

**SAVITRIBAI PHULE PUNE UNIVERSITY**  
**Ad-Hoc Board of Studies in French and Spanish**

**Consolidated Syllabus for**  
**MASTER OF ARTS IN FRENCH**  
**(Credit and Semester System)**  
**w.e.f. 2021-22**

1. **Title of the Course: Master of Arts in French (Choice Based Credit and Semester System)**
2. **Introduction: In response to the school system initiated by the University, the syllabus of MA in French is revised to make it more open to all and thus respect the spirit of choice based credit and semester system. Its unique features such as translation, subtitling, linguistics, literature and pedagogy of teaching French as a foreign language remain. But an attempt is made to make certain papers of 2 credits available to other P.G. students in the university departments by offering those subjects in English instead of French.**

**Master of Arts in French as the Major Subject:**

**I. Eligibility: Minimum qualifications:**

1. **Bachelor of Arts with French as special subject of Savitribai Phule Pune University**
2. **Equivalent qualification (as given below)**
  - a) **B. A. with French General of Savitribai Phule Pune University OR French Special from any other university**
  - b) **Graduation in any subject + Advanced Diploma in French of Savitribai Phule Pune University**
  - c) **B2 certificate of the CECR**  
**PLUS an entrance test.**

**II. Candidates admitted to this course have to acquire**

1. **In all 64 credits & 16 credits per Semester.**
2. **Out of which at least 48 credits by completing the courses offered in French as the medium of instruction.**
3. **These 48 credits will be obtained by completing the following 12 obligatory courses (12 courses with 4 credits each), namely FR C I 1, FR C I 2, FR C I 3, FR C II 1, FR C II 2, FR C II 3, FR C III 1, FR C III 2, FR C III 3, FR C IV 1, FR C IV 2, FR C IV 3.**

4. In all up to 16 credits can be acquired by opting for the courses offered in any other language as a medium of instruction either in this or any other Department of the Savitribai Phule Pune University.

**III. Examination:**

- A) Pattern of Examination: 50% Internal Assessment, 50% Written Examination as per the University rules. Specific details, if any, are mentioned in the individual courses.
- B) Standard of Passing for all the courses: As per the University rules
- C) ATKT Rules for all the courses: As per the University rules
- D) Award of Class for all the courses: As per the University rules
- E) Verification/Revaluation for all the courses: As per the University rules

**IV. Structure of the courses:**

The following courses are compulsory:

FR C I-1, FR C I-2, FR C I-3, FR C II-1, FR C II-2, FR C II-3 FR C III-1, FR C III-2, FR C III-3, FR C IV-1, FR C IV-2, FR C IV-3.

All other courses are optional.

- There are in all 21 courses of 4 credits each.
- Medium of Instruction: French

**Master of Arts with French as the Subsidiary subject :**

1. All the courses offered by the French Section are open for such candidates majoring in some other subject and willing to acquire up to 16 credits in French.
2. To opt for the courses offered in French, the medium of instruction, the minimum qualifications are the same as for the candidates majoring in French.
3. In case of the option “Scientific Thought and Writing” (code FR O II 6), “Cities : an insider’s guide” (code FR O III 6), “Introduction to French Cinema” (code FR O IV 5), “Comparative Linguistics” (FR O IV 6) it may be taught and evaluated in English if a candidate who has chosen it does not know French.

## **Examination**

### **A. Pattern of examination -**

**(i) University Examination : examination under O. 125**

**Every paper will have 4 credits, evaluation by way of Internal Assessment of 50 marks and End-semester examination of 50 marks. Time allotted for the End-semester examinations is 3 hours each.**

**B. Standard of passing : as per University rules**

**C. ATKT rules: as per University rules**

**D. Award of class: As per University Rules**

**E. External Students: not accepted for Credit and Semester system of the University Department.**

**F. (i) Setting of question paper: By the panel of Examiners appointed by the University**

**(ii) Pattern of question paper : will be given later**

**G. Verification / Revaluation: As per University Rules**

### **5. Structure of the course**

- **There will be three compulsory and two optional papers per semester offered by the Department. The fourth semester has three optional courses.**
- **Students can choose any one of the optional papers or any other paper from other department such as journalism.**

### **Code keys –**

**FR : French**

**I / II etc : semester number**

**C : compulsory**

**O : optional**

**1 / 2 etc : paper number**

### Semester I

Course Code	Title	Credits
FR C I 1	Beginnings of French Literature	4
FR C I 2	Aspects of Language Skills	4
FR C I 3	General Linguistics & Phonetics, Phonology of French	4
FR O I 4	Traductology and Translation Theories	2
FR O I 5	France through its Song Culture	2
FR O I 6	French Culture and Civilisation through audiovisual media	2

### Semester II

Course Code	Title	Credits
FR C II 1	XVIII Century French Society	4
FR C II 2	Translation : Popular and General literature	4
FR C II 3	Morphology and Syntax	4
FR O II 4	Pedagogy of French as a Foreign Language - I	4
FR O II 5	Francophone literature from the Northern countries	2
FR O II 6	Scientific thought and writing	2

### Semester III

Course Code	Title	Credits
FR C III 1	Literary trends of XIX Century	4
FR C III 2	Literary Translation	4
FR C III 3	Semantics, Lexicology of French	4
FR O III 4	Pedagogy of French as a Foreign Language - II	4
FR O III 5	Francophone literature from the Southern countries	2
FR O III 6	Cities : an insider's guide	2

### Semester IV

Course Code	Title	Credits
FR C IV 1	Subtitling	4
FR C IV 2	Scientific and Technical Translation	4
FR C IV 3	Modern Ideas and Postmodernism	4
FR O IV 4	Masters Dissertation	4
FR O IV 5	Introduction to French Cinema	2
FR O IV 6	Comparative Linguistics	2
FR O IV 7	Stylistics and Poetics	2

#### (ii) Medium of instructions: French

6. Equivalence subject / paper and transitory provision: 100% equivalence for the existing credit and semester system course.
7. University terms: as per University rules
8. Subject-wise detailed syllabus AND
9. Recommended Study Material (if applicable) are given below

## Subject-wise detailed syllabus

### SEMESTER I

#### **FR C I 1 Beginnings of French Literature [Compulsory paper - 4 credits]**

**Objectives :** This course is designed to initiate students to French Literature and also to Greco-Latin background to French philosophical thoughts. Credit 1 gives an idea about ancient thoughts on literature and introduces rules of classical tragedy by Aristotle. This would help students to understand classical French tragedies which are content of credit 3 & 4 of this course. Credit 1 also introduces students to the appropriation of ancient philosophy to Christianity. As far as literature is concerned students will be introduced to the beginning of French Literature in its oral form. Credit 2 is designed to introduce the period of Renaissance and literature produced therein and also to the beginning of colonisation.

**This course provides a socio-historical background of French Literature from middle ages to the end of Classical period.**

[De l'Antiquité gréco-latine au Classicisme français]

<b>Module</b>	<b>Contenu général</b>	<b>Contenus littéraire, théorique, philosophique</b>	<b>Crédits</b>
De scepticisme à philosophie	Socrate, Platon, Aristote	1. Le concept de l'Histoire et de la poésie chez Platon. 2. La réponse d'Aristote et ses concepts de l'Histoire et la poésie. 3. La Poétique d'Aristote et les règles du théâtre.	1 Crédit
Le moyen âge	La religion et la philosophie au moyen âge.	4. St. Augustin et sa théorie vis-à-vis de celle de Platon. 5. Thomas d'Aquin et sa théorie vis-à-vis de celle d'Aristote.	
	La littérature et la tradition orale	6. Troubadours 7. Chanson de Roland	
La Renaissance	La découverte de la nouvelle terre et la naissance de la Nouvelle France	8. Les premiers écrits de la Nouvelle France.	1 Crédit

	La Renaissance d'humanisme en France, René Descartes. La vie en générale à l'époque de Louis XIV	9. Extraits de <i>Discours de la méthode</i> de René Descartes. 10. Projection d'un documentaire sur la vie générale à l'époque de Louis XIV.	
	La Poésie de la Renaissance.  Jean de la Fontaine et son style.	11. Les poèmes choisis de Pierre de Ronsard 12. Les poèmes choisis de Joachim du Bellay 13. Fables choisis de Jean de la Fontaine	
Le Théâtre Classique	La Tragédie  La Comédie	14. Extraits tirés du <i>Cid</i> de Pierre Corneille 15. Extraits tirés de <i>Cinna</i> de Pierre Corneille 16. Extraits tirés d' <i>Andromaque</i> de Jean Racine 17. Extraits tirés d' <i>Iphigénie</i> de Jean Racine 18. Extraits tirés de <i>Tartuffe</i> de Molière 19. Extraits tirés de <i>Bourgeois Gentilhomme</i> de Molière	2 Crédits

### Références :

1. Aristote, *Poétique*, Batteux Ch. (Tr), Imprimerie et Librairie Classique, Paris, 1874.
2. Claretie Jules (Dir), *Molière, sa vie et ses œuvres*, Alphonse Lemerre, Paris, 1873.
3. Corneille Pierre de, *Théâtre Complet*, édition ebooksFrance.
4. Descartes René, *Discours de la méthode*, Edition électronique réalisé par Tremblay Jean-Marie.
5. *Fable de la Fontaine avec les dessins de Gustave Doré*, Librairie de L. Hachette, Paris, 1868.
6. Godin Christian, *La Philosophie pour les nuls*, First Editions, ISBN : 2-87691-998-2.
7. Humbert Catherine Pont, *Littérature du Québec*, Nathan, Paris, 1998.

8. *Œuvres de Molières*, Nouvelle Edition, Tome 11, Librairie Hachette, Paris, 1893.
9. Racine Jean, *Théâtre complet*, Edition Nouvelle, Tome III, Librairie CH Delagrave, Paris 1885.
10. Russell Bertrand, *The History of Western Philosophy*, Simon and Echuster, New York, 1945.
11. Shapiro Norman R (Tr), *Lyrics of the French Renaissance – Marot, Du Bellay, Ronsard*, Yale University Press, New Haven and London, 2002.
12. Short Ian (Dir et Tr), *La Chanson de Roland*, Librairie Générale Française, Le Livre de Poche, 1990.

## FR C I 2 Aspects of Language Skills [Compulsory paper - 4 credits]

### Objectives :

This subject deals primarily in developing written and oral skills of communication and to impart to them an advanced level of the 4 skills : - Oral Comprehension, Oral Expression, Written Comprehension and Written Expression which are the base of any Foreign Language learning.

The study of this subject teaches the students how to better manipulate the language given a socio-pragmatic context. This course aims at giving the students an average native speaker's mastery of the language as laid down in the norms of the European Union (Level known as C1).

"Language skills" gives importance to the practical aspect of the language. It involves the participation of the learner in the creation of dialogues, preparing of specific texts, exercises etc.

By interaction and communication, language is put in context, and various speech acts are explained and portrayed.

Objectives	Topics
<b>Credit 1</b> Introduction to the basic concepts of communication	- Le schéma de la communication - Les différentes fonctions du langage - La notion de Face ; les maximes de Grice - Les actes de parole d'après Austin, Searle, Récanati, Ducrot
<b>Credit 2</b> Introduction to various types of discourse	<b>(written comprehension)</b> - Les différents types de discours (littéraire, publicitaire, journalistique) <b>(oral comprehension &amp; expression)</b> - Les registres de langue
<b>Credit 3</b> Introduction to various types of texts	<b>(written comprehension &amp; expression)</b> - Les différents types de textes – (narratifs, descriptif, argumentatif)
<b>Credit 4</b> <u>Advanced Grammar</u> Different values of Tense, Aspect and Pragmatic Structures	<b>(oral and written expression)</b> - Valeurs des temps - Tournures variées

**FR C I 3 General Linguistics & Phonetics, Phonology of French**

[Compulsory paper - 4 credits]

Topic	Objectives (in English)	Details
<b>Credit 1</b> Introduction à la linguistique	Make students aware of the birth, growth and history of linguistics; various schools of thought in the field of linguistics; various types of linguistic study and various interdisciplinary fields of science that the linguistics deals with.	<ul style="list-style-type: none"> <li>• Histoire et évolution des études linguistiques</li> <li>• Langue comme un système de signes</li> <li>• Langue comme un système de sous-systèmes</li> <li>• Types des études linguistiques                             <ul style="list-style-type: none"> <li>- Synchroniques - Diachroniques</li> <li>- Syntagmatiques-paradigmatiques</li> </ul> </li> <li>• Relation de la linguistique avec d'autres domaines scientifiques</li> </ul>
<b>Credit 2</b> Introduction à - la phonétique et la phonologie du français	To introduce the field of phonetics and phonology -- the study of the sounds of human language(s) and those of the French language	<ul style="list-style-type: none"> <li>• Importance des études phonétiques</li> <li>• Types des études phonétiques                             <ul style="list-style-type: none"> <li>-- articulaire</li> <li>-- acoustique</li> <li>-- auditive</li> <li>-- temporelle</li> </ul> </li> <li>• Approches : instrumentaliste ~ impressionniste</li> </ul>
	To give an overview of the various systems, organs of speech and to explain the physiological background of speech	<ul style="list-style-type: none"> <li>• Les systèmes de phonation</li> <li>• Les organes de phonation</li> </ul>
<b>Credit 3</b> L'API  Le système consonantique du français, Le système vocalique du français	To introduce the consonants in spoken French and to teach their scientific description	<ul style="list-style-type: none"> <li>• Les consonnes du français</li> <li>• Description scientifique des consonnes</li> </ul>
	To introduce the vowels and semi-vowels in spoken French and to teach their scientific description	<ul style="list-style-type: none"> <li>• Les voyelles du français</li> <li>• Description scientifique des voyelles du français</li> <li>• Les semi - voyelles du français</li> <li>• Description scientifique des semi - voyelles du français</li> </ul>
<b>Credit 4</b> La syllabation  La prosodie	To introduce the concept of syllable, the various theories of syllable and the canonical forms	<ul style="list-style-type: none"> <li>• Les théories de syllabes</li> <li>• Le processus de syllabation</li> <li>• Les formes canoniques</li> </ul>
	To introduce the prosodic nature of speech and the various aspects and characteristics of spoken language	<ul style="list-style-type: none"> <li>• Introduction à la prosodie</li> <li>• L'Accent</li> <li>• Le Ton</li> <li>• L'Intonation</li> <li>• La Joncture</li> </ul>



**FRO I 4 Traductology and Translation Theories****[Elective paper - 2 credits]**

The medium of instruction will be French and given the educational background of majority of students, French and English will be the pair of languages. However, French and an Indian language will be a rare combination which would create greater demand for students with such abilities. Efforts will be made to encourage the students to know their own language in depth. The teacher may not know all of their languages, but focus will be the ability to analyse the way a message should be said in a language and why.

While it is only a 2 credits elective course during the first semester, theoretical base required for doing a good translation will be imparted, along with some practice texts. Translation will be mostly from French to English. Evaluation will be mostly theory in internal assessment and translations texts for end semester examination.

<b>Credit</b>	<b>Topic</b>	<b>Content</b>
<b>1</b>	<b>Les Unités, les Plans Les Procédés Techniques de traduction</b>	Emprunt, Calque, Traduction Littérale, Transposition, Modulation, Équivalence et Adaptation
<b>2</b>	<b>Le Lexique</b>	a) Le plan du réel et le plan de l'entendement. b) Les valeurs sémantiques c) Les aspects lexicaux intellectuels d) Les aspects lexicaux affectifs e) Lexique et mémoire

**Reference Book :** *Stylistique comparée du français et de l'anglais* by Vinay & Dalbarnet

**FR O I 5 France through its Song Culture****[Elective paper - 2 credits]**

The French song designates a musical genre in its own right, the addition of the adjective 'French' to the term 'song' tending to signify a specificity of its own to this form of musical expression in the French language and in the French speaking cultural world.

This genre exists and was enhanced when the recording industry was established as a mass cultural market from the end of World War II. It is based on cultural and aesthetic peculiarities : the 'French Song' is inspired by classical French language literature (poetry in particular) and is nourished by a desire for linguistic and cultural resistance to a form of economic, linguistic and aesthetic domination.

The expression 'French Song' therefore designates, since 1945, a musical genre that is defined first and foremost by the enhancement of the French language, with reference to masters and models inherited from poetic literature in the French language.

This program is built around 6 themes : France and Paris, history, the French language, social life, love and politics. The main objective is to present the French culture and language organically intertwined in order to approach the understanding of the popular French mind. Such an overview will also help the future teachers among the students to add songs in their teaching.

The evaluation will be based on individual and / or group study projects delivered in the form of power point presentation in class ; as also an end semester examination.

Thème	Contenus	Chansons variées
La France Paris	Décrire et définir un pays, une culture, une existence géo-sociale est un pari difficile voire inatteignable. Mais par ces chansons qui reflètent l'esprit et l'âme des lieux physiques qu'ils évoquent on voit une tentative d'y arriver. Ces paroles essaient de capter des images et des ressentis associés à ce pays et cette ville.	<ol style="list-style-type: none"> <li>1. La France de mon enfance</li> <li>2. Hexagone</li> <li>3. Paris, à tes amours</li> <li>4. Je suis né, dans le Faubourg St Denis</li> <li>5. Ménilmontant</li> <li>6. A St Germain des Près</li> <li>7. Il est 5 heures</li> <li>8. C'est ça la France</li> </ol>
L'histoire	La chanson est dans tous les sens « un enregistrement » de nos temps... La chanson est une boule magique dans laquelle on retrouve et le passé et l'avenir	<ol style="list-style-type: none"> <li>20. La chanson de Roland</li> <li>21. St Jeanne de France</li> <li>22. Le chant du départ</li> <li>23. La Strasbourgeoise</li> <li>24. La Marseillaise</li> <li>25. Le temps des cathédrales</li> </ol>
La langue française	La langue française a toujours été une préoccupation de ses chanteurs et ses chanteuses	<ol style="list-style-type: none"> <li>1. C'est une barmaid</li> <li>2. La chanson « Con »</li> <li>3. La langue de chez nous</li> <li>4. La langue de Molière</li> </ol>
La vie sociale	La chanson est un produit du temps dans lequel il est créé, dans lequel il est chanté et parfois, même un reflet du temps dans lequel il est repris et rechanté. Elle miroite le quotidien, le relationnel, le comportemental, mais surtout elle est porte parole des mœurs et des valeurs de l'époque.	<ol style="list-style-type: none"> <li>1. Fais pas ci, fais pas ça</li> <li>2. Place des Grands Hommes</li> <li>3. Y a une fille qui habite chez moi</li> <li>4. Tes parents</li> <li>5. Les divorcés</li> <li>6. Le métèque</li> <li>7. Félicie aussi</li> <li>8. Les garçons de mon quartier</li> <li>9. Dans ma rue</li> <li>10. L'éternel féminin</li> <li>11. Le Chômage Spectacle musical</li> <li>12. Nous sommes des étrangers</li> </ol>
L'amour	L'amour dans toutes ses formes a toujours été à la une de la chanson de paroles. Nous en verrons quelques exemples.	<ol style="list-style-type: none"> <li>1. Bambino</li> <li>2. Ma plus belle histoire d'amour c'est vous</li> <li>3. Complainte du progrès</li> <li>4. Une chauve-souris</li> <li>5. La maladie d'amour</li> <li>6. Mon Dieu, laissez-le moi</li> </ol>
La politique	La société française a rarement tourné le dos à la politique ; tout genre artistique et littéraire s'y est mis de temps à autre... la chanson n'y manque pas !	<ol style="list-style-type: none"> <li>1. Ma liberté</li> <li>2. Java des bombes atomiques</li> <li>3. Le déserteur</li> <li>4. Résiste</li> <li>5. Mai 68</li> <li>6. Rimes féminines</li> <li>7. Brexit français</li> </ol>
Fin de Cours	Une chanson qui résume ce qu'est le fait de chanter pour un individu et pour une société ... une vie vécu en chantant !	<ol style="list-style-type: none"> <li>1. En chantant</li> </ol>

### France INFO : Ces chansons font l'histoire

<https://eduscol.education.fr/chansonsquifontlhistoire/spip.php?page=plan#nav>

### La chanson française : une historique

globale <http://dictionnaire.sensagent.leparisien.fr/Chanson%20fran%C3%A7aise/fr-fr/>

SPPU – MA French syllabus wef 2021-22

## FR O I 6 French Culture and Civilisation through audiovisual media

[Elective paper - 2 credits]

Learning a language, beyond a certain level, cannot be just a linguistic exercise. Language and culture have an existence of duality; they are both the source and the product of each other. While in the past language was transmitted through the printed word, today it is evident that the audiovisual media are the main transmitters of language. The spread of the language in all its multiplicity finds its culmination in the various forms of current media. Relying on data gathered in the audiovisual field is therefore an essential exercise in the field of language teaching and learning. It is not a question of limiting language learning to multimedia culture, but of including all the richness and cultural specificities that are exposed in these documents in the act of internalizing culture.

In this program we will work on French culture and civilization. For this, this course will be divided into two modules:

Module 1 will be devoted to an understanding of the history of France, taking as its central feature the film "Si Paris m'était conté" by Sacha Guitry. This film is a presentation of the evolution of French society, values and spirit, but in a light tone, humor and irreverence.

Module 2 will consist of a series of broadcasts taken from the *RFI Savoirs* radio channel and will consist of a dozen documents from the fields of Fashion, Literature, Cinema and Gastronomy. These documents all relate to current events in contemporary life in France.

Thus, culture and civilization will be reviewed from two perspectives: that of history and that of current affairs. Evaluation will be based on audiovisual presentations in the class and a written exam at the end of the semester.

Module	Contenu	Thème
1	<b>Autrefois, la France...</b> « Si Paris m'était conte » Sacha Guitry	Film de 2h 41 minutes à exploiter en 5 volets. Le visionnement de chaque volet sera accompagné d'une discussion et d'activités orales et écrites à l'aide d'autres documents supports.
2	<b>La France actuelle</b>	Une série de 12 émissions de RFI Savoirs sur les thèmes suivants : Mode ; Littérature ; Cinéma ; Gastronomie

### Si Paris m'était conté, de Sacha Guitry

<https://www.youtube.com/watch?v=TqXCOMvRZR0&list=PL7P9DSZhhGc5dDt5pFbF51jf9m3tJu3dy>

### Études thématiques ; RFI SAVOIRS

**MODE** Mossi Traoré

<https://savoirs.rfi.fr/fr/apprendre-enseigner/culture/mossi-traore-mode-et-solidarite/1>

Jean Paul Gaultier

<https://savoirs.rfi.fr/fr/apprendre-enseigner/culture/presenter-un-style-jean-paul-gaultier-et-lhomme-objet/1>

Anne Wintour

<https://savoirs.rfi.fr/fr/apprendre-enseigner/culture/raconter-un-parcours-anna-wintour/1>

**LITTÉRATURE** Roland Barthes par lui même

<https://savoirs.rfi.fr/fr/apprendre-enseigner/culture/roland-barthes-par-lui-meme>

Jules Verne et les inventions

<https://savoirs.rfi.fr/fr/apprendre-enseigner/culture/jules-verne-et-les-inventions/1>

Le Goncourt des lycéens

<https://savoirs.rfi.fr/fr/apprendre-enseigner/culture/encore-un-prix-litteraire-pour-delphine-de-vigan/1>

**GASTRONOMIE** Le Baba au rhum

<https://savoirs.rfi.fr/fr/apprendre-enseigner/culture/presenter-une-patisserie-lhistoire-du-baba-au-rhum/1>

La brasserie parisienne

<https://savoirs.rfi.fr/fr/apprendre-enseigner/culture/6-en-savoir-plus-sur-les-brasseries/1>

Une étoile de la cuisine française s'éteint

<https://savoirs.rfi.fr/fr/apprendre-enseigner/culture/une-etoile-de-la-cuisine-francaise-seteint/1>

**CINÉMA** Agnès Varda : pionnière de la Nouvelle Vague

<https://savoirs.rfi.fr/fr/apprendre-enseigner/culture/agnes-varda-pionniere-de-la-nouvelle-vague/1>

Edmond !

<https://savoirs.rfi.fr/fr/apprendre-enseigner/culture/edmond/1>

Amin : un regard sur l'exil

<https://savoirs.rfi.fr/fr/apprendre-enseigner/culture/cannes-amin-un-regard-sur-lexil/1>

## Semester II

### FR C II 1 XVIII Century French Society

**[Compulsory paper - 4 credits]**

**Objectives :** Eighteenth century French history and particularly French Revolution have not only changed the French society but also changed the course of world history by putting end to the monarchy and establishing the First French Republic. This course concentrates especially on French Revolution and revolutionary writings of *Les Lumières*. It equally takes into consideration the kind of literary production during the period. The loss of French colony, Quebec, would also be discussed in this course. The rise of Quebecan literature of French expression in this period will also be discussed in this course.

[XVIII Siècle – La société, la littérature et la Révolution Française]

Module	Contenu général	Contenus littéraire, théorique, philosophique	Crédits
La France sous Louis XV et Louis XVI	Le Théâtre au XVIII siècle.	1. Extraits tirés du <i>Jeu d'amour et du hasard</i> de Pierre de Marivaux. 2. Extraits tirés du <i>Mariage de Figaro</i> de Beaumarchais.	1 Crédit
	La perte de la Nouvelle France.  La participation dans la Guerre d'Indépendance d'Amérique.	3. La naissance de véritables écrits francophone au Canada. 4. Projection du film <i>La Nouvelle France</i> de Jean Beaudin. 5. Projection de documentaire sur la vie générale à l'époque de Louis XV.	1 Crédit
	Les Lumières	6. Voltaire et le système parlementaire anglais. ( <i>Lettres Philosophiques</i> ) 7. Montesquieu et sa philosophie politique. (Extraits tirés de <i>De l'esprit des lois.</i> ) 8. Diderot et Encyclopédie. Un aperçu général de ses pensées politiques. 9. Rousseau et sa philosophie sociopolitique. (Extraits tirés de <i>Du Contrat Social</i> )	1 Crédit

<p>La Révolution Française et Napoléon</p>	<p>La Révolution Française. A discuter majoritairement les épisodes ci-dessous :</p> <ol style="list-style-type: none"> <li>1. La vie générale.</li> <li>2. La prise de Bastille.</li> <li>3. La Grande-peur.</li> <li>4. La fuite du roi Louis XVI.</li> <li>5. Le Guillotinement de Louis XVI.</li> <li>6. L'assemblée national.</li> <li>7. Les Girondins et les Jacobins.</li> <li>8. Le règne de la terreur.</li> <li>9. Le guillotinement de Robespierre.</li> <li>10. Napoléon accède au pouvoir.</li> </ol>	<p>10. A discuter la position de Camille Desmoulins, Jean Marat, George Danton et Pierre Robespierre à l'aide de différents textes.</p>	<p>1 Crédit</p>
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**Référence :**

1. Beaumarchais, *Le Mariage de Figaro*, E Dentu, Paris, 1884.
2. Durant Will et Ariel, *The Age of Voltaire – The Story of Civilization Vol 9*, World Library Inc, 1994.
3. Escande Renaud (Dir), *Le Livre Noir de la Révolution Française*, Les Editions du CERF, Paris, 2008.
4. Humbert Catherine Pont, *Littérature du Québec*, Nathan, Paris, 1998.
5. Marivaux, *Le jeu de l'amour et du hasard*, D. C. Health and Co Publishers, New York, 1912.
6. Martin Jean Clément, *La Révolution*, La Documentation Française, Dossier 8084, 2006.
7. Montesquieu, *Esprit des lois – Livres I-IV*, 2e Edition, Librairie CH Delagrave, 1892.
8. Rousseau Jean Jacques, *Du Contrat Social ou Principes du Droit Politique*, Gerard Fleischer, Leipsic, 1796.
9. Voltaire, *Lettres Philosophique*, Blackmask Online, 2001.

## **FR C II 2 Translation : Popular and General literature[Compulsory paper, 4 credits]**

From semester 2, translation is a compulsory paper. The theory during this semester pertains to the analysis of message and it goes hand in hand with the study of morphology and syntax.

The texts for practice will be of general nature ranging from travel and tourism brochures, user manuals, and newspaper articles. Translations from and into both English and French will be dealt with.

While the online mode of teaching goes on, even the theory will have application based questions to evaluate the understanding. Translation practice will also be part of both internal and semester end evaluation.

Credit	Topic	Content
1 & 2	L'Agencement	<ul style="list-style-type: none"><li>• La Transposition</li><li>• Stylistique comparée des espèces</li><li>• Stylistique comparée des catégories</li><li>• Question annexes</li></ul>
3 & 4	Le Message	<ul style="list-style-type: none"><li>• Message et Situation</li><li>• Les faits prosodiques</li><li>• L'ordre des mots et la démarche</li><li>• L'articulation de l'énoncé</li><li>• La modulation dans le message</li><li>• L'équivalence et l'allusion dans le message.</li><li>• L'adaptation et la métalinguistique</li></ul>

### **Reference Books :**

- *Stylistique comparée du français et de l'anglais* by Vinay & Dalbarnet
- *Apprendre le français* by Françoise Grellet

### FR C II 3 Morphology and Syntax [Compulsory paper - 4 credits]

Topic	Objectives (in English)	Details
Credit 1 Introduction à la morphologie du français	To introduce the concept of language families and language classification based on their word formation and sentence formation patterns	<ul style="list-style-type: none"> <li>· La notion de classement des langues</li> <li>· Types de classements des langues :               <ul style="list-style-type: none"> <li>- Généalogique - Typologique</li> </ul> </li> </ul>
	To introduce the basic concepts in morphology and their interrelations	<ul style="list-style-type: none"> <li>· Les notions de Morphe ~ Morphème</li> <li>-Forme libre ~ forme liée</li> <li>-Morphe ~ Morpheme ~ Allomorphe</li> <li>Relation Morphe ~ Morpheme</li> </ul>
Credit 2 Les Procédés Morphologiques	To teach the various mechanisms of word formation	<ul style="list-style-type: none"> <li>· Les Procédés morphologiques</li> <li>- Composes : - Juxtaposition, - Composition</li> <li>-Complexes               <ul style="list-style-type: none"> <li>-L'addition, - La soustraction - La substitution</li> </ul> </li> <li>-D'autres procédés mineurs : - Epenthèse,</li> <li>- Dissimilation - Acronymie, - Le Verlan</li> </ul>
Credit 3 La morpho-phonémique	To teach the interrelation between the morphology and the phonology of French and its impact on word formation	<ul style="list-style-type: none"> <li>Le conditionnement phonologique des allomorphes</li> <li>-Le conditionnement morphologique des allomorphes</li> </ul>
Credit 4 La Syntaxe du français	Place of syntax in the linguistic hierarchy History of the study of syntax, its schools	<ul style="list-style-type: none"> <li>- Notions de base</li> <li>- Histoire des études de syntaxe et son importance en linguistique</li> <li>- Différents types de Grammaire</li> <li>- Générative transformationnelle</li> <li>- Grammaire fonctionnelle</li> </ul>
	Analysis of a sentence in its constituent types	<ul style="list-style-type: none"> <li>-Type et matériau</li> <li>-Types de phrases</li> <li>-Phrases de base</li> </ul>
	Various methods of syntactic analysis as followed by different schools of thought	<ul style="list-style-type: none"> <li>- Analyse générative</li> <li>- Analyse fonctionnelle</li> <li>- Analyse de Tesnière</li> <li>- Analyse de Bloomfield</li> </ul>



## FRO II 4 Pedagogy of French as a Foreign Language - I [Elective paper - 4 credits]

### Objectives :

The study of Didactics consists in a scientific analysis of the Teaching / Learning of Languages. It covers three primary area of investigation, viz. Language, Method and Teaching. It aims to conduct a scientific study of these three domains. Methodology of FL learning on the other hand stresses on the study of the Method (Manuel), pedagogical tools and strategies used in learning a Foreign Language.

This course aims at giving a brief evolution of the different approaches to teaching a Foreign Language used in class by tracing the evolution of different Methods used in France during the last 50 years.

Credit	Topic	Content
1	Introduction à la didactique (savoirs théoriques)	<ul style="list-style-type: none"><li>- Qu'est-ce que la didactique des langues ?</li><li>- La terminologie : FLE, FLS, FOS</li><li>- Les acteurs</li><li>- La communication</li></ul>
2	Les niveaux et la définition des objectifs	<ul style="list-style-type: none"><li>- Les outils de référence : le français fondamental / le niveau seuil / Le CECR</li><li>- Définition des objectifs en fonction du public cible</li></ul>
3	Histoire des methodologies	<ul style="list-style-type: none"><li>- Présentation des différentes méthodologies en enseignement des langues</li><li>- Exercice pratique</li></ul>
4	Outils de la didactique des langues	<ul style="list-style-type: none"><li>- Introduction aux outils de la didactique.</li><li>- Analyse de manuels de langue</li></ul>

### Reference Books :

- ***La classe de langue*** by Christine Tagliante
- ***Manuel de formation pratique pour le professeur de FLE*** by Paola Bertochini and Edvige Costanzo
- ***Initiation à la didactique d'une langue étrangère*** by Dominique Abry

## FR O II 5 Francophone literature from the Northern countries

[Elective paper, 2 credits]

Quebec in Canada, Belgium, Luxembourg, Switzerland and north African countries of Tunisia, Algeria and Morocco are major French speaking countries apart from France as far as the northern hemisphere is concerned.

This paper aims at giving an overview of the French presence and its impact in those countries and its reflection in their literature of French expression.

Internal evaluation will be based on individual / group presentations and end of semester examination will be based on all the authors studied during the semester.

Credit	Content	Objectives
1	Socio-political history	Study of a socio-political history of the francophone countries in the northern hemisphere.
2	La couleur locale dans la littérature	Authors (such as) : (a) <u>Québec</u> : Emile Nelligan ; Philippe Aubert de Gaspé ; Louis Hémon ; Michèle Lalonde ; Jacques Godbout ; Wajdi Mouawad (b) <u>Algeria</u> : Assia Djebar ; Mohammad Dib ; (c) <u>Tunisia</u> : Jean Fontaine (Ed.) ; (d) <u>Morocco</u> : Tahar Ben Jalloun; Driss Charaibi (e) <u>Belgium</u> : Thomas Owen; Amélie Nothomb ; Hergé (f) <u>Luxembourg</u> : Lambert Schlechter (g) <u>Switzerland</u> : Blaise Cendrars; Alice Rivaz ; Charles-Ferdinand Ramuz ;

### References :

- « Ecritures » revue de la littérature francophone  
Alice Rivaz : « de mémoire et d'oubli », « sans alcool », « l'homme et son enfant »  
C-F Ramuz : « la beauté sur la terre »,  
Jérôme Meizoz : « Ramuz : un passager clandestin des lettres françaises »  
Lambert Schlechter : « inévitable bifurcation », « le français des nuages »  
Tahar Ben Jalloun : « l'enfant de sable », « la nuit sacrée »  
Driss Charaibi : « le passé simple », « La Civilisation, ma Mère »  
Assia Djebar : « l'amour, la fantasia », « vaste est la prison »  
Mohammad Dib : « la grande maison », « l'incendie »  
Michèle Lalonde : « speak white »  
Jacques Godbout : « Salut Galarno ! »  
Emile Nelligan : « poèmes choisis »  
Philippe Aubert de Gaspé : « les anciens canadiens »  
Louis Hémon : « Maria Chapedelaine », « Lizzie Blakeston »  
Wajdi Mouawad : « Incendies »

## **FR O II 6 Scientific Thought and Writing [Elective paper, common basket, 2 credits]**

Research methodology is an important aspect in higher education. Students should be able to take up a research topic and tackle it in a systematic manner. This paper will prepare the students for the Masters Dissertation paper in the fourth semester.

- Types of research – theoretical, application based, practical based, (corpus, time frame...)
- Tools of research – primary sources, secondary sources, survey – preparing a questionnaire ...
- Defining a research topic, objectives, research question(s)
- Planning the research,
- Writing Draft(s)
- Final Submission

All this and much more will be discussed at length.

The internal evaluation will be around elaborating a research plan which can, but need not, eventually become the very research topic for the Masters Thesis during the fourth semester. The end semester evaluation will be based on details regarding research, fallacies, accuracy in wording, pertinence of topic, objectives, research question(s) etc.

### Semester III

#### FR C III 1 Literary trends of XIX Century [Compulsory paper - 4 credits]

**Objectives :** XIX century French literary world has experienced many trends and movements. This course is designed to discuss a panoramic view of the literary and artistic trends with the help of suggested readings. This course would also initiate students to socio-politico-cultural theories like Feminism and Orientalism. The principal objective of study of these theories would be to foster independent thinking capability in students vis-à-vis gender issues and third-world issues.

[Les mouvements littéraires au XIX siècle]

Module	Contenu général	Contenus littéraire, théorique, philosophique	Crédits
Le Romantisme	Rousseau comme précurseur du Romantisme  Lamartine Victor Hugo Alfred de Vigny Alfred de Musset	1. Discours sur l'origine et les fondements de l'inégalité parmi les hommes.  2. Poèmes choisis. 3. Poèmes choisis. 4. Poèmes choisis. 5. Poèmes choisis.	1 Crédit
L'Orientalisme	La théorie en général d'Edward Said.  Victor Hugo.  L'Inde dans les écrits des Européens.  Leconte de Lisle (Le mouvement parnassien)	6. Poèmes tirés de recueil <i>Les Orientales</i>  7. Poèmes tirés de recueil <i>Poèmes barbares</i> .	1 Crédit

Module	Contenu général	Contenus littéraire, théorique, philosophique	Crédits
Le Réalisme	Gustave Flaubert contre le Romantisme.	8. <i>Madame Bovary</i>	
Introduction au Féminisme	Lecture de <i>Madame Bovary de point de vue féministe</i>		1 Crédit
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Le Naturalisme	Emile Zola	Extraits tirés de <i>Germinal</i> .	
Le Symbolisme	Baudelaire	Poèmes tirés des <i>Fleurs du Mal</i> .	1 Crédit
Le Surréalisme	André Breton	Le manifeste du Surréalisme.	
	Guillaume Apollinaire	Poèmes tirés des <i>Alcools</i>	

### Références :

1. Apollinaire Guillaume, *Alcools*, GF Flammarion, 2013.
2. Baudelaire Charles, *Les Fleurs du Mal*, Décote George (Dir), Hatier, Paris, 1999.
3. Breton André, *Position politique du surréalisme*, Société Nouvelle des Editions Pauvert, 1971.
4. Breton André, *Qu'est-ce que le Surréalisme ?*, Actual – Le temps qu'il fait, 1986.
5. Durozoi Gérard, *Le Surréalisme, théorie, thème, technique*, Librairie Larousse, Paris, 1972.
6. Flaubert Gustave, *Madame Bovary*,
7. Hugo Victor, *Les Contemplations*, Livre de Poche, Edition du Groupe « Ebooks Libres et Gratuits », 2006.
8. Lamartine Alphonse de, *Méditations Poétiques*, Edition du Groupe « Ebooks Libres et Gratuits »,
9. Rosenthal Léon, *Le Romantisme*, Parkstone Press International, New York, n.d.
10. Rousseau Jean Jacques, *Discours sur l'origine et les fondements de l'inégalité parmi les hommes*, Oxford French Series, Oxford University Press, New York, 1922.
11. Said Edward W, *L'Orientalisme – L'Orient créé par l'Occident*, Seuil, Paris, 1978.
12. Vinh-De Nguyen, *La problème d'homme chez Jean Jacques Rousseau*, Presse de l'Université de Québec, Québec, 1991.
13. Zola Emile, *Germinal*, Gallimard, Paris, 1999.

### **FR C III 2 Literary Translation [Compulsory paper, 4 credits]**

**Objectives:** Work on the nuances of the two languages and explore how to translate literary works taking into consideration the intertextuality, the nuances and the style.

Translating literary texts is an art that needs to be learnt. While during the first two semesters theories of translation to know what goes into the process of conveying the message from one language to the other were introduced, and various small texts of general day to day use were dealt with, this type of translation requires observation and practice.

Appreciating examples of translated works, doing translations of works available in translation and comparing them with the professional versions and finally attempting something on one's own are the logical steps involved.

Internal (and) end semester evaluation will be analysing a pair of literary translation as also doing excerpts from various literary genres of prose.

#### **References :**

- *Parallel Text : Short Stories in French – nouvelles en français* – Penguin, vol. 1, 2 and 3
- Many translations available on the internet.

**FR C III 3 Semantics, Lexicology of French [Compulsory paper - 4 credits]**

Topic	Objectives (in English)	Details
<b>Credit 1</b> Le mot comme signe linguistique	To introduce the linguistic Sign at the level of word	- Relations entre SA ~ SÉ ~ RE : concurrence et divergence - Les approches sémasiologique et onomasiologique : rapports mot ~ idée
<b>Credit 2</b> Compétences linguistique et sémantique	To give an overview of the various linguistic competences – phonetic, syntactic, semantic and pragmatic	- Les notions de compétence ~ performance - Les compétences linguistiques - Les compétences sémantiques - La pragmatique intégrée à la sémantique
	To impart in detail the semantic relations that a word may have with other words	- L'homonymie - La polysémie - La synonymie - L'antonymie - La paronymie
	To introduce the various meanings a word can acquire	Sens dénotatif, connotatif, collocatif, voulu, interprété, affectif, stylistique (style individuel, littéraire, dialectique, idéolectique, de niveau, de domaine)
<b>Credit 3</b> La sémantique du système : Analyse componentielle Analyse fonctionnelle - La Grammaire casuelle	To introduce the technique of componential analysis as an approach to defining words	- La notion de champs sémantique - L'Analyse componentielle : avantages et limitations
	To introduce the concept of case in indo-european languages and the extent to which it is present in French	- L'école orientale - L'école occidentale - Le "cas" du nom français
<b>Credit 4</b> Lexicologie et lexicographie	To introduce the concept of lexicology, its resources, objectives and challenges	- Problèmes dans la définition du mot de <i>mot</i> - Lexème ~ grammème - Synchronie ~ diachronie
	To introduce the concept of lexicography, its resources, objectives and challenges	- Les types de dictionnaires - Les informations sous une entrée - Dictionnaires monolingue ~ bilingues ~ multilingues : avantages et limitations - L'approche systémique – logique et consistance

## FR O III 4 Pedagogy of French as a Foreign Language – II [Elective paper - 4 credits]

### Objectives :

The second part of the Pedagogy of French as a Foreign Language aims to further the understanding of the subject with **focus on practicals** and special problems of teaching French in a non-French speaking environment - how to teach grammar, pronunciations, culture and civilization, adapting to the learner public, the role of the mother tongue, strategic decision about to translate or not in the mother tongue, problems relating to the evaluation of unusual cases etc.

<b>Objectives</b>	<b>Topic</b>	<b>No. of Lectures Assigned</b>
Credit 1 Introduction to teaching topics and communicative, cultural and linguistic objectives	- Grammaire et approche communicative	2
	- Culture et civilisation	2
Credit 2 Teaching Skills : Spoken and Written	Compréhension orale	1
	Expression orale	1
	Compréhension écrite	1
	Expression écrite	1
Crédit 3 Evaluation	Les types d'évaluation	2
	Formuler une consigne	2
	Définir les critères d'évaluation	1
	Développer une grille d'évaluation	1
Credit 4 <b>Practical work : taking classes</b>	- Elaborer : les outils pédagogiques, une séquence didactique de 2 heures minimum	1 (for explaining what is expected of them)
	- Evaluer les étudiants à la fin de la séquence	
	- Feedback personnel sur ces interventions	

The internal assessment will be exclusively based on the practical work.

The Practical work will consist of -

- Taking 3 lectures pertaining to various skills and of varied timings – 10, 20 and 30 minutes at the part time language classes conducted by the department in the presence of their class teacher
- Report writing of this experience – preparation, teaching and impact/feedback of every lecture
- One lesson of one-hour duration in the presence of the Faculty in the department.

Not more than two students per batch of language class as far as possible.



## FR O III 5 Francophone literature from the Southern countries

[Elective paper, 2 credits]

French has been present in Africa as well as in the Indian, Atlantic and Pacific Ocean regions. This paper aims at giving an overview of the colonial history and how French, the language of the oppressor has also become the language of self-expression.

Internal evaluation will be based on individual / group presentations and end of semester examination will be based on all the authors studied during the semester.

Credit	Content	Objectives
1	Socio-political history	Study of a socio-political history of the francophone countries in the southern hemisphere including sub-Saharan African countries.
2	La littérature comme assertion de soi	Authors (such as) : Congo : Désiré Bolya Baenga ; Antoine-Roger Bolamba Gabon : Angèle Rawiri ; Mali : Ismaïla-Samba Traoré Senegal : Senghor ; Madagascar : Jean-Luc Raharimanana ; David Jaomanoro Mauritius : Ananda Devi ; Jean-Georges Prosper Vietnam : Phạm Duy Khiêm ; Nguyễn Mạnh Tường

**References :** Gallica.bnf.fr

1) Notre librairie – Revue des Littératures du Sud

2) Les langues modernes – littérature

<https://www.babelio.com/livres/Chevrier-La-litterature-africaine--Une-anthologie-du-monde/230499>

[http://africultures.com/livres/?no=10939&utm\\_source=newsletter&utm\\_medium=email&utm\\_campaign=484](http://africultures.com/livres/?no=10939&utm_source=newsletter&utm_medium=email&utm_campaign=484)

Anthologie africaine i : le roman et la nouvelle

**FR O III 6 Cities : An Insider's Guide [Elective paper, common basket, 2 credits]**

PARIS... of love and lights ; BERLIN... of glamour and grit,  
MOSCOW... Gargantuan magnificence ; MADRID... of museums and music.

These cities are the capitals of the countries of our respective domain languages. Our students learn about the language, its culture, its cities and its specialities as part of their mandate. After their Masters some continue in academics while others start looking for professional openings. One of the important domains that since all time and even today require foreign language specialists is that of Travel. As we are all aware, in current times, language skills alone do not attract an employer. It is what you bring to the table along with your basic language skills that makes the difference. It therefore becomes imperative on our part as a Foreign Languages hub to offer to our students' skills that will add value to their CVs and help them integrate into a professional domain.

**Cities, an Insider's Guide** is an attempt to give our students insights about how to use their unique set of skills to devise professional projects for themselves. The final course objective will be to create MINI-GUIDES IN AN INDIAN LANGUAGE for each of the cities mentioned above. The course consists of two modules: A theoretical and a practical one. The former, a short module, will help students understand the various criteria to be included in a Guide. The latter will be the Hands-On module where in the students will actually work on a Guide for the city connected to their language. The skills required to effectively complete this course will include a good command over the language of their study, an overall understanding of the culture and civilisation of the city in question and a certain amount of translation skills. The evaluation of their work will be carried out in two parts: Internal evaluation in the form of presentation of the MINI-GUIDE to an audience of their Professors and peers and an external evaluation in the form of a written examination based on the theoretical component of the course.

Module	Themes	Content
1	<b>[Capital] Cities: Paris, Berlin, Moscow, Madrid ...</b>	Observation of various Travel Guides of the cities under study. Identification of Essential components of a Guide to a city: History, Heritage, Sites, Visits, Events and Logistics.
2	<b>Creation of a Mini Travel Guide in an Indian Language</b>	Team Creation Division of tasks Putting together of design and materials produced Final Assembly and Presentation Critique of work done and solutions or potential enhancements

## SEMESTER IV

### FR C IV 1 Subtitling [Compulsory paper - 4 credits]

Credit	Content	Objectives
1	Technical support – using an appropriate software	To enable students to extend their competence in translating to the medium of cinema.
2	Translating the non verbal – need and process	
3	Translating the verbal with special emphasis on cultural aspects including songs	
4	Adapting to the speech delivery	

**Evaluation :** Internal assessment will be based on actual subtitling by students of excerpts of feature films / full short films of around 6 minutes duration of any Indian language accessible to the student towards French and report writing of the challenges faced and solutions found.

End-semester evaluation will be based on the subtitling of a common audio visual content of an Indian film towards French to be done by every student individually without the help of any teacher or others.

#### References :

**Zoe De Linde, Neil Kay :** « The Semiotics of Subtitling »

**Jorge Díaz-Cintas, Aline Remael :** « Audiovisual Translation, Subtitling »

**Jan Ivarsson :** « Subtitling for the media: A Handbook of an Art »

**Mikolaj Deckert :** « Meaning in Subtitling : Toward a Contrastive Cognitive Semantic Model »

**Claudia Buffagni, Beatrice Garzelli :** « Film Translation from East to West : Dubbing, Subtitling and Didactic Practice »

**Elisa Ghia :** « Subtitling Matters: New Perspectives on Subtitling and Foreign Language Learning »

**Claire Ellender :** « Dealing with Difference in Audiovisual Translation: Subtitling Linguistic Variation in Films »

## **FR C IV 2 Technical Translation [Compulsory paper - 4 credits]**

Objectives: Study of the specifics involved in the translation of technical & scientific texts. Right from the 3<sup>rd</sup> semester and especially in the fourth semester various online translation tools will be introduced. This will make the students market ready.

### Syllabus

- I) Traduction technique et vocabulaire.
  - a) Le vocabulaire technique : les mythes.
  - b) L'obsession des équivalences.
  - c) Les équivalences : recherche, création et harmonisation.
- II) Comprendre.
  - a) Les difficultés de compréhension.
  - b) Les connaissances pour comprendre.
- III) Les moyens de réexpression.
  - a) Le bagage de vocabulaire.
  - b) La langue technique française.
- IV) Communiquer.
  - a) Les exigences de la communication.
  - b) Le style, outil de communication.
  - c) L'adaptation au destinataire et au véhicule.

### Sample Questions for theory .

- 1) Dégonflez les mythes qui entourent le vocabulaire technique.
- 2) La traduction technique, est-elle purement affaire d'équivalences ? Justifiez.
- 3) À l'aide d'un schéma montrez comment critiquer, créer et harmoniser les équivalences selon le besoin du texte à traduire.
- 4) La traduction technique exige du traducteur qu'il comprenne avant de traduire. Elaborez.
- 5) Le traducteur technique ne peut pas être une encyclopédie ambulante, pourtant il a besoin de quelques connaissances spécifiques. Elaborez.
- 6) Enfumerez : Le bagage du vocabulaire, la langue technique française.
- 7) Quelles sont les exigences de la communication ?
- 8) Le style est un outil de la communication technique. Elaborez.
- 9) Comment adapter au destinataire et au véhiculé ?

**FR C IV 3: Modern Ideas and Postmodernism [Compulsory paper - 4 credits]**

**Objectives :** This course aims to discuss in detail modern ideas and their relevance in the contemporary society. Credit 1 of the course has an objective to elaborate ideas on Feminism introduced in Semester 3. The course attempts to discuss mainly the conditions in 20<sup>th</sup> century. Consequently 2<sup>nd</sup> World War and its consequences in literary world will be studied in this course. After War literary movement such as Structuralism and Poststructuralism would be focus points of this course. Credit 4 of the course is designed to evaluate and understand the status of knowledge and mediums to establish it as legitimate in postmodern age. Apart from theoretical background, it would equally take into consideration the postmodernist art and literature.

[La vie socio-culturelle et littéraire du XX siècle]

Module	Contenu général	Contenus littéraire, théorique, philosophique	Crédits
Le Féminisme	<p>Les trois termes : Féministe, Femme, Féminin.</p> <p>Simone de Beauvoir, Christine Delphy et le féminisme matérialiste.</p> <p>Le féminisme psychologique et la langue : Hélène Cixous, Luce Irigaray, Julia Kristeva.</p>	<p>1. Extraits tirés du <i>Sexual/TextualPolitics</i>.</p> <p>2. Extraits tirés du <i>Deuxième Sexe</i>.</p> <p>3. Le rire de Méduse</p>	1 Crédit
L'Existentialisme et l'Absurdisme	<p>L'Existentialisme de Jean Paul Sartre.</p> <p>L'Absurdisme d'Albert Camus.</p>	<p>4. Extraits tirés de <i>L'Etre et le Néant</i>.</p> <p>5. <i>Huis-Clos</i> de Sartre</p> <p>6. Extraits tirés du <i>Mythe de Sisyphe</i>.</p> <p>7. <i>L'Etranger</i></p>	1 Crédit

<p>Le Structuralisme.</p> <p>Le Poststructuralisme</p>	<p>Un aperçu général de la linguistique structurale.</p> <p>Le Structuralisme dans les autres domaines.</p> <p>Roland Barthes et la relation auteur-texte-lecteur.</p> <p>La Déconstruction de Jacques Derrida.</p> <p>Michel Foucault et la fonction de l'auteur.</p>	<p>8. Ferdinand de Saussure et ses <i>Cours de la linguistique générale</i>.</p> <p>9. Claude Lévi-Strauss et son anthropologie structurale.</p> <p>10. <i>La mort de l'auteur</i> de Roland Barthes.</p> <p>11. <i>La Structure, le signe et le jeu</i> de Jacques Derrida.</p> <p>12. <i>Qu'est-ce qu'un auteur ?</i> de Michel Foucault.</p>	<p>1 Crédit</p>
<p>Le Postmodernisme</p>	<p>Le conflit entre Jean François Lyotard et Jürgen Habermas.</p> <p>Guy Debord et la société postmoderne</p>	<p>13. <i>La condition postmoderne : un rapport sur le savoir</i> de Jean François Lyotard.</p> <p>14. Extraits tirés de <i>La société du spectacle</i> de Guy Debord</p>	<p>1 Crédit</p>

—Références :

1. Barthes Roland, *Image, Music and Text*, Heath Stephen (Tr), Fontana Press, London, 1977.
2. Beauvoir Simone de, *Le Deuxième Sexe – Les faits et les mythes*, Gallimard, 1949.
3. Belsey Catherine et Moore Jane (Dir), *The Feminist Reader – Essays in Gender and Politics in Literary Criticism*, Blackwell, New York, 1989.
4. Camus Albert, *L'Étranger*, Livre de Poche, Paris, 1942.
5. Camus Albert, *Le Mythe de Sisyphe*, Editions Gallimard, Paris, 1942.
6. Cixous Hélène, *Entre L'Écriture*, des Femmes, Paris, 1986.
7. Delphy Christine, *L'ennemi principal – 1, Économie du Patriarcat*, Editions Syllepse, Paris, 2013.

8. Delphy Christine, *L'ennemi principal – 2, Penser le Genre*, Editions Syllepse, Paris, 2013.
9. Derrida Jacques, *L'Écriture et la Différence*, Edition de Seuil, Paris, 1967.
10. Foucault Michel, *Dits et Ecrits – Tome 1*, Gallimard, Paris, 1994.
11. Lyotard Jean François, *La Condition Postmoderne – rapport sur le savoir*, Editions de Minuit, Paris, 1979.
12. MoiToril, *Sexual/Textual Politics – Feminist Literary Theory*, 2<sup>nd</sup> Edition, Routledge, New York, 2002.
13. Sartre Jean Paul, *Huis-Clos*, Editions Gallimard, Paris, 1947.
14. Sartre Jean Paul, *L'Être et le Néant – Essai d'ontologie phénoménologique*, Editions Gallimard, 1943.
15. Saussure Ferdinand de, *Cours de la linguistique générale*, Editions Payot et Rivagesn Paris, 1967.

#### **FR O IV 4 Dissertation [Elective paper, 4 credits]**

This course encourages the students to undertake a particular project from any field of French Studies. Students learn to develop the theme systematically and methodically.

The aim of the course is to enable students to carry out research on a given theme independently and present the same as a short dissertation.

Students start working on this paper from semester III. The guide will be assigned as per the topic and in view of a manageable workload to a specific teacher.

N.B. This paper FRO IV 4 Dissertation will have an Orals Component of 20 marks in the end semester evaluation.

## **FR O IV 5 Introduction to French Cinema [Elective paper, common basket, 2 credits]**

N.B. : This paper may be taught in English to other students of SPPU. But students of MA French will write it in French.

Credit	Content	Objectives
1	Language in cinema, Language of cinema	<ul style="list-style-type: none"><li>➤ Evolution of language used in films</li><li>➤ Understanding cinematic narratives</li><li>➤ Themes, genres and technical aspects that impact the making of films</li></ul>
2	Film appreciation	

**Evaluation** : Internal evaluation – assessments pertaining to each credit.

End- semester evaluation – Presentation of a film based on the course content.

### **References :**

**André Bazin** « Qu'est-ce que le cinéma ? »

**Dudly Andrew** « The mists of Regret. »

**Jean Renoir** « My life and my films. »

**David Bordwell and Kristin Thompson** « Film Art »

**Allan Williams** « Republic of Images »

**François Truffaut** « A certain tendency of French Cinema »

**Jacques Siclier** « New wave and French Cinema »

**Naomi Green** « Landscapes of loss »

**Jacques Aumont, Alain Bergala, Michel Marié, Marc Vernet** « Esthétique du film »

**Reymond Bellour** « L'Analyse du Film »

**Jacqueline Nacache** « L'analyse de film en question »



## **FR O IV 6 Comparative Linguistics [Elective paper, common basket, 2 credits]**

Comparing the language systems of two languages can be very fruitful because it makes one think of the peculiarities of each language. This gives the students the opportunity to know more about their own Indian language and its comparison with the French language system (or any other language taught in FL department or English) can give them insights such as :

- Phonetic systems of the two languages
- Morphological similarities and differences in the two languages
- Tense, aspect, voice and other syntactic similarities and differences
- Speech act and other pragmatic approaches to comparison.

Having realized the potential of all such comparisons, the student should take up one small project to do an in depth study of a chosen theme within the four broad topics mentioned above.

This study can lead to some obvious applications such as a) how to deal with specific difficulties in learning French (or another foreign language) / the other language of comparison given the linguistic profile of the learner b) how to tackle problems in translation from and into the two languages.

### **Reference Books:**

#### **In English**

- Aitchison, J. 2001. *Language change: Progress or decay?* 3rd edition. CUP
- Anttila, Raimo (1989): *Historical and Comparative Linguistics*. Benjamins.
- Bynon, Theodora (1977): *Historical Linguistics*. Cambridge University Press, 1977.
- Campbell, Lyle (2004): *Historical Linguistics: An Introduction (2<sup>nd</sup>ed.)*. Cambridge: The MIT Press.
- Greenberg, J. H. (2001): *The methods and purposes of linguistic genetic classification*. in *Language and Linguistics* 2: 111-135.
- Hock, H.H. (1991): *Principles of Historical Linguistics*. 2<sup>nd</sup> edition, Mouton de Gruyter.
- Hock, H.H. and B.D. Joseph (2009): *Language History, Language Change, and Language Relationship: An Introduction to Historical and Comparative Linguistics*. 2<sup>nd</sup> ed. Mouton de Gruyter.
- Keller, A. R. (1972): *A reader in Historical and Comparative Linguistics*, New York, Holt, Rinehart et Winston.
- Trask, R.L. (ed.) (2001): *Dictionary of Historical and Comparative Linguistics*, Fitzroy Dearborn
- Weinreich U. (1953): *Languages in Contact. Findings and problems*. New York.

### **In French**

- Franz Bopp, Grammaire comparée des langues indo-européennes- *Grammaire comparée des langues sanscrites, zende, grecque, latine, lithuanienne, slave, gotique, et allemande* (1833-1849), (2<sup>e</sup> édition refondue, 1857 et traduite).
- Meillet, A. (1925) : La méthode comparative en linguistique historique, Oslo, 1925.
- Meillet, Antoine (1964) : *Introduction à l'étude comparative des langues indo-européennes*. University of Alabama Press, reprint de la 6<sup>e</sup>ed. 1934.
- Meillet, A. (1978) : Introduction à l'étude comparative des langues indo-européennes, Alabama, University of Alabama Press, édit. 1978 (Paris, 8e édit., 1937).
- Michel Bréal de l'École pratique des hautes études et du Collège de France (de 1866 à 1905), membre de l'Académie des inscriptions et belles-lettres, quatre tomes in-quarto, Paris, Imprimerie impériale et Imprimerie nationale, 1866-1874.
- Ruhlen, M. (1997) : L'origine des langues. Sur les traces de la langue mère, Berlin, Paris.
- Sapir (Ed.) (1953) : SAPIR Ed., Le langage, Introduction à l'étude de la parole, Paris, Payot, 1953. Traduit de l'américain.

## **FR O IV 7 Stylistics and Poetics [Elective paper, 2 credits]**

**Objectives :** The insight that the students have acquired during the first three semesters about the language through linguistics and literature papers will get enhanced in the application during this semester. This course aims at training the students in using the correct jargon while dealing with a variety of texts. There will be genre specific appreciation with major theories pertaining to -

- Le descriptif
- Le narratif
- Le théâtral
- La poésie

Evaluation will be based on analysis of various texts for both internal and end-semester examinations (25 + 25 marks)

### **References :**

Hamon, Philippe (1981) *Introduction a l'analyse du descriptif*

Hamon, Philippe (1993) *Du descriptif*

Bally, Charles (1909) *Traité de stylistique française*

Genette, Gérard (1972) *Figures III*

Lejeune, Philippe (1975) *Le pacte autobiographique*

Ubersfeld, Anne (1978) *Lire le théâtre Vol 1*

Ubersfeld, Anne (1996) *Lire le théâtre Vol 2 & 3*

[www.etudes-litteraires.com](http://www.etudes-litteraires.com) la versification française