

FRENCH LANGUAGE COURSES

FRENCH 111-2: ELEMENTARY FRENCH

MTWR 9:00-9:50A
MTWR 10:00-10:50A
MTWR 11:00-11:50A
MTWR 12:00-12:50P
MTWR 3:00-3:50P

FRENCH 115-2: INTENSIVE ELEMENTARY FRENCH

MTWR 10:00-10:50A
MTWR 11:00-11:50A

FRENCH 121-2: INTERMEDIATE FRENCH

MTWR 9:00-9:50A
MTWR 10:00-10:50A
MTWR 11:00-11:50A
MTWR 12:00-12:50P
MTWR 1:00-1:50P
MTWR 3:00-3:50P

FRENCH 125-3: INTENSIVE INTERMEDIATE FRENCH

MWF 9:00-9:50A
MWF 11:00-11:50A
MWF 12:00-12:50P
MWF 1:00-1:50P
MWF 2:00-2:50P

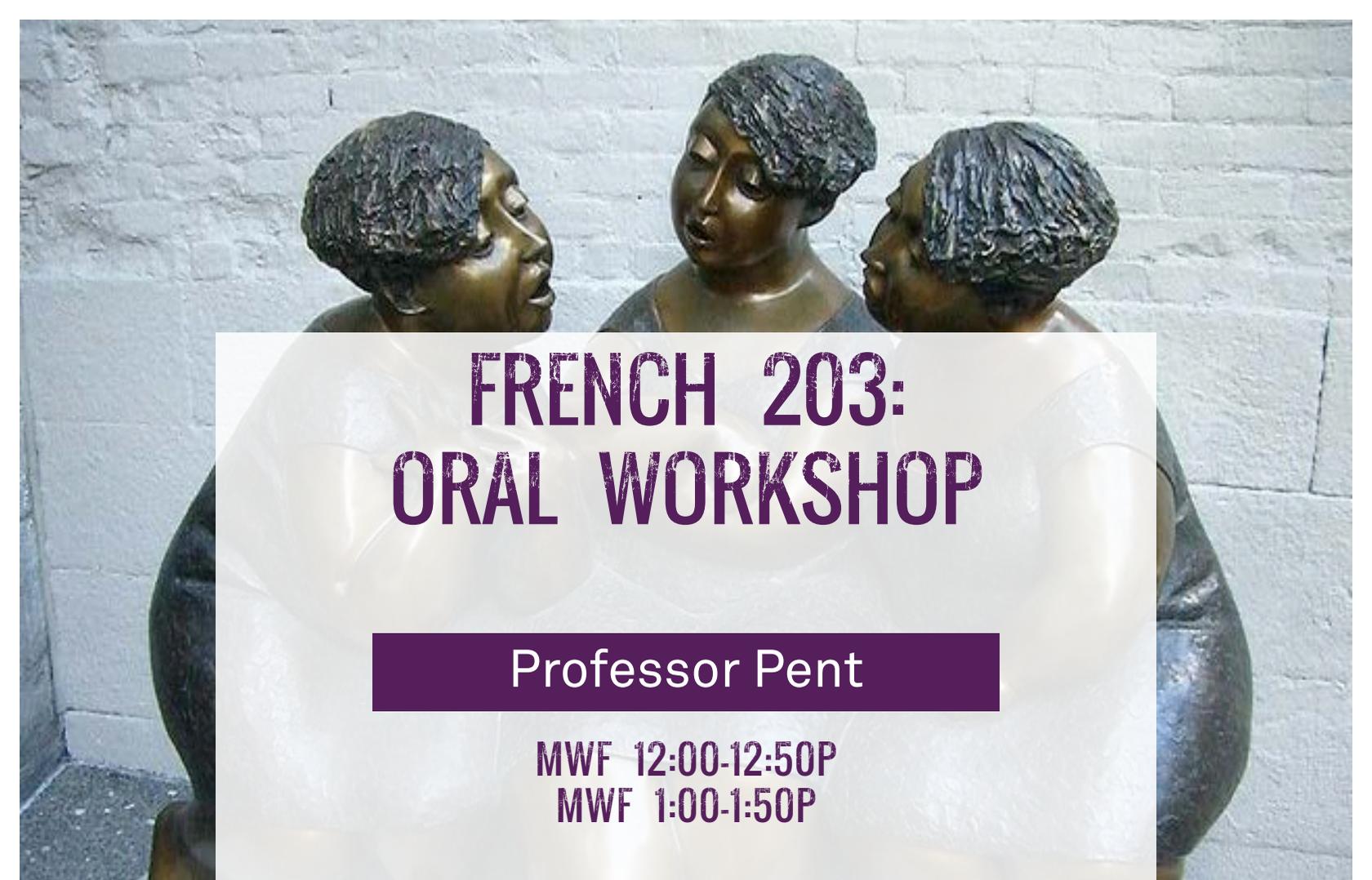


FRENCH 202: WRITING WORKSHOP

Professor Scarampi

MWF 10:00-10:50A

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.

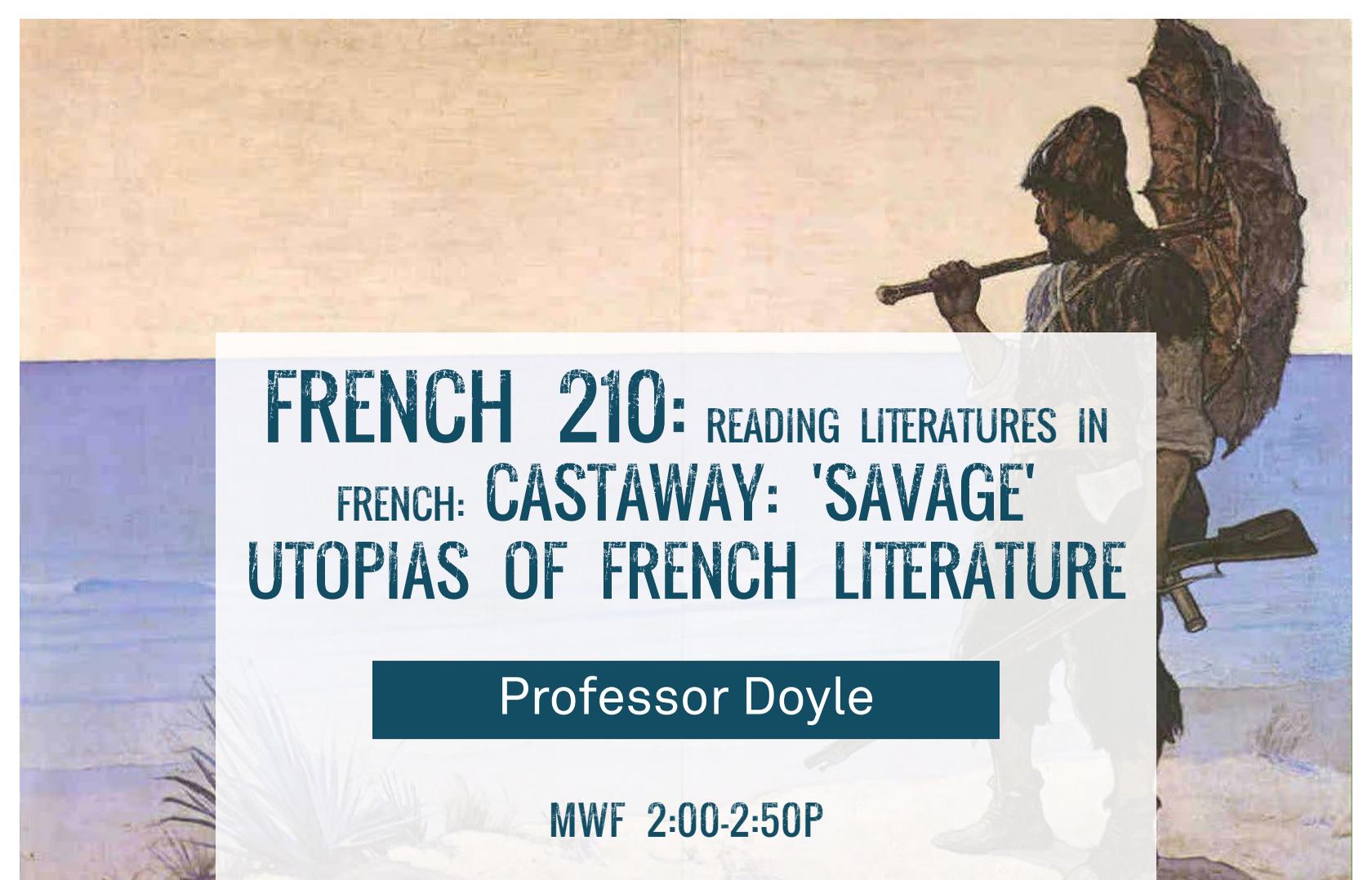


FRENCH 203: ORAL WORKSHOP

Professor Pent

MWF 12:00-12:50P
MWF 1:00-1:50P

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.



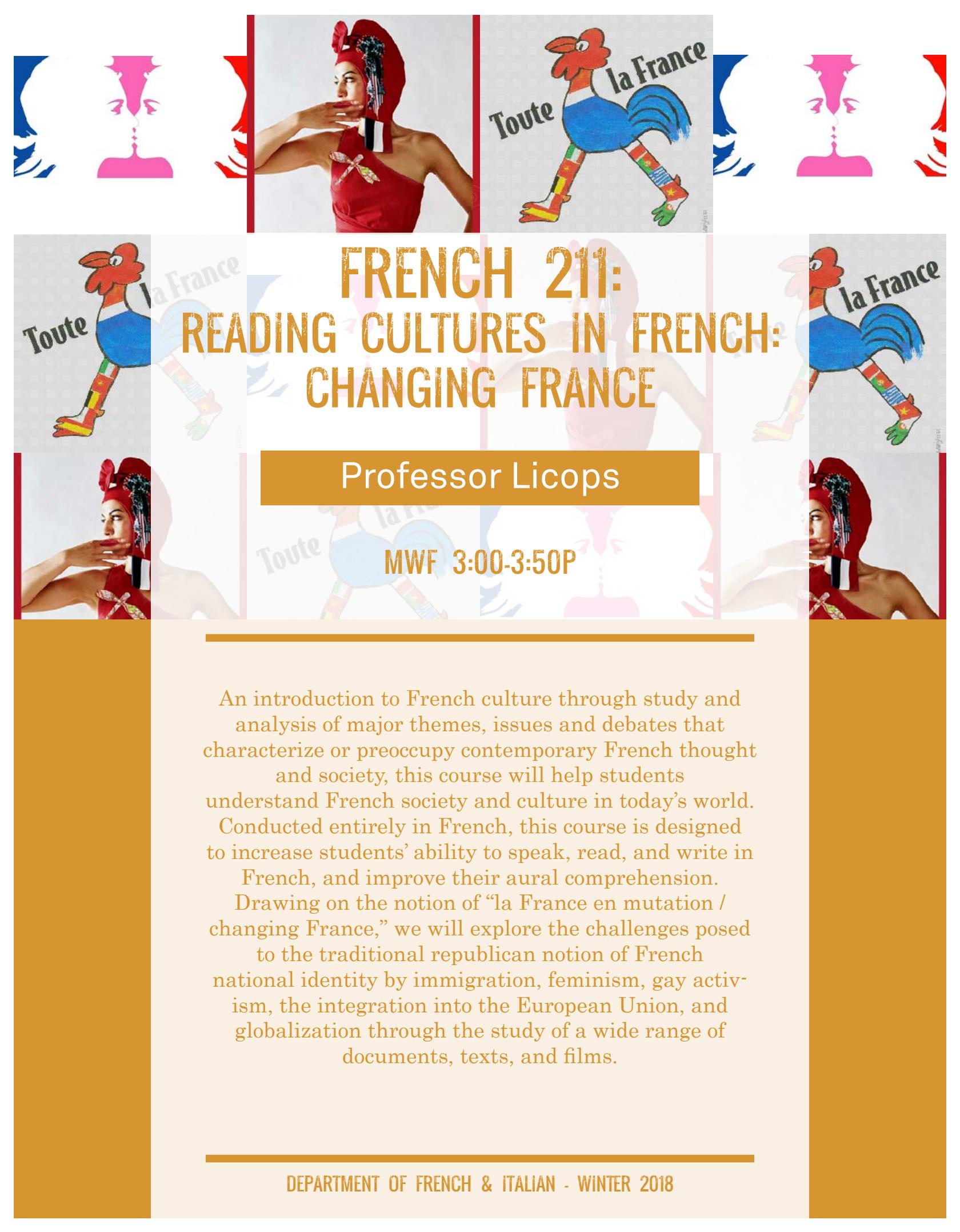
FRENCH 210: READING LITERATURES IN FRENCH: CASTAWAY: 'SAVAGE' UTOPIAS OF FRENCH LITERATURE

Professor Doyle

MWF 2:00-2:50P

What does it mean to be alone? How does our being together in the world shape us? In this course students will explore the ways in which our intuitive manner of perceiving, feeling, occupying, and understanding our world is determined in advance by the presence of others. We will reexamine the concepts of the self and of community through a consideration of retellings and adaptations of Robinson Crusoe. The isolation of the castaway has repeatedly served as a lens through which to consider the nature and functions of human sociality.

We will consider these questions from different cultural and historical perspectives, taking up issues of race, class, gender, and sexuality. In this course students will also engage with questions of the colonial and decolonial dynamics at work in various accounts of the utopic endeavor of rebuilding a world on the 'clean slate' of a desert island.



FRENCH 211: READING CULTURES IN FRENCH: CHANGING FRANCE

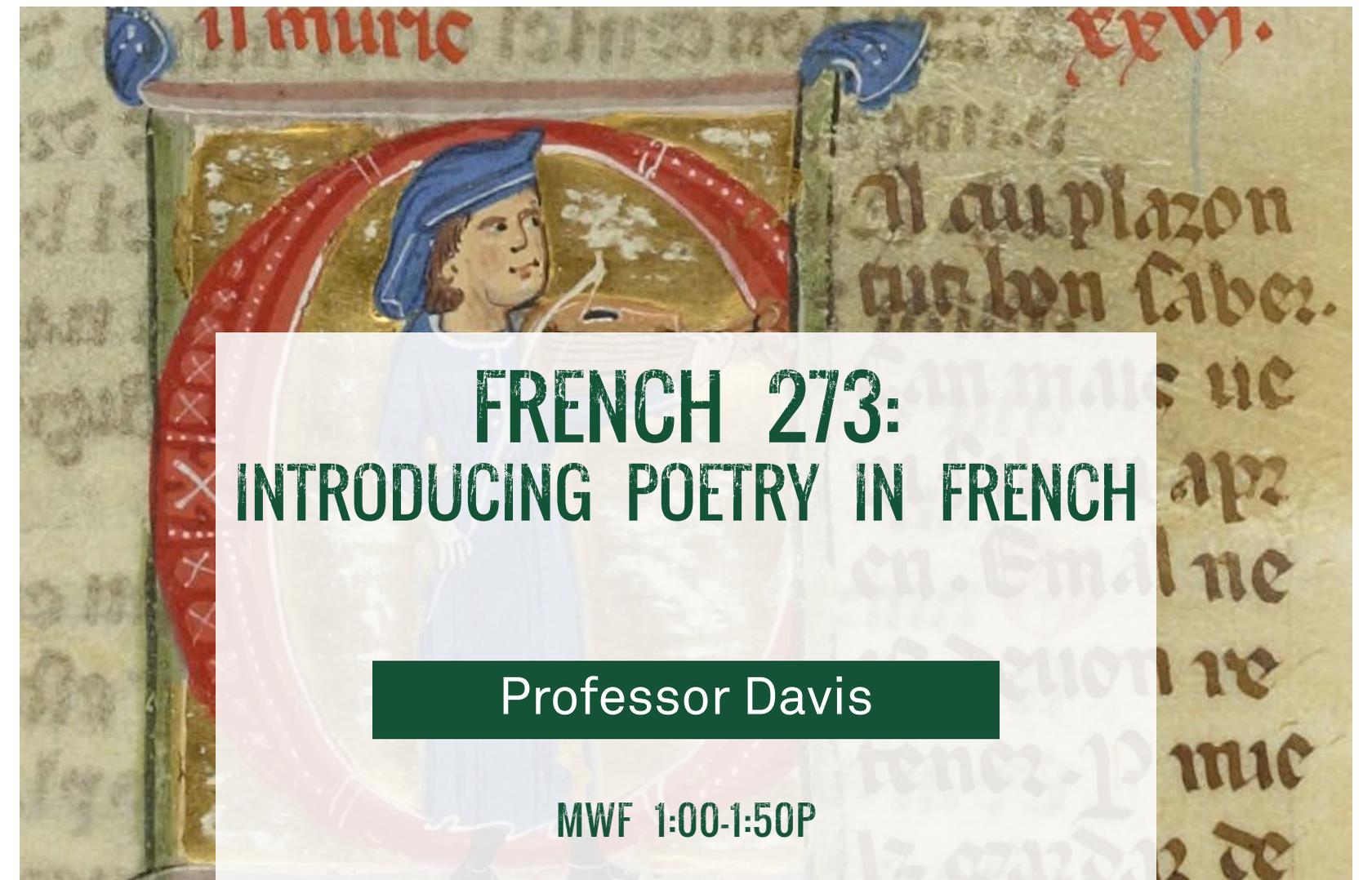
Professor Licops

MWF 3:00-3:50P

An introduction to French culture through study and analysis of major themes, issues and debates that characterize or preoccupy contemporary French thought and society, this course will help students understand French society and culture in today's world.

Conducted entirely in French, this course is designed to increase students' ability to speak, read, and write in French, and improve their aural comprehension.

Drawing on the notion of "la France en mutation / changing France," we will explore the challenges posed to the traditional republican notion of French national identity by immigration, feminism, gay activism, the integration into the European Union, and globalization through the study of a wide range of documents, texts, and films.



FRENCH 273: INTRODUCING POETRY IN FRENCH

Professor Davis

MWF 1:00-1:50P

Textual interpretation and analysis of French poetry from different periods, with special attention to formal issues. Overview of major poetic movements.



FRENCH 300: FRENCH PHONETICS

Professor Scarampi

MWF 1:00-1:50P

This course is designed to help you improve the pronunciation, intonation, and fluency of your spoken French, as well as to give you an overall understanding of the phonetic system of the contemporary French language.



FRENCH 301: ADVANCED GRAMMAR THROUGH FRENCH MEDIA

Professor Viot-Southard

TTh 11:00-12:20P

Advanced Grammar Through French Media is designed for students who are interested in news media and journalism. The purpose of this course is to study, understand and practice grammar in context. A variety of authentic documents, from newspapers articles to radio interviews, will illustrate and enliven specific grammar points. French 301 will help students master the finer points of French Grammar while preparing them to communicate competently (in writing and orally) in informal and formal situations.



FRENCH 302: ADVANCED COMPOSITION

Professor Rey

MWF 12:00-12:50P

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.

DEPARTMENT OF FRENCH & ITALIAN - WINTER 2018

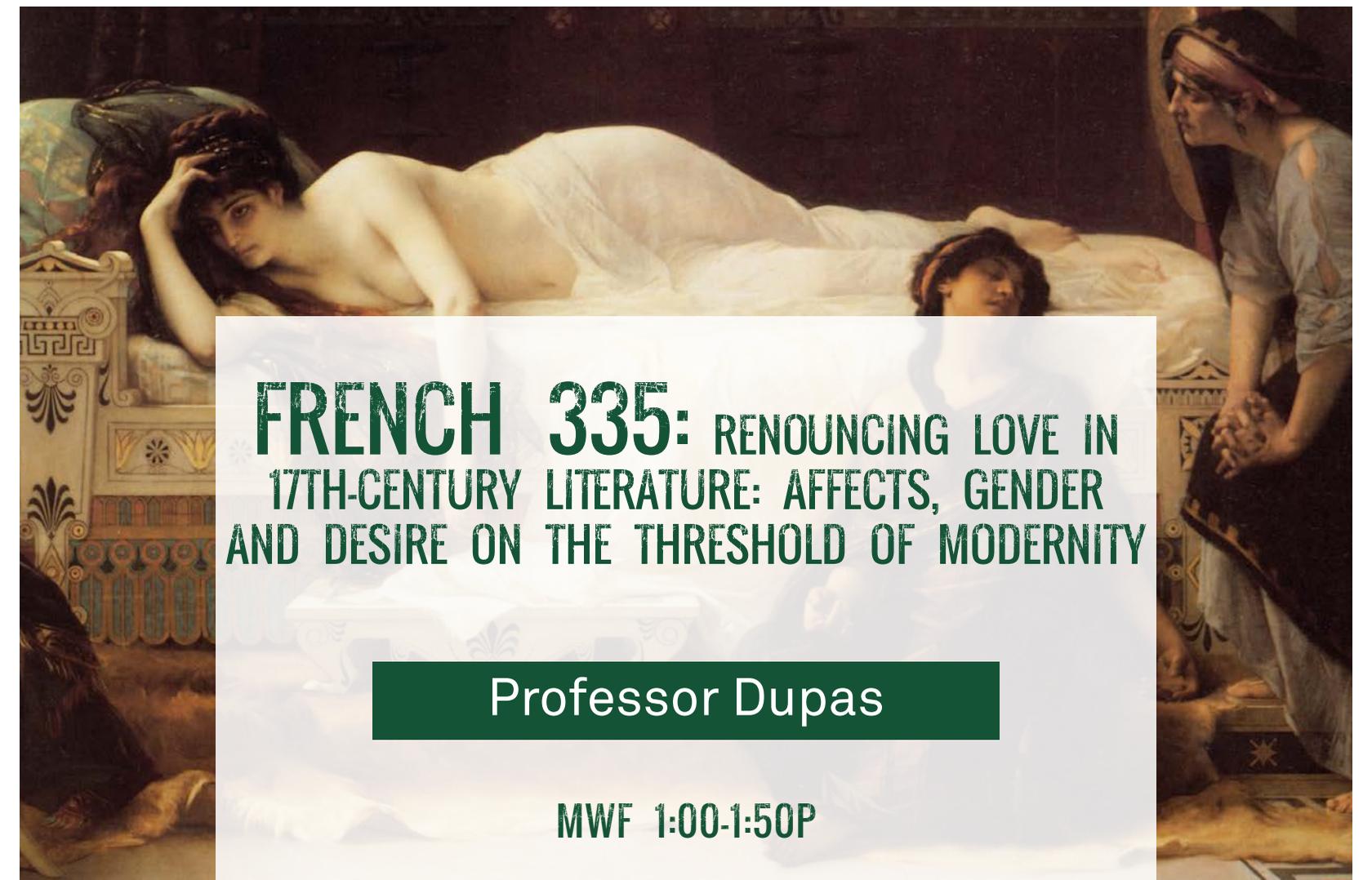


FRENCH 303: ADVANCED CONVERSATION

Professor Pent

MWF 3:00-3:50P

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.



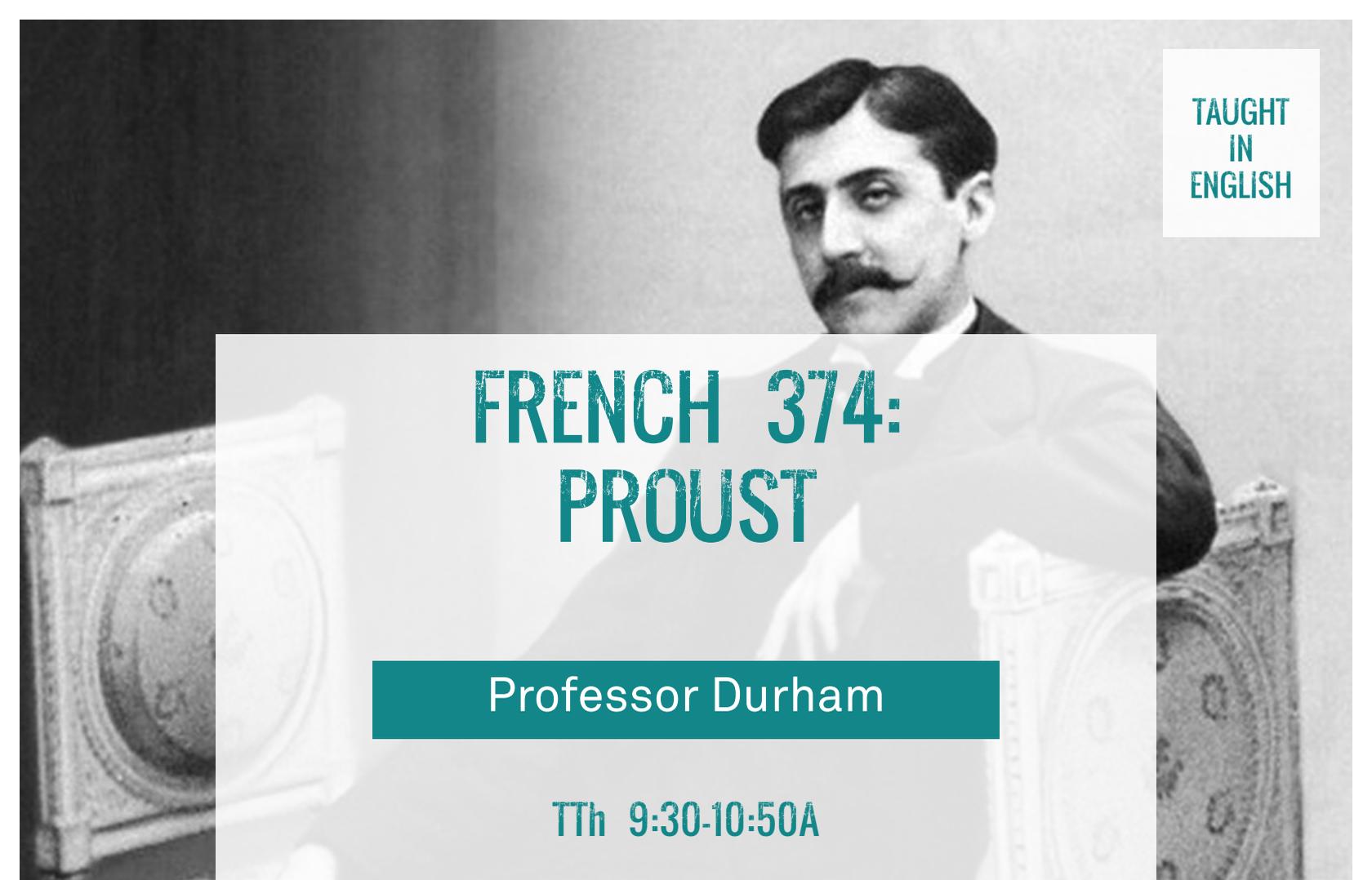
FRENCH 335: RENOUNCING LOVE IN 17TH-CENTURY LITERATURE: AFFECTS, GENDER AND DESIRE ON THE THRESHOLD OF MODERNITY

Professor Dupas

MWF 1:00-1:50P

Love is a pervasive theme in 17th-century literature, notably in the most fashionable literary genres at the time: comedy, tragedy and the novel. The course focuses on the act of renouncing love in the writings of prominent 17th-century French authors such as Molière, Corneille, Racine, La Fayette, La Rochefoucauld and Pascal, and highlights how classical French literature contributed to redefining gender relationships and shaping new erotic and affective subjectivities on the threshold of modernity. Students will explore modernity through the viewpoint of the history of affects, sexuality and gender.

DEPARTMENT OF FRENCH & ITALIAN - WINTER 2018

A black and white portrait of Marcel Proust, a man with a prominent mustache, wearing a dark suit and a white shirt with a tie. He is looking slightly to the left of the camera. The background is a plain, light-colored wall.

TAUGHT
IN
ENGLISH

FRENCH 374: PROUST

Professor Durham

TTh 9:30-10:50A

This course will be devoted to an intense engagement with one of the major figures in the history of literature, Marcel Proust, and to his *In Search of Lost Time*, which remains a crucial text in the development of modern thought. The focus will be on four volumes of the *Search*: *Swann's Way*, *Within a Budding Grove*, *Sodom and Gomorrah*, and *Time Regained*. We will explore Proust's reinvention of the novel as a form in relation to a number of Proustian problems and themes: his analyses of desire, perversion and sexuality; his reflections on the nature of time and memory; and his exploration of the relationship of art to life. We will also consider Proust's powers as a satirist and critic of ideology, who mercilessly dismantled the individual and collective illusions of his contemporaries.

DEPARTMENT OF FRENCH & ITALIAN - WINTER 2018



FRENCH 380: POLITICAL AND SOCIAL THOUGHT IN FRANCE: POSTWAR FRANCE THROUGH MARGUERITE DURAS

Professor Winston

TTh 11:00-12:20P

Marguerite Duras was one of the most prolific, influential, and controversial writers in 20th century France. In her lengthy career (1943-1996), Duras composed a creative corpus spanning the modernist and postmodernist eras and comprising works of journalism, theatre, short stories, a children's story, realist, experimental, and postmodernist writings, fictionalized autobiographies, film scenarios and films. She understood writing and other artistic processes as sites of formal and intellectual experimentation, transgression, and discovery; processes through which one might discover "new values" for use--or not-- "after the revolution." Deeply entwined with her social and political thought, Duras's work forms a sustained response to the rapidly transforming social, cultural and political contexts from which it emerged, of which this class focuses on the following: World War II, the camps, and Hiroshima and Nagasaki; French colonialism, decolonization, rising immigration and colonial nostalgia; postwar Marxist and psychoanalytic feminist thought, and issues of education. In addition to Duras's work, we will read and present on these context, permitting us to gain a sense of both the historical eras in question and of Duras's creative responses to them. Our readings further include analyses of Duras's work by intellectuals including Kristeva, Debord, and Crowley and a few video screenings outside of class, on a schedule to be determined in our first meeting.

DEPARTMENT OF FRENCH & ITALIAN - WINTER 2018



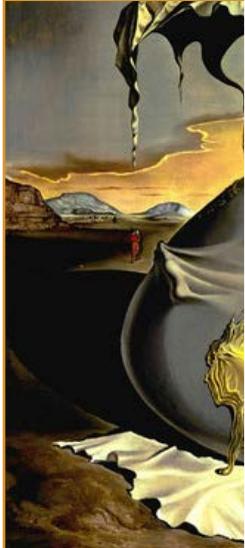
FRENCH 390: TOPICS IN CULTURE: THE INTERNATIONAL SITUATIONISTS

Professor Winston

TTh 2:00-3:20P

This course focuses on the International Situationists (IS), a group of radical cultural avant-garde artists and intellectuals and their critique of the emerging modern consumer society, which they believed was struggling, already in the 1950s and 60s, to extend itself globally. The IS was deeply concerned with the relations they believed that society was installing within and between human beings, as well as between human beings and consumer objects, and by the transformations taking place in the cultural sphere, where they saw culture itself—which should be given era’s emotional and aesthetic response to the conditions and relations of everyday life—, being appropriated in the service of the emerging society. In response, they developed a radical understanding of the relation between art and culture and of the role intellectuals and artists might play in the cultural revolution they hoped to help provoke. This course aims to develop an understanding of the Situationist analysis of the society of the 1950s and 1960s, which they identified as “the society of the spectacle,” and its relevance to our own era and society, which contemporary scholars, including Giorgio Agamben, consider still remains “the society of the spectacle” identified by the IS.

DEPARTMENT OF FRENCH & ITALIAN - WINTER 2018



FRENCH 395: COSMO-POLITICS

Professor Garraway

TTh 12:30-1:50P

In the wake of the rise of international terrorism in major Western metropolises since September 11, 2001, including the spate of recent attacks in France, several of the most pre-eminent French-language philosophers and literary theorists have turned their attention to the apparent failure of French republican universalism and the globalized culture of liberal democracy more generally to mitigate or adequately respond to transnational conflicts that derive from perceptions of cultural and religious difference. Moving beyond the blindspots of secularism, cosmopolitanism, and multiculturalism, they suggest that we critically evaluate and radicalize our notions of being-in-common beyond the nation state, and they propose new universalisms and new forms of international solidarity toward that end. In this course, we consider what this critique looks like from four different vantage points: first, through the lens of a critique of global capitalism (Alain Badiou); second, through an analysis of the paradoxes of cosmopolitan and republican secularisms (Étienne Balibar); third, via a deconstructive reading of the contradictions of the Western democratic ideal (Jacques Derrida); and finally, through a postcolonial reading of the violence at the origins of Western modernity (Achille Mbembe). Throughout the course, we will seek to understand the basic terms of each critique, what solutions each theorist proposes, and the main similarities and differences between their ideas. Some sessions will be devoted to supporting the development of students' final projects. Taught in French.