras, Nathalie Sarraute, Le Clézio, Philippe Sollers, Annie Ernaux and Marie Redonnet while trying to assess the main tendencies of the contemporary French novel and the cultural evolution that led to it. WRIT
FREN 1070E. Littérature, appartenance et identité.
In this course, the analysis of a series of significant literary and critical texts written by French and Francophone contemporary writers will allow us to study the meaning of the emergence of new forms of identity and belonging in 20th-century modern French and Francophone writers. Three short papers. WRIT

This course explores social aspects of the French novel in the 1920s that have earned this period between the two world wars the name "Les Années Folles." We will first focus on the liberation of women, frivolity, sexual ambiguity and conceptions of love at the time. We will then discuss the demobilized writers, whose disarray, procrastination, suicidal tendency are the characteristics of a generation disillusioned by a society that no longer offers exciting prospects. Our meetings will also be punctuated by reflections on new autobiography as well as on new narrative techniques illustrated by the studied works. Prerequisite: a course at the 600- or 700-level or equivalent proficiency. Contact the instructor to verify your proficiency if you have not taken French at Brown. Taught in French. WRIT

FREN 1070L. Islam, Immigration et Identité nationale dans le roman français contemporain.
This course examines how Muslim immigration into France is represented in the contemporary French and Francophone novel. We will introduce some of the major themes of anti-colonialism, such as the opposition between primitive harmony and modern alienation, and the necessity of rehabilitating the role of mythologies in modern Western culture. Then, we will discuss the French social science fiction where special consideration will be given to themes such as the decline of the sense of religious belonging in France, the disarray generated by postmodernity, dynamism of religion versus apathy of consumer society, and the mechanisms of conversion to Islam. In French, Prerequisite: a course at the 600- or 700-level or equivalent proficiency. Contact the instructor to verify your proficiency if you have not taken French at Brown. WRIT

FREN 1100F. Contes et nouvelles du Moyen Age.
Storytelling in medieval French courts, villages, and towns. Works read (in modern French translation) include love tales, fables, chivalric adventures, comic escapades, earthy anecdotes, stories of warfare and politics. Class discussions investigate the tales and consider how medieval listeners and readers responded to them. Brief lectures on questions of cultural context. WRIT

FREN 1110B. Gender, Sexuality and the Novel.
Examines constructions of gender and sexuality in relation to the schools and styles of the 19th- and early 20th-century French novel, including romanticism, realism, decadence, and the popular novel. Works by Balzac, Flaubert, Zola, Maupassant, Rachilde, and Marguerite, accompanied by non-fictional sources in early sexology. WRIT

FREN 1110F. Le Roman contemporain.
In this course we will read a selection of French and Francophone novels from 1985 to 2015. Authors include Patrick Modiano, Marie NDiaye, Lydie Salvayre, Marie Redonnet, Jean-Philippe Toussaint and Laurent Mauvignier. Placing these novels in dialogue with key voices from critical theory (Cixous, Barthes, Derrida, Kristeva), we will pursue through the semester a sustained reflection on major contemporary “problems” including identity, subjecthood, hospitality, history, genealogy, gender, memory and ghosts. Taught in French. Prerequisite: a course at the 600- or 0700 -level or equivalent proficiency. Contact the instructor to verify your proficiency if you have not taken French at Brown. WRIT

FREN 1120F. L’enfer, c’est les autres.
In this course we will read a selection of plays by notable 20th century French and Francophone writers, and consider how the dramatic form organizes and complicates questions of representation, subjectivity, body, politics and voice. Authors include Sartre, Camus, Genet, Beckett, Césaire, Kolòtès, Duras, Sarratte, Ndiaye, Redonnet. Secondary readings by Adorno, Deleuze, Kristeva amongst others. Taught in French. Prerequisite: a course at the 600- or 700-level or equivalent proficiency. Contact the instructor to verify your proficiency if you have not taken French at Brown. WRIT

Fall FREN1120F.S01 17559 M 3:00-5:30(15) (T. Ravindranathan)

FREN 1130B. Révolution poétique - à la française: Baudelaire, Rimbaud, Mallarmé.
Primary emphasis: intensive study of the poetic production and theoretical texts of three writers who substantially contributed to the radical transformation of modern Western poetry. Additionally: attention to historical contexts and to influences on later writers and theories. Enrollment limited to 20. WRIT

FREN 1130E. Le Poétique et le quotidien.
In this course on the relationship between the poetic and the ordinary, unremarkable or otherwise apparently “non-lyrical” matters and textures of modern living, we will consider formal and conceptual innovations in French poetry through the last 100 years as it has responded to a changing world, and continually reimagined the place of poetry in it. After situating certain coordinates of our investigation in the early decades of the 20th century (Apollinaire, Cendrars, Char, technology, war, speed, time) we will read works by later and contemporary poets including Francis Ponge, Jacques Roubaud, Michelle Grangaud, Sabine Macher. Prerequisite: a course at the 600- or 700-level or equivalent proficiency. Contact the instructor to verify your proficiency if you have not take French at Brown. Taught in French. WRIT

FREN 1130G. Modernismes poétiques.
Poetry begins with (more) white space on the page. The modernist remaking of poetry - beginning somewhere in the second half of the 19th century and lasting more or less through the first half of the 20th – brought about an exponential increase in the volume of that space, and in various other extensions of it (e.g. into design and drawing, into the unconscious). The course will follow those transformations by reading poems and other writings by selected poets from Rimbaud and Mallarmé to the surrealists and Ponge. Taught in French. Prerequisite: a course at the 0600- or 0700-level or equivalent proficiency. Contact the instructor to verify your proficiency if you have not taken French at Brown. WRIT

Fall FREN1130C.S01 16810 W 3:00-5:30(17) (D. Willis)

FREN 1150A. Literature and Cinema.
Introduces the fertile relationships that exist between literature and cinema. The study of several cinematographic adaptations of novels helps to answer the following questions: How does a novel translate into a film? What characterizes each medium? What kind of aesthetic impact did cinema have on literary works? Novels by Cocteau, Balzac, Zola, Maupassant, Flaubert, and Gide by Renoir, Truffaut, Chabrol, Rivette, and others. WRIT

FREN 1150B. Introduction to French Cinema.
French Cinema: The First 50 Years. This course explores the history of French cinema and its relation to politics, history, technology and art during the first half of the 20th Century. Readings, discussions, and lectures in French and English. Films with English and French subtitles. WRIT

“New wave” was coined by a journal to refer to an “outburst” of filmmaking in France beginning in 1959. Never a movement, and short-lived in terms of whatever aesthetic uniformity it may have had, its effects spread across various European cinemas and became the emblem for a series of American filmmakers well into the 1970s. We will analyze work by a range of French and other cinéastes, in an attempt to understand what appears—from the current perspective—as one of the last gasps of “high cultural” production against the reality of corporate necessity and new forms of media. Taught in English. WRIT

Fall FREN1150C.S01 15814 TTh 2:30-3:50(03) (D. Willis)
FREN 1310C. Reading Proust at the Turn of the Century.
Proust's enduring masterpiece *A la recherche du temps perdu*, viewed from different perspectives: philosophical, psychological, and cultural. Open to undergraduate and graduate students interested in the rich rewards of reading this complex novel and in considering the impact of narrative fiction on our lives. WRIT

FREN 1310D. L'Orient littéraire.
Examines the representations of the Orient (Turkey, Arabia, Persia) in the imagery of French and Francophone writers of the 19th and 20th centuries. Through the analysis of the fantasies pertaining to the representations of Sexuality and Power, this course will study the dominant figures associated with the Orient. Two short papers and an oral presentation. WRIT

FREN 1310E. Paris, ville des Lumières.
Representations of the city; the crowd; the rise of the individual; the narrator as spectator and promeneur; narratives of social mobility, speed and circulation; sex and the city; Paris as a cultural place. Various authors to be studied: Marivaux, Fougeret de Monbron, Rousseau, Diderot, Mercier, Restif de la Bretonne. Taught in French. WRIT

FREN 1310F. Penser la France et l'Europe.
We will read philosophers (e.g. Levinas, Irigaray, Lipvetsky, Ferry, Renault, and Le Doeuff), anthropologists (Dumont and Favret-Saada), and historians (Duby and Perrot) while debating such issues as individualism versus holism, modernity versus postmodernity, autonomy versus freedom, democracy, feminism, violence, fashion, and France versus Europe. WRIT

FREN 1310G. War, Image, Text.
This course treats literary and film narratives of war from the 19th-century to the present (Franco-Prussian War, WWI, WWII, colonial wars, the Gulf war.) Topics include the uses and limits of realism in war narratives: issues of nationalism, patriotism, collaboration, resistance, civil rights, and the politics of gender in wartime. Students will research non-fictional sources to supplement class readings. WRIT

FREN 1310H. Contes et identités francophones.
How do folktales define national and ethnic identities in France, Sénégal, the Caribbean, Louisiana, and Canada? How have the study and rewriting of these traditions redefined such identities? We will consider these questions by studying tale-types from all of the above regions, tales specific to each, and literary reworkings of folktales by writers, including d'Aulnoy, Perrault, Pourrat, Diop, and Chamoiseau. WRIT

FREN 1310J. Special Topics in French Studies I: Ecritures du Moi: Disclosures of the Self.
A study of autobiographical writings beginning with the classics (Rousseau, Stendhal) and continuing with the legacy of the genre by contemporary writers. They will include Marguerite Duras, Annie Ernaux, Jean Claude Charles, François Veyergans, Catherine Cusset. Notions to be covered include memory and forgetting, fiction and reconstruction, writing, desire, and loss. WRIT

FREN 1310K. Short Stories.
What sort of story is the short story? What kinds of possibilities and pressures distinguish it from other forms? Attentive to its contained – and constrained – narrative economy, we shall study a range of examples of the genre, from 19th century realist and fantastic literature (Maupassant, Flaubert, Nerval) to modern French and Francophone texts (Camus, Sartrre, Djebar, Condé, Ndiaye). WRIT

FREN 1310M. Le fantastique.
Ghosts, spirits and spectres populate the French "fantastique". Starting with the precursors of the genre in the 18th century (Jacques Cazotte's Le Diable amoureux), we will read major works of "littérature fantastique" of the 19th century, including Balzac's La Peau de chagrin (1831), Contes cruels by Villiers de l'Isle-Adam (1883) and Maupassant's Le Horla (1886). Select readings from critical theory and philosophy will accompany the readings (Todorov, Bergson, Derrida). We will also consider examples of the fantastic in 20th century cinema (Epstein's La Chute de la Maison Usher (1928) and Franju's Les Yeux sans visage (1960). Taught in French. Prerequisite: a course at the 600- or 700-level or equivalent proficiency. Contact the instructor to verify your proficiency if you have not taken French at Brown. WRIT

Fall FREN1310M S01 17516 T 4:00-6:30(09) (L. Odelo)

FREN 1320A. Apocalypses and Millennia.
A multidisciplinary investigation of figures such as Rimbaud, Van Gogh, the Surrealists, Simon, Blanchot, and Duras in the perspectives of history, philosophy, mysticism, literature, and the visual arts. WRIT

FREN 1320B. Du côté de la passion.
Focuses on the representation of emotions and passions in French novels from the 17th century to the present. In working out a new approach to characters in narrative fiction, the emphasis will be on perception and affect. In addition to novels, students read short essays on the nature of narrative, on emotions, and on aesthetic response. Novelists include Madame de Lafayette, Rousseau, Balzac, Flaubert, Proust, Colette, and Sarraute. WRIT

FREN 1320D. Ecrire au féminin: Women Writing in France.
Both introduces students to important female-authored texts from the 18th century to the present and addresses theoretical issues pertaining to women and writing. Topics include: the relation of gender to genre; the *écriture féminine* debate; development of feminist thought; women's relation to masculine literary traditions and the canon. Readings include Griffigny, Gouges, Staël, Desbordes-Valmore, Sand, Colette, Beauvoir, Duras, Bâ, Wittig, and Cixous. WRIT

FREN 1320I. Literature and Social Thought: L’Utopie Littéraire.
For centuries literary utopias have been considered a means to reinvent the world's ideal desires/values. We will attempt to understand the role utopian texts have played in shaping the imaginary of generations of people in Europe, particularly in France. Entire texts or excerpts from novels, essays, cartoons or films by Campanella, Voltaire, Marivaux, Mercier, and others will be discussed. WRIT

FREN 1330A. Fairy Tales and Culture.
Fairy tales, which occur is almost every culture, encapsulate in (usually) succinct form many of the pressing concerns of human existence: family conflict, the struggle for survival, sexual desire, the quest for happiness, etc. This course explores why writers and readers have been attracted to the fairy-tale form through a study of its key elements and its uses in adult and children's literature, book illustration, and film. Special attention given to French *contes de fées*, along with North American, English, German, Italian and selected non-Western fairy tales. Discussions and readings in English with French, German, and Italian originals on reserve. WRIT

FREN 1330B. Masterpieces of French Literature.
This course will study principally the most accomplished genre of the French literature, the novel. We will analyze the major representative novels from the 17th century to the present, and we will attempt to study their access to canonicity. We will also evaluate their continued interest by focusing on the major contemporary interpretations that they have provoked. Readings in Mme de la Fayette, Laclos, Stendhal, Flaubert, Genet, and Duras. WRIT

FREN 1330C. French Women Writers.
This class analyzes the relationship between gender and literary genre through the study of texts authored by women from the 19th through the 21st century. We will read novels and poetry by George Sand, Desbordes-Valmore, Colette, Beauvoir, Marguerite Duras, Monique Wittig, Annie Ernaux, among others. Screenings of work by women filmmakers will complement readings. Course taught in English. WRIT.
FREN 1410D. L'identité française.
We discuss different ways of defining French identity across centuries by stressing catholicism, le génie de la langue française, Cartesianism, French Revolution, les droits de l’homme, the French Presidency, Francophonie, and l’exception française, or, in a minor key, l’esprit gaulois, French cuisine, French chanson, cafés philosophiques, and French film. WRIT

FREN 1410H. Révoltes et opposition en France.
Why are strikes and protest marches more common in France than in the United States and many other countries? A good part of the answer lies in the traditions of social and political opposition that have existed in France since the Revolution. In this course we will examine how this tradition developed by concentrating on four key historical moments: the Revolutions of 1789-1794, the Commune, the Occupation, and the 1968 uprisings. WRIT

FREN 1410I. Sorcellerie et Renaissance: le sort de la sorcière.
An interdisciplinary exploration of witches and witchcraft in Renaissance France based on close analysis of primary texts-confessions from trials, iconography, literary texts, and witchcraft theory. Topics include the trial of Joan of Arc, the science of demons, skepticism, and the nature of belief. Readings in Montaigne, Mauss, among others. Enrollment limited to 20. Taught in French. Prerequisite: a course at the 0600- or 0700-level or equivalent proficiency. Contact the instructor to verify your proficiency if you have not taken French at Brown. WRIT

FREN 1410J. War, Culture, Politics. 
Armed conflict in and involving France, from World War I to the war in Iraq. We will consider the socio-political climates giving rise to armed conflict, as well as the cultural products (journalism, memoirs, film, novels) resulting from the experience of war. Issues include colonialism, nationalism, collaboration, resistance, civil rights, international relations, and the politics of gender in wartime. WRIT

FREN 1410K. French Culture and Civilization: La pensée française au XXe siècle.
We will address XXth century French thinkers coming from philosophy, aesthetics, semiotics, sociology, and feminism. Readings include works by Henri Bergson, Simone Weil, Luc Ferry and Alain Badiou; Paul Valéry, Roger Caillois, and Paul Ricoeur, Emile Durkheim, Raymond Aron, and Pierre Bourdieu; Luce Irigaray and Michèle Le Dœuff. Two oral presentations and one final paper. WRIT

FREN 1410N. Présence française en Amérique du Nord au Xxe siècle.
We will examine varieties of French spoken in Northern America (Acadian French, chiac, joual, creole) as well as the French culture and literature of Quebec, New England and Louisiana. Students will choose between fieldwork in a New England francophone community of their choice or writing a solid essay on North-American francophone culture/literature. WRIT

FREN 1410S. Les Français au travail: chômage et précarité dans la société contemporaine.
This course focuses on a crucial contemporary French social issue by examining the question of unemployment and the rise of so-called precarious jobs through their representations in literature, culture, and film. Special attention will be given to questions of identity, gender, race, socioeconomic factors, and politics. Authors read include Bon, Deck, Foenkinos, and Oster. In addition we will analyze several films and read the work of journalists and sociologists. Prerequisite: a course at the 600- or 700-level or equivalent proficiency. Contact the instructor to verify your proficiency if you have not taken French at Brown. WRIT
FREN 1510D. Advanced Oral and Written French: L’animal Post-Moderne.
This course will focus on depictions of animals in the present day French (and Francophone) public and cultural sphere – in literature, journalism, cinema, advertisements, the visual arts, etc. Through presentations, class discussion and reading and writing assignments (essays, short responses, a journalistic piece, an interview) students will develop their linguistic and critical skills in French while engaging thoughtfully with the course’s materials and questions. Follows FREN 650 in the sequence of language courses. Enrollment limited to 18. WRIT

FREN 1510F. Advanced Written and Oral French: Regards sur la France actuelle.
This course will use contemporary and classic works, newspaper articles, and film – all “made in France” – to explore and analyze the myths, realities, and contradictions of France today. Through in-class discussions, debates, and presentations, students will gain a deeper understanding of the enigma and legacy of this European country that once was the center of the cultural world and an early model of democracy. Follows FREN 0600 in the sequence of language courses. Writing activities, essays, commentaries, journals, etc.. May be repeated for credit. Prerequisite: FREN 0600. Enrollment limited to 18. WRIT

FREN 1510G. Advanced Written and Oral French: La Sociabilité à la Française.
An exploration of French sociability, this course is designed to expand students’ oral skills through discussions and presentations, as well as to help them develop their writing skills via essays, creative projects, blog entries, and use of Twitter. Students will experience the different modes of sociability through a variety of texts (novel excerpts, comic books, newspaper articles) and films, ranging from 17th-century fairytales to contemporary thinkers (Sartre, Bergson), and will be invited to reflect on their own practice of social networks through essays and debates. Taught in French.
Prerequisite: FREN 0600 or equivalent. Enrollment limited to 18. Instructor permission required. WRIT

FREN 1510H. A nous deux la mode.
A bird’s eye view of the fashion world, we will explore the birth and evolution of the French fashion industry (from the development of department stores to the birth and rise of Haute Couture), its impact on society and social change, as well as its relationship with art and advertisement. Materials range from literary excerpts to journalistic texts, online resources, and films, and will include portraits of fashion designers, studies of iconic fashion pieces, descriptions of techniques and crafts, and analyses of fashion shows. Activities include presentations, discussion exercises for each, essays, commentaries, and the creation of a trend book. Taught in French.
Prerequisite: FREN 0600 or equivalent. Enrollment limited to 18. Instructor permission required. WRIT

FREN 1510J. Advanced Oral and Written French: Photographie.
Follows FREN 0600 in the sequence of language courses. Development of oral and written skills via presentation, debate, conversation and discussion on a variety of topics. Through novels, articles, photographs and discussions, this course will explore the world of photography from its beginnings until today. Theory and practice; professionals and amateurs; famous people and paparazzi; photo reportage and photo studio; argentic and digital; your own photos, etc. Taught in French. Pre-requisites include FREN 0600 and FREN 0610 and FREN 0620. WRIT

FREN 1610B. To Be Determined.
No description available. WRIT

FREN 1610C. Advanced Written French: Atelier d’écriture.
An advanced course in (functional or creative) writing. The workshops range from practice in interpersonal communication (letters) to essays and various forms of narration. Recommended to students returning from a study-abroad program, students with a native French background who lack formal training in writing, or post-FREN 1510 students. Exercises for each workshop plus a final writing project. Prerequisite: FREN 1510. Enrollment limited to 15. Instructor permission required. Taught in French. WRIT
FREN 1720C. Black Paris.
This course is a study of Black Paris, as imagined by three generations of Black cultural producers from the United States, the Caribbean and Africa, who lived in Paris. We will investigate how the representation of Paris functions in the construction of black identities from Joesphine Baker to Shay Youngblood. WRIT

FREN 1720E. Melancholia Africana: Loss Mourning and Survival in Africa and the Diaspora.
Traditional beliefs, historical and cultural circumstances construct how the African understands himself/herself in relation to the world. From this construction resonates a theme of loss - loss of land; of freedom; of language; of self. Melancholia Africana incorporates loss but moreover, grapples with the external world. We will explore ways in which literature, film and music portray loss, resilience and survival. WRIT

FREN 1900B. Figures de l’étranger dans la littérature française.
From Montaigne to Marguerite Duras, Segalen to Jean Genét, modern French literature has been haunted by a specter: the figure of the Other (the foreigner, the “immigrant”, the “bon sauvage”, etc.) Various literary and philosophical texts will help us study the historical status and the various forms of these figures in modern French literature. Two short papers. WRIT

FREN 1900F. Senior Seminar: L’identité française.
This course examines different ways of defining French identity across centuries by alternately or simultaneously stressing Catholicism, le génie de la langue française, Cartesianism, French Revolution, individualism and les droits de l’homme. France in the European Union, l’exception française, and Francophonie or, in a minor key, l’esprit gaulois, French cuisine, French chanson, cafés philosophiques and French films. WRIT

FREN 1900G. French Feminisms.
Analysis of feminist thought, activism, and creative work in France from the middle ages to the present day. Topics include: proto-feminisms, revolution and women's rights, utopian feminism, suffrage, psychoanalysis and other “new French feminisms,” reproductive rights, la parité, Islamic and Muslim feminisms. Authors include: Christine de Pisan, Gournay, Poullain de la Barre, Gouges, Sand, Démar, Beauvoir, Irigaray, Wittig, Halimi, Amara. WRIT

FREN 1900H. La France en guerre.
Studies the rise of far-right tendencies (nationalism, anti-Semitism, racism, Islamophobia, homophobia) in France from the 3rd Republic to today. Topics covered include the Dreyfus Affair, the Vichy regime, the Front national. While the main focus is on France, we will also give comparative consideration to questions related to political extremism that resonate in the US and other European nations, such as national identity, populism, immigration, exclusion, religious intolerance. This course will draw on a variety of sources, fictional and non-fictional, including print journalism, novels, historical essays, and film. For senior French Studies concentrators; instructor permission required for others. In French. WRIT Spr FREN1900H S01 25525 F 3:00-5:30(15) (G. Schultz)

Section numbers vary by instructor. Please check Banner for the correct section number and CRN to use when registering for this course. Instructor permission required.

Independent study in an area of special interest to the student, with close guidance of a member of the staff, and leading to a major paper. Required of candidates for honors, and recommended for all senior concentrators. Section numbers vary by instructor. Please check Banner for the correct section number and CRN to use when registering for this course.

FREN 2110A. La Naissance du roman Français.
From the origins of medieval romance in the 12th century, this course traces the history of the genre through the end of the sixteenth century. What was the fate of the knight errant in the modern era and how did the invention of printing transform medieval romance cycles? Did the humanist novel offer a corrective to the vagaries of chivalric romance? Literary works will be read in light of theories of the novel. Readings in Chrétien de Troyes, the prose Lancelot, Rabelais, Bakhtin, Lukács, and others. Taught in French.

FREN 2110B. Pratiques de l’aveu.
This course examines Renaissance literature in light of confessional practices in early modern France, focusing on notions of secrecy, sexuality, and guilt as well as on knowledge and the self. The primary corpus includes not only literary texts, but also confessor’s manuals, judicial handbooks, and confessions from witch trials. Readings in Foucault, Labbé, Montaigne, Marguerite de Navarre, among others.

FREN 2110C. Rhétorique et polémique à la Renaissance.
An exploration of the performative modes of literature in light of the Renaissance’s rhetorical tradition. Examines the text in a variety of rhetorical situations from poetic seduction, to the courtier’s pursuit of royal favor, to the Religious Wars. Also engages contemporary theories on discourse while confronting early modern rhetorical theory with contemporary speech act theory (Austin and others). Writers include les grands rhétoriques, Labbé Montaigne, Du Bellay, Ronsard, pseudo-Longinus.

FREN 2110D. Humanisme et Renaissance (humain, inhumain, non-human).
Erasmus famously wrote: “one is not born human, one becomes human.” For Renaissance humanists, how does one become human, and what role do the “Humanities” play in this process? This course explores Renaissance understandings of the “human” as well as its antitheses, the inhuman, non-human, and animal. Readings include Rabelais, Marguerite de Navarre, Du Bellay, Montaigne, and La Boétie.

FREN 2110E. “Sorcellerie et Renaissance”.
Drawing on literary studies, history and anthropology, this course explores witchcraft from the Late Middle Ages through the Renaissance. What cultural dynamic produced the figure of the witch, caught up in the interplay of power and knowledge? Close readings of works by demonologists and their critics offer a lens for examining the making of witchcraft theory as well as its eventual demise. Other topics include the imagination and dreams, violence and the sacred. Special attention will be paid to the methodological challenges facing the scholar of early modern literary studies. Readings in Montaigne, Rabelais, Ronsard, Foucault, and Mauss, among others.

FREN 2130A. Civilité et subjectivité au XVIIème siècle.
This course explores the effect of civilité on subjectivity in 17th-century France. After considering pertinent theories of subjectivity, we examine how civility links the sense of “distinction” to disgust and, more precisely, the “abject,” and how this linkage changes over the course of the century under the influence of political, economic, and aesthetic forces. We pay particular attention to the ways civility constructs language, the body, sexuality, gender, and class.

FREN 2130B. Civilité, littérature, et différences sexuelles.
How did “politeness” shape gender identities in 17th-century France? What role did civilité play in the period’s conceptions of the body, sexuality, and relations between the sexes? How did literature both implement and contest the norms of civility? These questions are explored by examining conduct literature, salons and the art of conversation, “galant” poetry, male melancholy, and female cross-dressing.

FREN 2130C. Fictions du masculin.
The aesthetics and politics of masculine identities in seventeenth-century France. Both literary representations and case studies of historical figures are considered. Topics include: the picaresque hero, male melancholy, effeminacy, salons and women’s cultural authority, sodomy, the king’s body. In addition to critical readings in gender theory and cultural studies, texts by Sorel, Molière, Lafayette; iconography; satirical literature.
By examining how recent thinkers have used the period to (re)define "classicism," "modernity," "modernism," or the "post-modern" and confronting these interpretations with selected 17th-century texts, we will explore the crucial role the century plays in French cultural, literary and theoretical debates. Readings include Barthes, Bourdieu, Derrida, Foucault and Descartes, Cyrano de Bergerac, Pascal, La Rochefoucauld, Racine, La Bruyère, and Perrault.

FREN 2130E. Corps et esprits libertins.
Throughout the 17th century, writers flouted religious, philosophical, political, sexual, and social norms/dogmas, provoking debate, censorship, and even persecution. This seminar will explore the themes and contexts of libertine thought and practice, as well as the attacks it occasioned in both philosophy and literature. We will study debates about skepticism, Epicureanism, sexual freedom, religious and political dissent, and will read, among others, Montaigne, Charron, Vial, Garasse, Gassendi, Cyrano de Bergerac, La Mothe Le Vayer, Ninon de L'Enclos, Pascal, Molière, La Fontaine, Saint-Evremond, and Deshoulières.

FREN 2130F. Façons d'aimer: Discourses of Sexuality in Early Modern France.
This course will examine both the connections and tensions among the legal, literary, philosophical, medical, and religious discourses of sexuality in early modern France. Topics such as Neoplatonism, erotomania, one-gender theory, conjugal love, cuckoldry, impotence, sodomy, and tribadism will be studied in their historical, social, and literary contexts. In addition to primary sources (selections from edicts, essays, treatises) and secondary readings (theoretical and critical), literary texts by Rabelais, Ronsard, Labé, Montaigne, Vial, Molière, Choisy, among many others. Class discussions in English or French, depending on preparation of students. Enrollment limited to graduate students or advanced undergraduates (with instructor's permission only).

FREN 2130H. Au-delà de l'Europe: La France et le monde au XVIIe siècle.
In the 17th century, contact with the Middle East, India, the Far East, North and South America, and the Caribbean profoundly changed the ways the French understood themselves and their place in the world. We will study 17th-century depictions of the non-Western world in travel narratives, early ethnographic writing, drama, and fiction, including representations of religious difference, race, slavery, gender, and Orientalism. Readings: Bernier, Champlain, Choisy, Le Code noir, Galland, Marie de l'Incarnation, Les Mille et une nuits, Molière, Montaigne, Racine, the Relations des Jésuites de la Nouvelle-France, Scudéry, Tavernier. Theoretical readings by Anderson, Chakrabarty, Glissant, Said, i.a. In French.

Fall FREN2130F-S01 15800 F 3:00-5:30(11) (L. Seifert)

FREN 2150A. Bodies of Enlightenment.
An exploration of the body in the eighteenth-century in its multiple guises: foreign and national; disciplined and idle; natural and mechanical; libertine and political. Readings in Prévoit, Diderot, Rousseau, Boyer d'Argens, Sade. Critical essays by: Michel Foucault, Lynn Hunt, David Cotтом, Dorinda Outram.

FREN 2150B. Foucault et les Lumières.
An examination of Foucault's key writings on the French Enlightenment and the confrontation of his criticism with the major works of that period. We will consider how other French theoreticians differ with Foucault in examining the Enlightenment, particularly Lyotard and Ferry. Readings in Histoire de la folie, Les Mots et les choses, Surveiller et Punir and Histoire de la sexualité and texts by Prévoit, Rousseau, Diderot, Sade and others. Open to qualified undergraduates.

FREN 2150C. Le Roman libertin: approches critiques.
We will attempt to study the evolution of the different genres of the libertine novel in the 18th century: roman de séduction, the conte, roman de la prostitution. We will also examine how current approaches around issues of gender, sexuality, pornography allow for new contextualization of that novel. Authors to be read are Crébillon fils, Duclos, Godard d'Aucour, La Monlière, Boyer d'Argens, Denon and Laclos. Taught in French.

FREN 2150D. Qu'est-ce que les Lumières?.
A critical examination of the authors of the French Enlightenment from the point of view of the capital ideas that will forge the century: notions of universalism and otherness, notions of politics (such as reason and violence), notions of gender and race. Examines the critical reception of the Enlightenment by contemporary theorists and historians, principally Foucault, Hunt and Darnton. Readings in Graffigny, Boyer d'Argens, Diderot, Rousseau, and Sade.

FREN 2150E. Théories et fictions des Lumières.
This course seeks to examine the idea of "Lumières" in Eighteenth-century France through the reading of some of the major authors of the period. Focusing on the relationship between theory and fiction we will analyze the concepts central to the French Enlightenment: happiness, progress and freedom as they are formulated both in fiction (novels and plays) and in theoretical texts. Readings will include major texts by Montesquieu, Voltaire, Diderot, Rousseau, as well as other writers and philosophers. Conducted in French. Prerequisite: a course at the 0600- or 0700-level or equivalent proficiency. Contact the instructor to verify your proficiency if you have not taken French at Brown.

Spr FREN2150E-S02 24643 M 3:00-5:30(13) (O. Mostefaï)

FREN 2170A. Courants poétiques du XIXe siècle, Romantisme, Modernisme, Symbolisme.
Special attention to Hugo, Baudelaire, Rimbaud, and Mallarmé.

FREN 2170B. Crimes écrits.
This course focuses on fictional crime, literary criminals, and criminalized literature in 19th-century France. Topics include the romantic murderer, popular literature, the aesthetics of evil, literary trials of the Second Empire, naturalism and legal transgression. Authors to be studied include Balzac, Lacenaire, Sue, Baudelaire, Faubert, Barbe d'Aurévilly, Zola, Maupassant, Foucault.

FREN 2170C. Sexualités décadentes.
A study of fin-de-siècle literature and ideology. Topics include: degeneration and the new sciences of sexology and criminology; representations of homosexuality, prostitution, and the femme fatale; and masculinity in crisis. Texts by Huysmans, Nordau, Rachilde, Zola, Lorrain, Verlaine, Kratt-Ebing, Lombroso. Secondary sources in literary criticism and contemporary theories of sexuality.

FREN 2170D. Lyrisme et différence sexuelle.
Seminar exploring the relationship between gender and the lyric, often deemed a "masculine" genre. We will read male and female poets of the 19th century (including Desbordes-Valmore, Hugo, Baudelaire, Verlaine, Rimbaud, and Vivien) and examine the gendering of the poem on various levels. Topics include the construction of masculine poetic identity, the possibility of a female lyric voice, homosexual traditions, gender and form.

FREN 2170G. Decadence.
Study of the notion of decadence in fin-de-siècle French culture. From scientific theories of degeneration to literary representations of sexual perversion, writings of the period were consumed by the specter of moral decay and social disease. This course will analyze fictional and non-fictional texts of the period by authors such as Péladan, Lorrain, Rachilde, Mendès, and Nordau.

FREN 2170I. Naturalisme et positivisme.
This seminar studies the naturalist literary "method" and its ideological implications in relation to 19th-century positivist thought and the disciplines it informed. Topics include scientism, ant-clericalism, Republicanism, gender and social reform, and the birth of sociology. In addition to several novels from Zola's cycle, Les Rougon-Macquart: Histoire naturelle et sociale d'une famille sous le Second Empire, primary sources include texts by Maupassant, Comte, Taine, Litré, Durkheim. Secondary readings in the sociology of literature and cultural history.
FREN 2170J. Naturalisme et décadence. In this seminar we will read seminal works associated with these two nineteenth-century literary tendencies. We will explore the antithetical nature of their aesthetic programs and the ideological implications of their differences. Moving beyond the literary text, we will consider corresponding cleavages that divided France along similar lines between the old guard (Catholic monarchists) and the new (republican secularists), between science and the Church, between Dreyfusards and anti-Dreyfusards, among other conflicting viewpoints that polarized France at the end of the century. Works by Zola, Maupassant, Huysmans, Lorraine, Pégadan, Méndès.

FREN 2170M. L’Art de l’excès. This seminar considers the late 19th-century idea of decadence, understood as an extravagant reaction to perceived social dissipation and political decline. We will focus on the esthetics, politics, and practices of excess in fin-de-siècle fiction. Topics include: decadent esthetics, proto-fascism, altered states, and non-normative sexualities. Authors include Eekhoud, Lorraine, Huysmans, Pégadan, Rachilde, Lemonnier, Vivien. Fictional texts will be accompanied by contemporary non-fictional sources (Nordau, Bouret, Kraft-Ebbing, Lombroso). Taught in French.

FREN 2190C. Littératures Francophones Contemporaines. Nations d’écrivains. Does a writer belong to a “Nation”? To which nation does a writer belong when he or she writes in the language of his or her former colonizer? Does political independence warrant the existence of a new nation? How does literature contribute to the emergence and consolidation of a new nation? How does Francophone literature relate to French literature? Readings of major contemporary Francophone writers.

FREN 2190E. Le sujet en procès. An engagement with 20th century literature and critical theory through a series of perspectives on the subject, including the narrative, the lyrical, the historical, the feminine, the specular. Reading fiction and poetry (Michaux, Beckett, Ponge, Simon, Djebar) alongside key theoretical writings (Deleuze, Derrida, Benveniste, Kristeva), we will consider some of the trials/processes (procès) that have marked the fate of the modern subject.

FREN 2190F. L’Honneur des poètes. This course will focus on 20th century narrative attempts to give form to war, as historical and traumatic event and scene of a protagonism/subject. We will then consider major post-1945 novels (and films) dealing notably with the second world war and the Vichy years (Perec, Simon, Duras, Resnais, Modiano, Littel, Jenni, Echenoz), along with theoretical writings on war, representation and the military-industrialized present (Baudrillard, Virilio, Modiano, Lorrain, Huysmans, Péladan, Rachilde, Lemonnier, Vivien). Taught in French.

FREN 2450. Exchange Scholar Program. Fall FREN2450 S01 14977 Arranged "To Be Arranged" Spr FREN2450 S01 24004 Arranged "To Be Arranged"

FREN 2600A. À quoi pense la littérature?. In this seminar we will study the relationship between literature and philosophy to clarify the following questions: What kind of relationship does literature have with philosophical discourse? Does literature produce any philosophical knowledge? What kind of thought is produced in literary texts? This course will draw on works borrowed from French and Francophone literary fiction and modern philosophy. One exposure, a midterm and a final paper.

FREN 2600B. Gender and Sexuality in Contemporary France. Critical theory in France focusing on changes in the last decade in approaches to feminism, gender and sexuality. Topics include 1970s feminisms (Cixous, Irigaray); history of sexuality (Foucault); contemporary political debates such as le Pacs and la parité (Agasinksi, Fraisse, Borrillo, Halimi); masculine domination (Bourdieu); gay and lesbian studies (Eribon, Bourrier).

FREN 2600C. Théories de la littérature. Theory is perhaps the most over-used term in philosophy, in literature, and in the so-called Social Sciences. The main goal of this seminar is to draw a map of the theoretical landscape which has affected the study and the teaching of modern French and Francophone literature during the past fifty years.

FREN 2600D. Théories du texte. Examines the major theoretical approaches to the notion of text in literature and cinema. Compares the works of literary critics (Barthes, Starobinski) to those of philosophers and film theorists (such as Deleuze, Derrida, Ropars-Wullemier). Significant literary works and films by Blanchot, Duras, Beckett, Godard, and Robbe-Grillet are put to the task.

FREN 2600F. French Feminisms meet Queer Theory. Feminist and GLBTA thought and activism in contemporary France, their conflicts and compatibilities, and their exchanges with American critical theory. Topics include Beauvoir’s legacy and 1970’s feminisms (Cixious, Irigaray, Wittig); Foucault on the history of sexuality; Bourdieu on masculine domination; recent public policy debates (le PaCS and la parité); the impact of US queer theory on GLBTQ studies in France.

FREN 2600K. Au croisement des événements (de mai 68). Nearly 50 years ago France was living through the “events” of May ’68, a “revolution” that was not only cultural and political but at the same time artistic and intellectual. We will try—by analyzing a series of texts—first to understand the stakes of movements such as Situationism, Structuralism and Tel Quel, and second, to examine the relevance of those groups and their ideas in the very different context of the present time. Taught in French.

FREN 2600L. Cinema and Deconstruction. Though there are only a few texts by Jacques Derrida on cinema, his thought allows us to grasp the contemporary regime of cinematic images. Reading Derrida and other authors with whom he has been in dialogue, we will use such philosophical concepts as auto-immunity or specularity in order to analyze various filmic texts and contexts. How do images circulate, how do they contaminate each other? How can we understand the dissemination and connectedness of screens? Is it possible for a film to testify or be a witness? These are some of the questions we will approach from a deconstructive perspective.

FREN 2610A. Discours amoureux. Confrontation of literary, philosophical, and psychoanalytical discourses on love in the 20th century. Authors discussed include Claudel, Proust, Bataille, Gracq, Duras, and SARNTA. Secondary readings from Foucault, Derrida, Barthes, Irigaray, Levinas, and Kristeva.

FREN 2610C. Le récit post-moderne. ‘Postmodernism’ is a word much used and misused in a variety of disciplines, including literature, visual arts, film, architecture, literary theory, history, and philosophy. Drawing from the theoretical work of essayists such as Baudelaire, Jean-François Lyotard, Antoine Compagnon, Roland Barthes, and Linda Hutcheon, this course will attempt to analyze defining characteristics of postmodern thought—storytelling, autobiography, anecdote, localism, etc.—in the works of major contemporary French and Francophone writers of fiction.
FREN 2610D. Théories de l'action communicative et de l'intersubjectivité.
Approaches communicative action from the perspectives of literary criticism, pragmatics, political philosophy, feminist criticism etc. and examines the interplay between speech and silence, politeness and directness, reciprocity and domination etc. Authors include Benveniste, Barthes, Kristeva, Merleau-Ponty, Irigaray, Bourdieu, Mollière, Balzac, and Duras. Open to qualified undergraduates.

FREN 2610E. Littérature française et cinéma.
This course considers the relationship between cinema and literature from the perspective of adaptation. The passage from writing to screen is most often discussed in terms of fidelity of a film to an original literary work. The study of texts and films will allow us to analyze the theoretical, stylistic, and ideological stakes of adaptation. We will propose a typology in three parts: the desire for fidelity of images to text; creative interpretation and adaptation; the limits, even impossibility, of adaptation. Enrollment limited to 40.

FREN 2620B. Groupes littéraires et esthétiques communautaires au XXe siècle.
Examines avant-garde groups and movements, including surrealism, Collège de Sociologie, Oulipo, existentialism, Tel Quel, situationnisme, Théâtre du Soleil, politique et psychanalyse, and Féministes révolutionnaires. Attempts to assess their aesthetic and political platforms to evaluate their performative strategies. Readings include (poetic) manifestos, novels, plays, and essays by Breton, Bataille, Sartre, Lacan, Barthes, Derrida, Kristeva, Cixous, Wittig, and Irigaray.

FREN 2620C. Théories de la Production Textuelle et de l'intersubjectivité.
Approaches textual production from the perspectives of literary pragmatics, political philosophy, or feminist criticism and examines the interplay between speech and silence, politeness and directness, reciprocity and domination etc. Authors include Austin, Wittgenstein, Benveniste, Barthes, Kristeva, Merleau-Ponty, Ducrot, Irigaray, Bourdieu, Mollière, Balzac, and Duras.

FREN 2620D. La pensée française au XXe siècle.
We will address XXth century French thinkers coming from philosophy, aesthetics, semiotics, sociology, and feminism. Readings include works by Henri Bergson, Simone Weil, Maurice Merleau-Ponty, Luc Ferry and Alain Badiou; Paul Valéry, Roger Caillois, and Paul Ricoeur; mile Durkheim, Raymond Aron, and Pierre Bourdieu; Luce Irigaray and Michèle Le Doeuff. Two oral presentations and one final paper.

FREN 2620E. Discours amoureux.
We will discuss love novels/plays (by Proust, Claudel, Breton, Duras, Sollers, Ernaux, Redonnet) and essays on love by Barthes, De Rougemont, Bataille, Kristeva, Lévinas, Irigaray.

FREN 2620F. France-Africque / Afrique-France: Je t'aime moi non plus.
Historically, the relationship between France and Africa has been characterized by a permanent tension. We will use literature to reflect on the historical events and, socio-political processes that have shaped the encounter between France and Africa. Topics include: the Colonial Encounter, “World War II”, Decolonization, Negritude and Immigration.

FREN 2620G. Writing the Postcolonial Today: New Politics of Form.
Close reading of selected texts by major Francophone writers. Attention to postcolonial criticism, politics of form and role of intellectual. Focus on re-appropriation of history, writing of violence, migration.

FREN 2620H. The Francophone Routes of Postcolonial Thought.
One of the more striking omissions from the founding theoretical work of postcolonial studies, The Empire writes Back (1989), is Francophone writing in general and the Francophone Caribbean in particular. Nevertheless, the Francophone Caribbean maintains a shadowy yet powerful presence in postcolonial thought. The course sets out both to restate francophone writing in the blindspots of postcolonial theory and to explore the way in which a postcolonial approach liberates writing in French from what some see a the neocolonial label of francophonie.

FREN 2900. Theory and Methods of Foreign Language Teaching.
Introduction to the theoretical and practical aspects of foreign language learning and teaching. Specific topics include theories of language acquisition, an overview of teaching practices and the principles underlying them, selection and evaluation of textbooks, teaching materials, and learner variables. Students observe beginning language courses and do micro-teaching. Taught in English. Undergraduates may enroll with instructor's permission.

FREN 2970. Preliminary Examination Preparation.
For graduate students who have completed their course work and are preparing for a preliminary examination. Fall FREN2970 S01 14978 Arranged 'To Be Arranged'
Spr FREN2970 S01 24005 Arranged 'To Be Arranged'

FREN 2980. Reading and Research.
Work with individual students in connection with special readings, problems of research, or preparation of theses. Section numbers vary by instructor. Please check Banner for the correct section number and CRN to use when registering for this course.

FREN 2990. Thesis Preparation.
For graduate students who have met the tuition requirement and are paying the registration fee to continue active enrollment while preparing a thesis. Fall FREN2990 S01 14979 Arranged 'To Be Arranged'
Spr FREN2990 S01 24006 Arranged 'To Be Arranged'

FREN XLIST. Courses of Interest to French Concentrators.
Fall 2017
The following courses may be of interest to French concentrators. Please see the sponsoring department for the time and location of each course.

Cogut Center for Humanities
HMANN 2971D Caring for the Truth
Comparative Literature
COLT 1814T Maghrebi Fiction and Psychoanalysis
Font Notice

This document should contain certain fonts with restrictive licenses. For this draft, substitutions were made using less legally restrictive fonts. Specifically:

Helvetica was used instead of Arial.

The editor may contact Leepfrog for a draft with the correct fonts in place.