

# Acting French

- FREN-UA 9109

In-person

**Spring 2022** 12/15/21

## Prerequisites

Un assez bon niveau de français est requis pour ce cours  
Les étudiants doivent s'intéresser au théâtre

## 3 Units earned

- 10:45 am to 1:45 pm
- Location: Auditorium
- COVID-related details: In the interest of protecting the NYU Paris community, we are closely following CDC guidance around COVID-19 and adjusting our recommendations and policies accordingly. Your health and well-being is our top priority.
  - If you are attending in person, you will be assigned a seat on the first day and are expected to use that seat for the entire semester due to NYU COVID-19 safety protocol. Please note that you are expected to attend every class meeting in-person; however, this may change during the drop/add period if in-person student registration increases significantly or at any point during the semester if local COVID-19 regulations require additional physical distancing.
  - Additionally, in-person students will be split into cohorts who will attend sessions [AS INDICATED HERE].

## Description du cours

Une pratique de la langue française à travers le théâtre.

Mieux prononcer le français, améliorer son accent, lire et mémoriser des textes. Découverte de Molière (1622- 1673) acteur, chef de troupe et auteur de nombreuses pièces de théâtre dont on célèbre les 400 ans cette année.

Mise en relief des thématiques récurrentes dans l'œuvre de Molière et dans le cadre de son époque.

Des extraits de pièces filmées seront visionnés en cours (pièces de La Comédie française) et au moins une sortie au théâtre sera programmée. (Fourberies de Scapin à La Comédie Française et/ ou L'Avare)

Les textes étudiés sont des extraits des pièces de Molière (*Le Tartuffe*, *L'Avare*, *Le Bourgeois Gentilhomme*, *Les Fourberies de Scapin*, *Dom Juan*).

Les étudiants devront lire entièrement ces pièces.

### **Objectifs**

A chaque séance, les textes étudiés seront lus à haute voix. Il s'agit d'aborder le français par une *incarnation* des textes, une *mise en jeu*, de les interpréter pour mieux les *comprendre* (les « saisir ») avec sa voix et son corps.

Susciter la créativité de chacun face aux différentes manières d'interpréter ces pièces aujourd'hui. Imaginer une mise en scène, un décor, des costumes...

You are expected to attend class in person. Failure to submit or fulfill any required component may result in failure of the class, regardless of grades achieved in other assignments.

### **Textes requis**

#### **Texts required to be purchased:**

Pièces de Molière:

L'Avare, Les Fourberies de Scapin, Le Tartuffe, Dom Juan, Le Bourgeois Gentilhomme.

La chronologie des pièces étudiées peut être modifiée selon le planning des spectacles à voir.

### **31/01/22**

Exercices ludiques de prononciations et diction.

Présentation Molière (acteur, metteur en scène, auteur, chef de troupe).

Jean-Baptiste Poquelin, dit Molière a marqué l'histoire du théâtre et de la Comédie française. Auteur de comédies de mœurs (critique sociale) et de comédies de caractères.

### **07/02/22**

#### **Assignment Due: Lecture: Tartuffe (1664)**

Présentation Tartuffe. Pièce censurée.

L'audace de Molière : Une peinture critique de la société du XVII ème siècle.

Molière observateur de son époque pose des questions morales et croit à la liberté et à la vertu de l'homme. Selon lui, la nature humaine est bonne et l'on doit être soumis à la règle de « la juste mesure », aux lois du bon sens.

*"Le devoir de la comédie étant de corriger les hommes en les divertissant, j'ai cru que, dans l'emploi où je me trouve, je n'avais rien de mieux à faire que d'attaquer par des peintures ridicules les vices de mon siècle..."* Extraits lus à voix haute.

**14/02/22**

**Assignment Due: Recherche sur la Comedia dell'arte. Exposés des étudiants.**

Dans l'écriture de ses pièces, Molière s'inspire de canevas, d'intrigues et des personnages types de la Comédie italienne : les fameux valets maladroits ou rusés (confidents des jeunes amoureux) les vieillards amoureux, les jeunes premiers, les médecins...( lecture à voix haute de scènes de comedia dell'arte et d'extraits du Tartuffe.

**21/02/22**

**Assignment Due: Lecture: L'Avare (1668)**

La comédie de caractère. Le héros comique chez Molière. Importance du rôle des femmes dans les comédies de Molière. Frosine, femme d'intrigue dans l'Avare ( Acte II, scène 5/ Acte IV/ scène 1) ; Dorine, suivante de Marianne dans *Tartuffe* ( Acte II scène 3,4) . Analyse des ressorts comiques. Extraits joués.

Utilisation du quiproquo : (deux personnages qui ne se comprennent pas mais que le spectateur comprend) *L'Avare* : Harpagon, Cléante Acte IV scène 3/ Acte IV scène 5/ Harpagon, Valère/ Acte V scène 3.

**28/02/22**

**Assignment Due: Lecture: Le Bourgeois Gentilhomme (1670).**

Présentation de la Comédie-Ballet. Le défilé de personnages variés.

Comme dans la Comédie italienne, tout finit bien.

Monsieur Jourdain, un autre héros comique prisonnier de ses obsessions qui perd contact avec le réel. Comparaisons avec Harpagon dans l'Avare, Orgon dans Tartuffe.

Autres personnages féminins de bon sens (comparaisons avec Frosine et Dorine) : Madame Jourdain et Nicole.

Influence de la Comédie italienne :

Trois schémas dramatiques qui structurent la plupart de ses pièces.

-L'amour d'un jeune homme empêché par un vieillard.

-Le contretemps

-La revue, qui se présente comme un défilé de personnages variés. Extraits joués.

**07/03/22**

**Assignment Due: Lecture: Les Fourberies de Scapin (1671)**

La Farce chez Molière. Influence de la Comedia dell'arte avec des situations inspirées de la vie quotidienne la plus triviale (scènes de ménage, adultère, vols, tromperies)..

Le comique d'action et de situation : Scène du sac : Acte 3 scène 2 avec Géronte et Scapin qui imite un spadassin. Comparaison autres scènes de farce : *Tartuffe* ( Orgon sous la table Acte IV scène 5)), *Le Bourgeois gentilhomme* ( scène de Monsieur Jourdain et du maître de philosophie Acte II scène 4), *l'Avare* (Harpagon qui ne retrouve plus sa cassette Acte IV scène 7). Extraits joués.

La figure de Scapino de la comédie italienne : valet fourbe, insouciant, qui résout les problèmes

## 14/03/22 Spring Break no Class

21/03/22

### Assignment Due: Lecture: Dom Juan ( 1665)

Présentation de Dom Juan. Création du personnage attribué au moine espagnol et dramaturge Tirso de Molina (1625) : Un personnage odieux, brutal, obsédé de jouissance de l'instant, assassin, violeur... mais croyant.

Personnage repris en Italie mais dans le sens de la Comedia dell'arte, en privilégiant le comique farcesque maintes fois utilisé par les comédiens italiens.

Dom Juan de Molière : une tragi-comédie, une pièce spectaculaire : la représentation du merveilleux sur scène. Engouement à l'époque pour les spectacles à « machines » avec de nombreux costumes.

La fuite perpétuelle de Dom Juan provoque l'éclatement spatial et temporel de la pièce.

Extraits joués.

28/03/22

### Assignment Due: les étudiants choisissent les extraits de pièces qu'ils souhaitent jouer. Montage des extraits.

Quiz Dom Juan

04/04/22

### Assignment Due : Travail écrit sur une représentation vue au théâtre sous forme de critique.

Analyse : Molière rejette les excès : l'avarice, l'hypocrisie...(L'Avare, Tartuffe, Don Juan, Les Fourberies de Scapin) et critique les hommes sous l'influence de leur passion .

Il utilise des caractères (Monsieur Jourdain, Orgon, Harpagon, Tartuffe, Géronte) et leur donne une *psychologie*. Il révolutionne ainsi la comédie qui devient à la fois *étude de caractères et étude de mœurs*.

Analyse de la comédie chez Molière: *le comique de situation, le comique de gestes, le comique de mots*.

11/04/22

### Assignment Due : mémorisation des textes

Suite analyse dans les pièces :

Le discours à double entente : L'Avare : Cléante s'adresse à la fois à son père et à Marianne/ Acte III Scène 7. Don Juan : Don Juan s'adresse à la fois à Charlotte et Mathurine/ Acte II scène 7. Autres exemples à trouver.

Extraits joués.

La figure du valet ou de la servante dans les pièces étudiées : Sganarelle, Covielle, Scapin, Dorine.

La figure du père et les conflits avec les enfants : Monsieur Jourdain et Lucile dans *Le Bourgeois gentilhomme*/ Acte III scène 12, Harpagon et Cléante dans *L'Avare*/ Scène 3 Acte IV, Orgon et Marianne dans *Tartuffe*/ Scène 1 Acte II, Don Louis et Don

Juan dans *Don Juan*/ scène 4 Acte V, Géronte et Léandre dans *Les Fourberies de Scapin*/ Scène 2 Acte II.

**18/04/22 No class / Easter**

**25/04/ - 02/05 – 09/05 Répétitions des scènes choisies, analysées et mémorisées.**

**Date de la presentation finale à définir**

### **Suggested Co-Curricular Activities**

Spectacles à La Comédie Française (pièces de Molière). L'Avare. Les Fourberies de Scapin.

### **Your Lecturer**

Cécile Cotté, metteuse en scène, directrice artistique de la Compagnie io, comédienne, auteure et pédagogue.

Voir site: [cecilecotte.fr](http://cecilecotte.fr)

### **Academic Policies**

#### **Grade Conversion**

Your lecturer may use one of the following scales of numerical equivalents to letter grades:

| <b>US Grade</b> | <b>Letter</b> | <b>US numerical</b> | <b>French numerical</b> |              |
|-----------------|---------------|---------------------|-------------------------|--------------|
| A               |               | 94-100 or 4.0       | 15-20                   | Excellent    |
| A-              |               | 90-93 or 3.7        | 14                      | Very Good    |
| B+              |               | 87-89 or 3.3        | 13                      | Good         |
| B               |               | 84-86 or 2.7        | 12                      | Good         |
| B-              |               | 80-83 or 2.7        | 11                      | Satisfactory |

|    |               |     |            |
|----|---------------|-----|------------|
| C+ | 77-79 or 2.3  | 10  | Sufficient |
| C  | 74-76 or 2.0  | 9   | Sufficient |
| C- | 70-73 or 1.7  | 8   | Sufficient |
| D  | 65-66 or 1.0  | 5-7 | Poor       |
| F  | below 65 or 0 | 1-4 | Fail       |

### **Attendance Policy**

Studying at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers, or online through NYU Brightspaces if the course is remote synchronous/blended, is expected promptly when class begins. Attendance will be checked at each class meeting. If you have scheduled a remote course immediately preceding/following an in-person class, you may want to write to [nyu.paris.academics@nyu.edu](mailto:nyu.paris.academics@nyu.edu) to see if you can take your remote class at the Academic Center.

As soon as it becomes clear that you cannot attend a class, you must inform your professor and/or the Academics team by e-mail immediately (i.e. before the start of your class). Absences are only excused if they are due to illness, Moses Center accommodations, religious observance or emergencies. Your professor or site staff may ask you to present a doctor's note or an exceptional permission from an NYU Staff member as proof. Emergencies or other exceptional circumstances that you wish to be treated confidentially must be presented to staff. Doctor's notes must be submitted in person or by e-mail to the Academics team, who will inform your professors.

Unexcused absences may be penalized with a two percent deduction from the student's final course grade for every week's worth of classes missed, and may negatively affect your class participation grade. Four unexcused absences in one course may lead to a Fail in that course. Being more than 15 minutes late counts as an unexcused absence. Your professor is entitled to deduct points if you frequently join the class late.

Exams, tests and quizzes, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation. It is the student's responsibility to produce this doctor's note and submit it to site staff; until this doctor's note is produced the missed assessment is graded with an F and no make-up assessment is scheduled. In content classes, an F in one assignment may lead to failure of the entire class.

Regardless of whether an absence is excused or not, it is the student's responsibility to catch up with the work that was missed.

### **Final exams**

Final exams must be taken at their designated times. Should there be a conflict between your final exams, please bring this to the attention of the Academics team. Final exams may not be taken early, and students should not plan to leave the site before the end of the finals period.

### **Late Submission of Work**

- (1) Work submitted late receives a penalty of 2 points on the 100 point scale for each day it is late (including weekends and public holidays), unless an extension has been approved (with a doctor's note or by approval of NYU SITE Staff), in which case the 2 points per day deductions start counting from the day the extended deadline has passed.
- (2) Without an approved extension, written work submitted more than 5 days (including weekends and public holidays) following the submission date receives an F.
- (3) Assignments due during finals week that are submitted more than 3 days late (including weekends and public holidays) without previously arranged extensions will not be accepted and will receive a zero. Any exceptions or extensions for work during finals week must be approved by Academic Affairs ([nyu.paris.academics@nyu.edu](mailto:nyu.paris.academics@nyu.edu)).
- (4) Students who are late for a written exam have no automatic right to take extra time or to write the exam on another day.
- (5) Please remember that university computers do not keep your essays - you must save them elsewhere. Having lost parts of your essay on the university computer is no excuse for a late submission.

### **Academic Honesty/Plagiarism**

As the University's policy on "[Academic Integrity for Students at NYU](#)" states: "At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community. By accepting membership in this community, students take responsibility for demonstrating these values in their own conduct and for recognizing and supporting these values in others." Students at Global Academic Centers must follow the University and school

policies.

NYU takes plagiarism very seriously; penalties follow and may exceed those set out by your home school. Your lecturer may ask you to sign a declaration of authorship form, and may check your assignments by using TurnItIn or another software designed to detect offences against academic integrity.

The presentation of another person's words, ideas, judgment, images, or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism. It is also an offense to submit work for assignments from two different courses that is substantially the same (be it oral presentations or written work). If there is an overlap of the subject of your assignment with one that you produced for another course (either in the current or any previous semester), you **MUST** inform your professor.

For guidelines on academic honesty, clarification of the definition of plagiarism, examples of procedures and sanctions, and resources to support proper citation, please see:

[NYU Academic Integrity Policies and Guidelines](#)

[NYU Library Guides](#)

### **Inclusivity Policies and Priorities**

NYU's Office of Global Programs and NYU's global sites are committed to equity, diversity, and inclusion. In order to nurture a more inclusive global university, NYU affirms the value of sharing differing perspectives and encourages open dialogue through a variety of pedagogical approaches. Our goal is to make all students feel included and welcome in all aspects of academic life, including our syllabi, classrooms, and educational activities/spaces.

### **Attendance Rules on Religious Holidays**

Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations. Students who anticipate being absent due to religious observance should notify their lecturer AND NYU SITE's Academics Office in writing via e-mail one week in advance. If examinations or assignment deadlines are scheduled on the day the student will be absent, the Academics Office will schedule a make-up examination or extend the deadline for assignments. Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday. See also [University Calendar Policy on Religious Holidays](#)

### **Pronouns and Name Pronunciation (Albert and Zoom)**



Students, staff, and faculty have the opportunity to add their pronouns, as well as the pronunciation of their names, into Albert. Students can have this information displayed to faculty, advisors, and administrators in Albert, Brightspace, the NYU Home internal directory, as well as other NYU systems. Students can also opt out of having their pronouns viewed by their instructors, in case they feel more comfortable sharing their pronouns outside of the classroom. For more information on how to change this information for your Albert account, please see the [Pronouns and Name Pronunciation website](#).

Students, staff, and faculty are also encouraged, though not required, to list their pronouns, and update their names in the name display for Zoom. For more information on how to make this change, please see the [Personalizing Zoom Display Names website](#).

### **Moses Accommodations Statement**

Academic accommodations are available for students with documented and registered disabilities. Please contact the Moses Center for Student Accessibility (+1 212-998-4980 or [mosescsd@nyu.edu](mailto:mosescsd@nyu.edu)) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance. Accommodations for this course are managed through NYU Paris.

### **Bias Response**

The New York University Bias Response Line provides a mechanism through which members of our community can share or report experiences and concerns of bias, discrimination, or harassing behavior that may occur within our community.

Experienced administrators in the Office of Equal Opportunity (OEO) receive and assess reports, and then help facilitate responses, which may include referral to another University school or unit, or investigation if warranted according to the University's existing Non-Discrimination and Anti-Harassment Policy.

The Bias Response Line is designed to enable the University to provide an open forum that helps to ensure that our community is equitable and inclusive.

To report an incident, please contact one of the following:

- Online using the [Web Form \(link\)](#)
- Email: [bias.response@nyu.edu](mailto:bias.response@nyu.edu)
- Phone (NY): +1 (212) 998-2277
- Office of the Director, NYU Paris: +33 1 53 92 50 80