

## **French 111-3**

Elementary French

MTWTh 9-9:50a  
MTWTh 10-10:50a  
MTWTh 11-11:50a  
MTWTh 12-12:50p

## **French 121-3**

Intermediate French

MTWTh 9-9:50a  
MTWTh 10-10:50a  
MTWTh 11-11:50a  
MTWTh 1-1:50p  
MTWTh 3-3:50p

## **French 125-1**

Intensive Intermediate  
French

MWF 10-10:50a



# French 105-6:

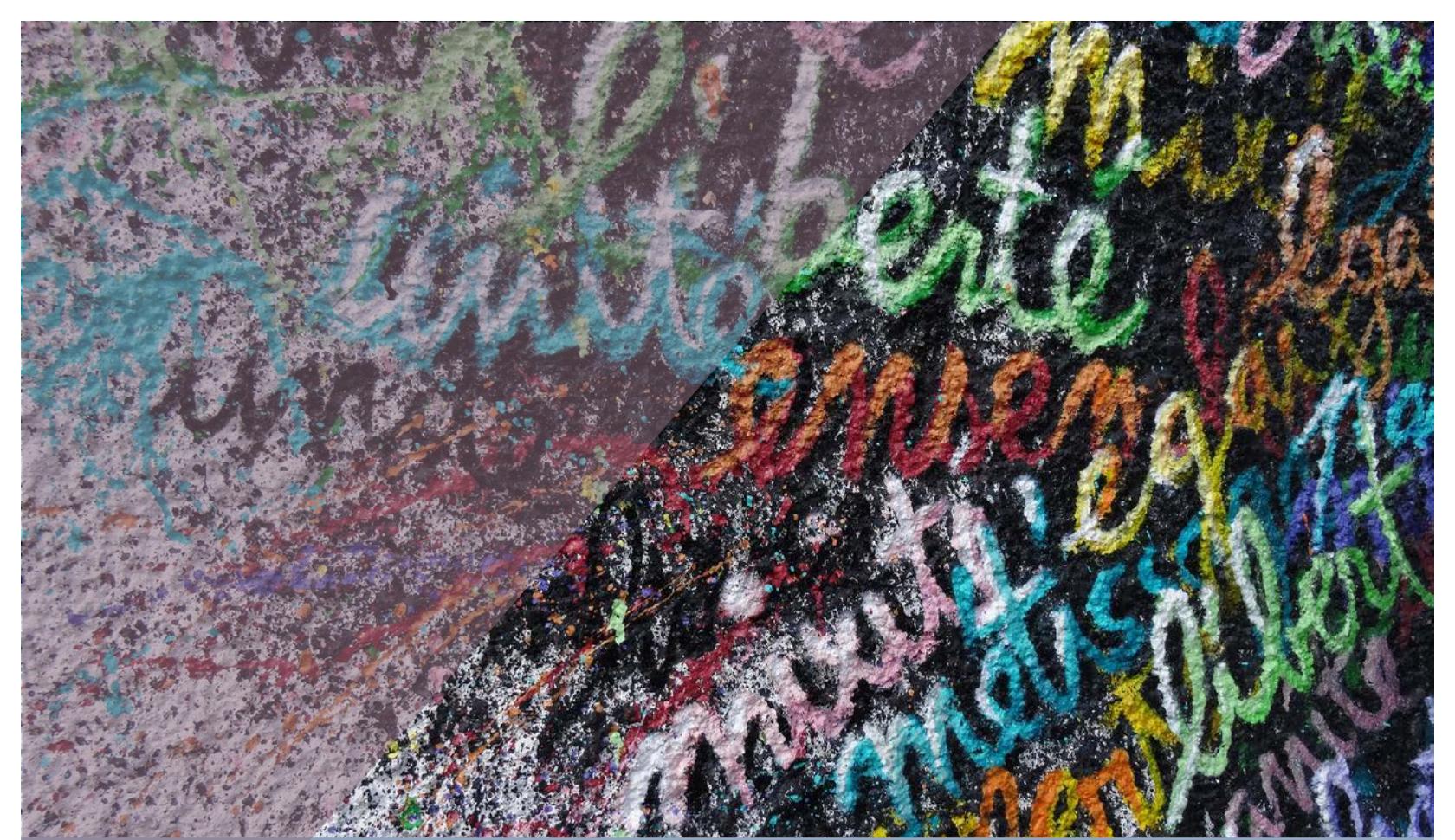
## First Year Seminar: The Trial and the Quest

Knights, battles, thrones, giants; these are the building blocks of tales of adventure. This first-year seminar explores heroes and the tests they face, the journeys they pursue, and the ways in which adversity and accident shape them. What is a hero? When is a hero born, and when is s/he made? What are the lessons of failure and self-delusion that the quest and the trial teach? Beginning with the Song of Roland, we will examine epic, Arthurian romance and comic parodies of knightly genres in the Middle Ages and Renaissance, and then turn to contemporary film to trace the ways in which modern fantasy and superhero adventures raise old questions and provide new answers to the challenges of the hero's self-defining mission. Works under discussion will include The Song of Roland, Chretien de Troyes' Lancelot, or the Knight of the Cart, François Rabelais' Gargantua and Miguel de Cervantes' Don Quixote, as well as Rob Reiner's The Princess Bride and Christopher Nolan's The Dark Knight Rises.

**Professor Nazarian**

TTh 9:30-10:20A

Spring 2018 - French and Italian Department



# French 202: Writing Workshop

This course is designed to develop and improve writing skills through a variety of classroom activities: discussion, writing, editing. Students will learn how to write a college-level analytical paper. Selected grammar points will be discussed in class, and course content will be provided by a novel and two films. Homework will include short writing exercises and compositions as well as the preparation of grammar exercises related to the writing objectives. This course serves as prerequisite for most other 200 and 300-level French classes.

**Professor Raymond**

MWF 11-11:50A • MWF 1-1:50P

Spring 2018 - French and Italian Department

A photograph of two women standing on a balcony, silhouetted against a bright sunset. They appear to be in conversation. The background shows a city skyline with several tall buildings. The image is split diagonally by a blue and purple gradient.

# French 203: Oral Workshop

This course is designed to build fluency in speaking and understanding French. Classes will concentrate on increasing listening comprehension through viewing of videos and films, building vocabulary and idiom use, and enhancing oral communication skills. One group project based on a play.

**Professor Pent**

MWF 12-12:50P • MWF 2-2:50P

Spring 2018 - French and Italian Department



# **French 211:** Reading Cultures in French: Introduction to French Cinema

This course offers students an introduction to French Cinema, focusing on the ways in which film can contribute to the construction and critique of national identity. Students will learn to ‘read’ French culture through some of its most important films, interrogating how particular identities are formed and reinforced through various popular French films, as well as how they are critiqued and challenged by others. The course will include films that attempt to represent a more or less coherent vision of what it means to be French, as well as films that explore marginalized perspectives and insist on looking at French culture from the ‘outside’.

**Professor Doyle**

MWF 2-2:50P

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# French 272:

Introducing Theatre in French:

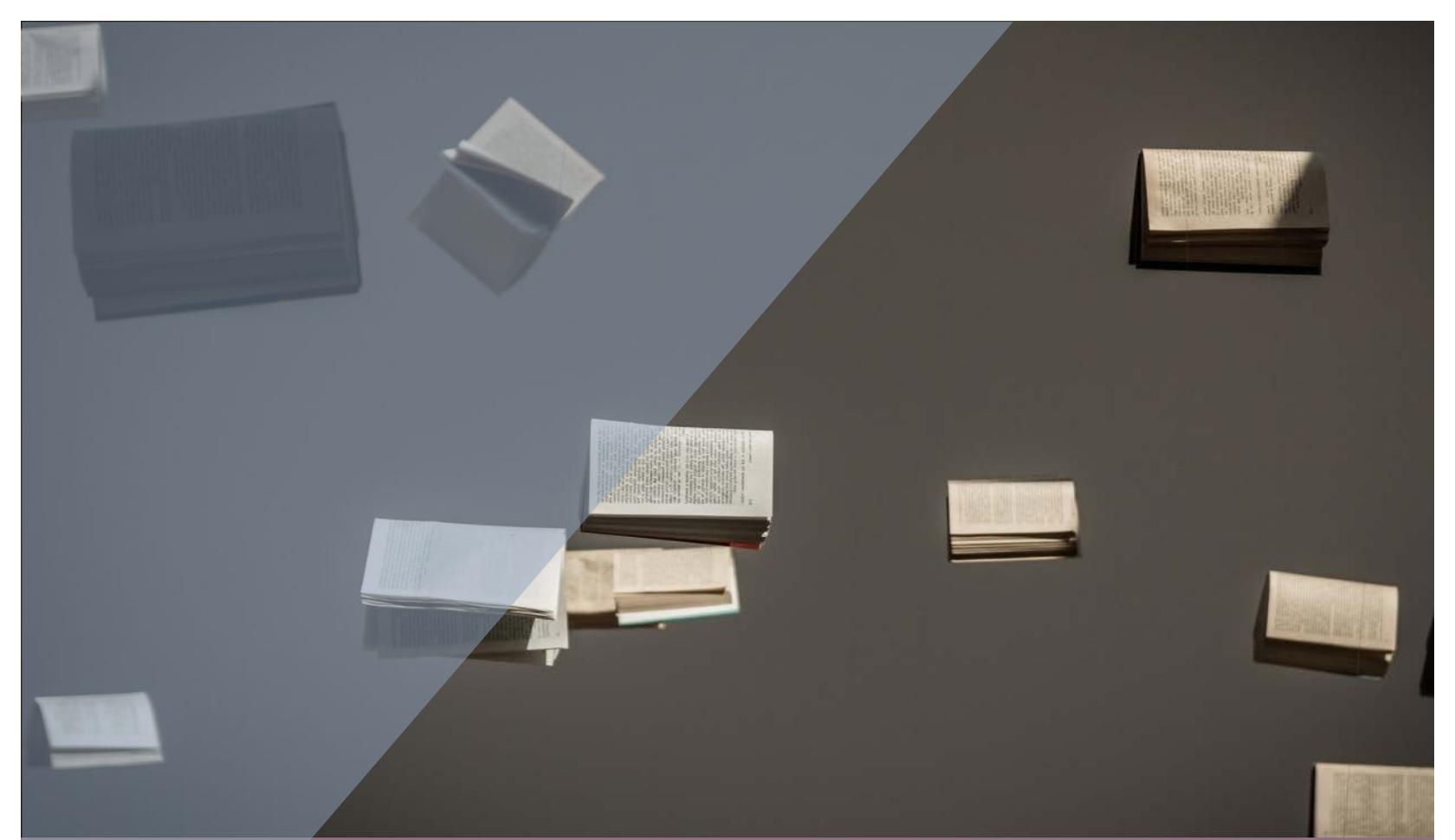
## The Tragic Condition Between Comedy and Tragedy in France in the Modern Era

The course consists in a survey of the history of theater in France from early to late modernity. Reading prominent authors of their time such as Molière, Racine, Marivaux, Hugo, Beckett and Koltès, we will focus on the opposition between comedy and tragedy: how this opposition was constructed in 17th-century France and how it was redefined and even undermined from 18th century on. At the same time, we will explore what means the tragic condition or tragic consciousness in the modern era.

**Professor Dupas**

TuTh 2:00-3:20P

Spring 2018 - French and Italian Department



# French 302: Advanced Composition

This course focuses on the systematic development of written expression in French, organized according to language functions (describing, summarizing, persuading, hypothesizing, etc.) and communicative needs. Emphasis is placed on developing vocabulary, ease of expression, and especially an awareness of appropriate styles of writing. Writing practice will be carried on: portrait, summary, review of film or performance, explication de texte, correspondence, interview, editorial, documentary research and creative writing. Grammar will be reviewed as needed. Final grades will be based on weekly written assignments, the portfolio, attendance and participation.

**Professor Rey**

MWF 1:00-1:50P

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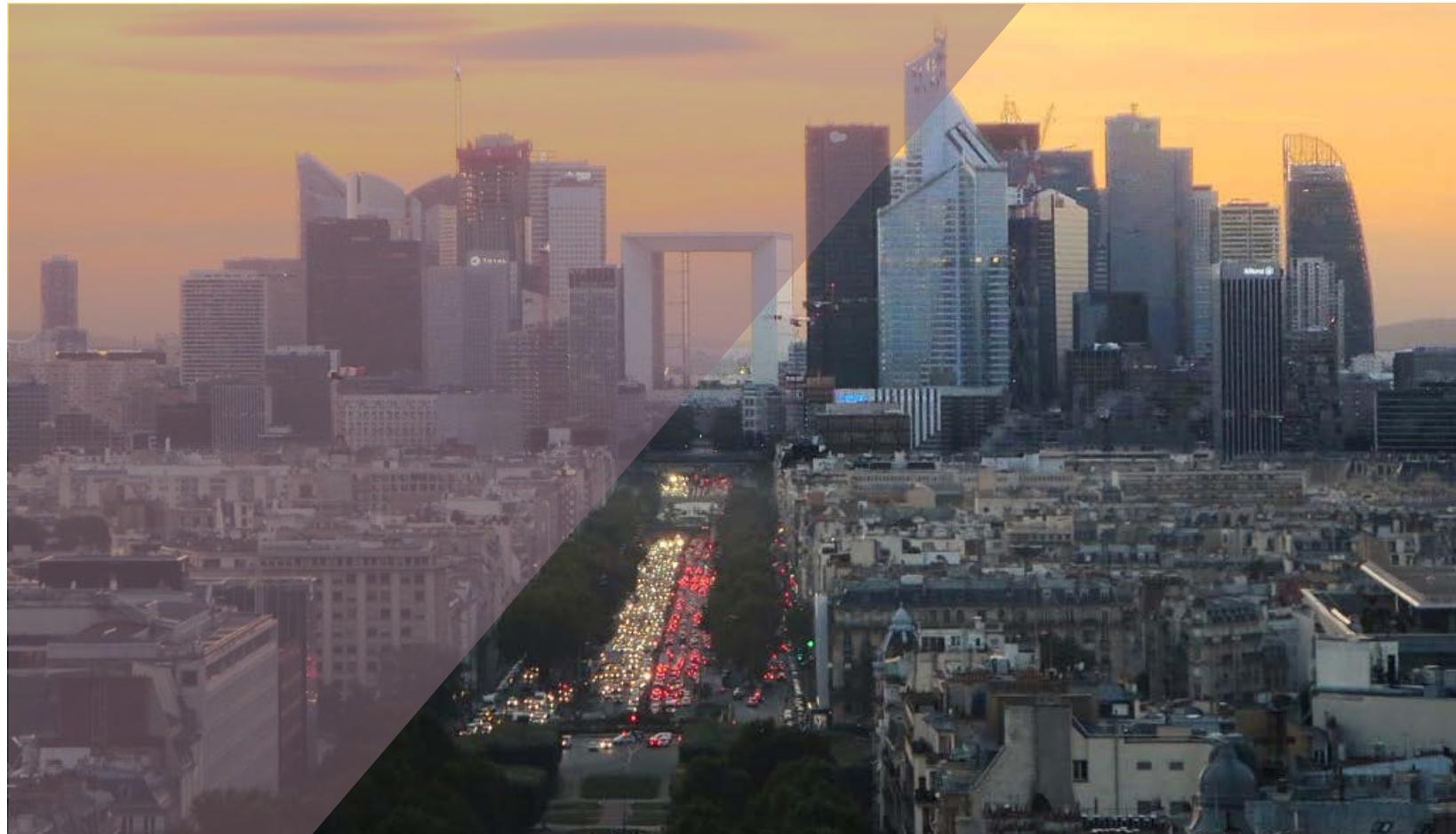
# **French 303:** Advanced Conversation

The goal of this course is the development of oral proficiency through speech functions, conversational routines and patterns, so as to build confidence in the practice of the French language. In order to achieve this goal, emphasis will be put on extensive examination of French press and French television news, French movies, the reading of a book related to the author studied this quarter, and spontaneous expression through dialogues and discussion, and even debates. Special emphasis will be placed on group work and culturally appropriate usage. The students will participate actively in the choice of the materials.

**Professor Pent**

MWF 3:00-3:50P

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# **French 309:** French in Commerce & Industry

Focused on seeking employment in a French-speaking environment, this course is designed to familiarize students with the business culture in France and in the Francophone world. The essential components of the course include acquiring knowledge of the economic sector, business structures and practices, business communication skills, as well as cultural competency. In a student-centered classroom, students will practice their writing and speaking skills by way of reality-based and task-specific communicative activities. They will, for example, write a CV and a cover letter, conduct a job interview, respond to business clients, create and present a company. Upon completion of the course, students will have created a personalized and comprehensive portfolio of a French company that they can use as a model when entering the job market.

**Professor Dempster**

TuTh 2:00-3:20P

**Spring 2018 - French and Italian Department**



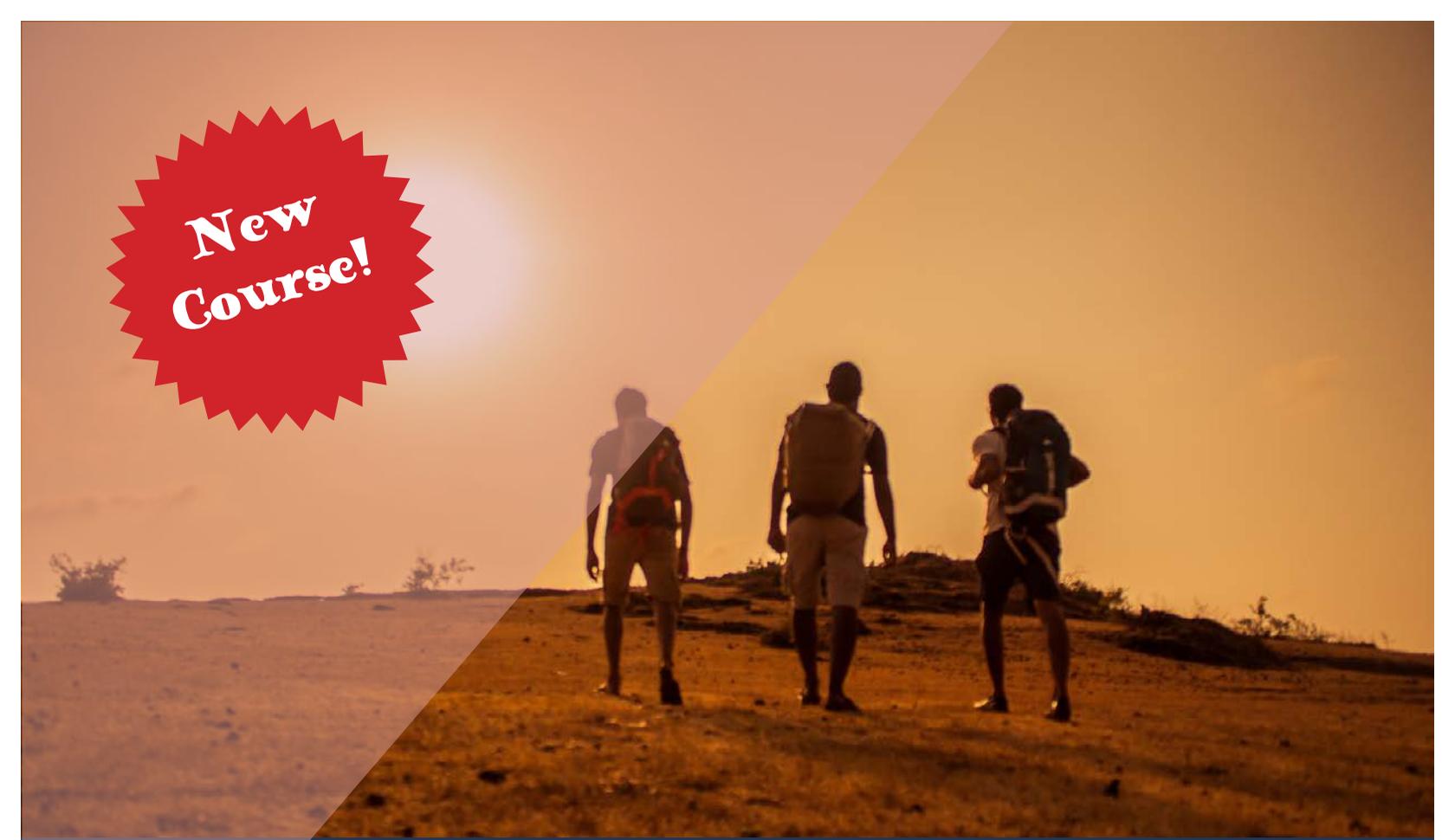
# French 333: Montaigne and Modernity

Michel de Montaigne was one of the most important writers and philosophers of the early modern period; his *Essais* continues to be a book to live by. This seminar explores Montaigne's writings in depth, along with those of his most important interlocutors, in the context of the emergence of modern subjectivity in the period we call "Renaissance". Placing the distant past into conversation with the present, we will consider a set of problems relative to the constitution of the self, of the body, of cultural and gender identity, educational ideals, and political freedom. We will explore the rise of cultural norms surrounding death, love, friendship, faith, and violence. Montaigne's writings are a gateway into a turbulent and transformative period of history, one which has much to say to our own.

**Professor Nazarian**

TuTh 11:00-12:20P

Spring 2018 - French and Italian Department



**New  
Course!**

# French 367:

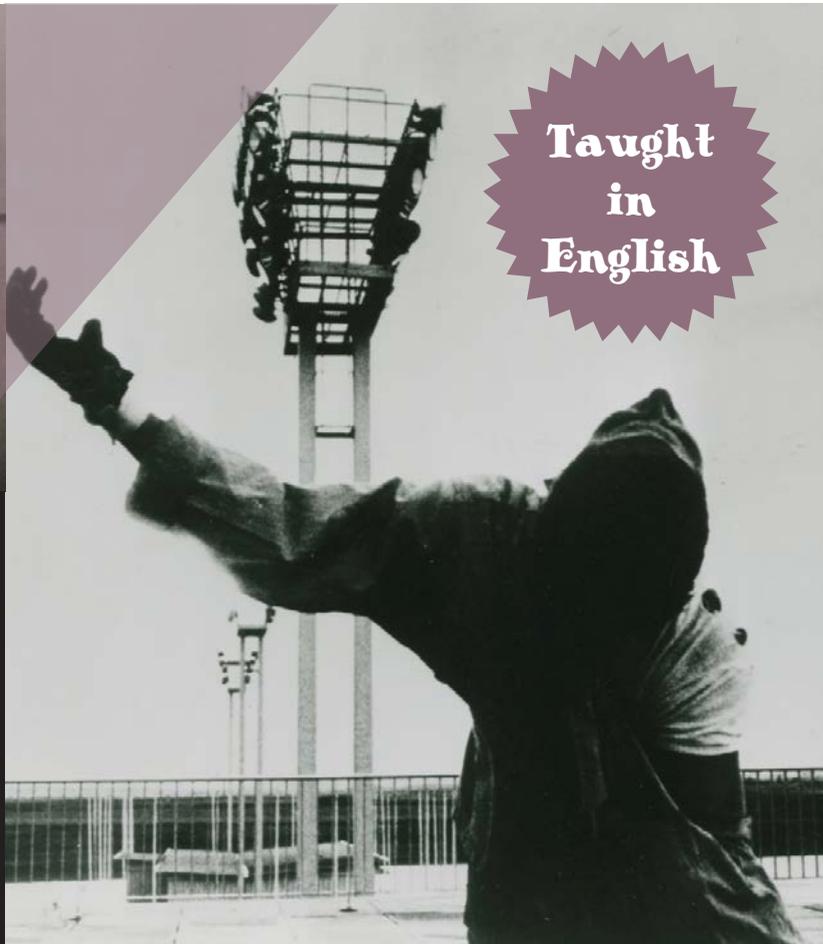
Transnational Francophone Studies : Stranger, Who Are You?

Who is the stranger? Why is the stranger so necessary to literature? How does the stranger open a space for politics in literature? The figure of the stranger in literature opens up questions regarding processes of identity construction, whereby the frameworks that allow us to categorize inside/outside, familiar/unfamiliar, friend/enemy are foregrounded. Much in the process of such constructions depends on the stories we tell about ourselves and about others, or stories we are told, and upon which our laws are based. Literature can be the place where the mechanisms of these narratives are both emphasized and troubled. The course's aim is to help us understand the complexities of our ethical positions according to which we imagine our relationship with others. This course brings together a select number of works by writers from the continents of Africa, Europe and the Caribbean into dialogue with each other in order to explore these interrelated questions, among others. Such an exploration requires that students attend with meticulous attention to the procedures of storytelling and to the language and manner of writing. Instead of imposing a preconceived notion of what or who we think the stranger is, we will repeatedly rediscover this figure through the works we read. This process will allow us to examine to what extent the stranger might be both the product of narrative and the condition for the possibility of narrative.

**Professor Qader**

MWF 2:00-2:50P

Spring 2018 - French and Italian Department



**Taught  
in  
English**



# **French 375:** French Film Time, History, Media: Chris Marker

Chris Marker (1921-2012) was one of France's major filmmakers, but his work goes far beyond the territories familiar to conventional ideas of "French" or even "film." To study Marker is to study the twentieth century and how it has been, or might some day be, remembered. A global traveler disrespecting the boundaries of documentary, essay, and fiction, Marker photographed and filmed the people, places, and political events of France, Guinea-Bissau, Israel, Cuba, Japan, Siberia, and Chile (to name just a few). But he is perhaps best known for his explorations of time and memory, from his early time-travel classic *La jetée* (an inspiration for *Twelve Monkeys*, *Inception*, and numerous other films) through his complex histories of the Russian Revolution, Japan's Asia-Pacific War, or 1960s leftism. Marker recorded an astonishing variety of places and times, but always with an acute sense of the ways in which places and times are fictions, fictions often crafted and revised by the very ways in which they are "recorded." Accordingly, he constantly changed the media in which he worked, moving from journalism to photography, film, video, digital video, CD-ROM, even Second Life worlds—often reediting and reworking material, whether his own, obscure found footage, or classic Hollywood films.

This course offers an introduction to Marker's cinematic work as a way to explore the experience of travel, the uncertainty of personal and historical memory, and the role of visual media in modern life and politics. We will also watch a number of related films from Alfred Hitchcock, the Soviet avant-garde, early cinema vérité, and the French New Wave (with which Marker was affiliated).

**Professor Bush**

TuTh 9:30-10:50A

**Spring 2018 - French and Italian Department**