FOREIGN LANGUAGE TEACHING:
Theory and Practice

The course provides a foundation in approaches, methods, and materials for the teaching of French from the perspectives of Second Language Acquisition research. The theoretical background will be applied to the teaching of the four skills such as speaking, listening, reading and writing and the teaching of culture to help students develop their own philosophy of foreign language teaching. Students will acquire the pedagogical tools and metalinguistic awareness that they need to become successful language instructors.
Marcel Proust’s work foregrounds two tasks of the work of art. First, art provides a locus for thinking about our relationship to the past: it serves as the site in which the different worlds and selves through which we have passed can coexist with and communicate with one another. But for Proust art also has a privileged relation to the transformative power of the involuntary: it creates the forms through which we can articulate our relationship to the desires, sensations and events for which our existing forms of life and representation have least prepared us. This course will begin by examining the ways in which these two tasks are intertwined in Proust, with a particular emphasis on the ways in which his aesthetic and ethical elaboration of these problems situates his work in the history of modernism. In the second half of the course, we will turn to the ways in which these two tasks of the work of art are rethought in the works of two of Proust’s inheritors and filmmakers—writer Jean Genet and filmmaker Chris Marker—who, even as they engage Proust’s legacy, can no longer presuppose the aesthetic, discursive and institutional forms of modernism. In Genet’s autobiographical and political fictions, and in Marker’s cinematic works of Chris Marker, the relationship between memory and the involuntary are intertwined in new ways, which oblige us both to rethink the place and function of aesthetic experience in culture after modernism and to reconsider the potential importance of the Proustian legacy in elaborating an aesthetic politics that resists postmodernity’s dominant cultural forms.
TOPICS IN LITERARY STUDIES: Francophone Women Writers

Over the past half century, women writing in French from around the once colonized world, including the Caribbean, North Africa, sub-Saharan Africa, Mauritius and La Reunion have created rich and diverse bodies of literature addressing what an earlier hexagonal feminist thinker like Beauvoir once called the ‘situation(s)’ of women and the complex and intersecting issues that must be raised in any attempt to understand them. We will read a broad range of Francophone women’s novels, stories and critical writings and engage with the varying cultural, social and historical pressures in relation to which they emerged. We will also consider ways in which these literary works challenge and complicate the 20th century understanding of ‘French’ feminism and its central concerns, including what ‘a woman’ is and what it means to become one. The works to be discussed include those of writers such as Ananda Devi, Linda Lê, Assia Djebar, Nathacha Appanah, and Sabrina Kerbiche.

PROFESSOR WINSTON  FRENCH 470  W  3:00-5:50
In this course we will study the global circulation, reception, and use of Japanese culture in the first half of the twentieth century, with an emphasis on literary modernism. While we will learn some of the particulars of that history, our emphasis will be on broader literary-critical questions about translation, the circulation of forms, the relationship between literature and the visual arts, comparative and alternative modernities, and the category of world literature: which “world” and what counts as “literature”?

Literary and primary authors will include Kobayashi Hideo, W. E. B. Du Bois, Pierre Loti, Marcel Proust, Masaoka Shiki, José Juan Tablada, and Ezra Pound; secondary sources and critics will include Alexandre Kojève, Fredric Jameson, Jacques Rancière, Mauricio Tenorío-Trillo, Pheng Cheah, Karatani Kōjin, and Roland Barthes.