

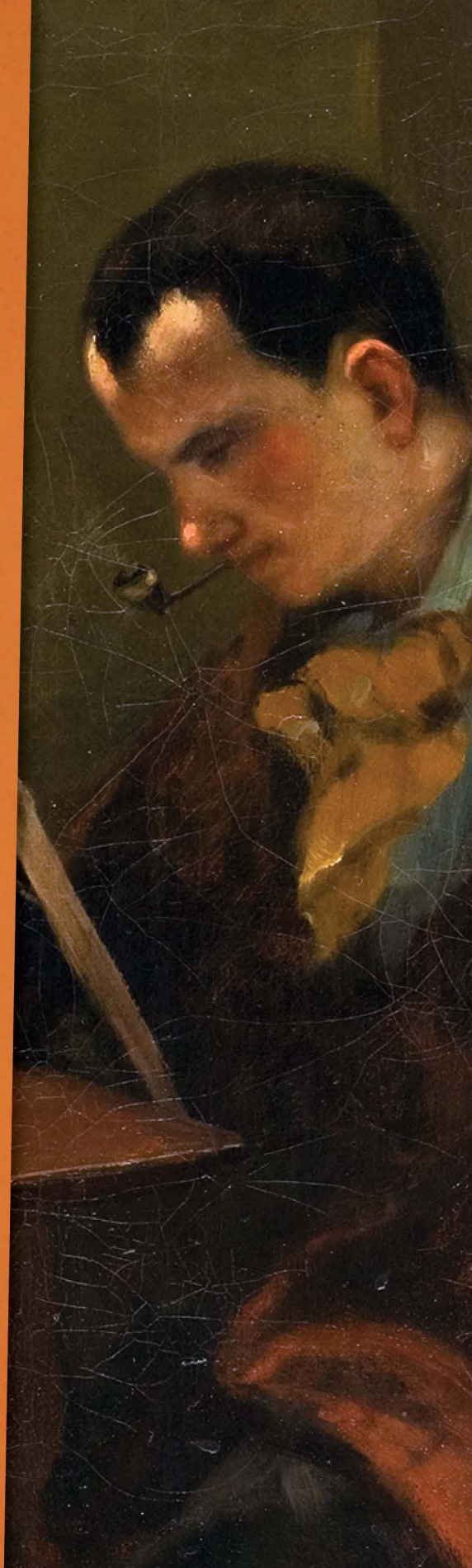
FRENCH 101-8

ARTISTS IN DIALOGUE

Literature, Music, and Painting
in Nineteenth-Century Paris

PROFESSOR ROSNER
TTh 3:30–4:50pm

What do poetry, music and painting have in common? Can a painting be musical? Can music paint a scene? In this seminar, we will immerse ourselves in the works and criticism of several influential figures of modernity whose artistic visions often overlapped. Through close readings, we will take our time enjoying the works of artists from these different genres, as we seek to understand how these writers, painters and musicians echo, support, and challenge one another in their work and criticism. As we examine the turbulent social and political contexts in which these works emerged, we will also explore how and why the works of these artists caused such moral and critical outrage in audiences of the time.



Gustave Courbet, *Portrait of Charles Baudelaire* (1847)

FRENCH 111-3

ELEMENTARY FRENCH

20 — HAKEEM

MTWTh 9-9:50am

21 — HAKEEM

MTWTh 10-10:50am

22 — MILLAR

MTWTh 11-11:50am

23 — JACKSON

MTWTh 12-12:50pm

French 111-3 is the third and last course of a three-course Elementary French sequence. The aim of the course is to acquire and develop skills in speaking, understanding, reading, writing and cultural competence. Please note, no P/N allowed.



FRENCH 121-3

INTERMEDIATE FRENCH

20 — RAYMOND

MTWF 9-9:50am

21 — LORANGE

MTWF 10-10:50am

22 — NGUYEN

MTWF 11-11:50am

23 — NGUYEN

MTWF 12-12:50pm

24 — VIOT-SOUTHARD

MTWF 1-1:50pm

(Tuesdays asynchronous)

French 121-3 is the third quarter of a three-quarter course for students who have completed French 121-2 or have been placed in this course after taking the Placement test of the Department of French and Italian. The teaching methodology for this course uses the flipped model: students learn grammar and vocabulary at home. Class activities are devoted to conversation and other communicative activities that will allow students to practice what they learned while exploring contemporary French and Francophone cultures. Class are conducted in French. A minimum grade of C- is required to continue the sequence. No P/N allowed.



FRENCH 125-1

INTENSIVE INTERMEDIATE FRENCH

20 — SCARAMPI

MWF 10–10:50am

21 — TBA

MWF 1–1:50pm

French 125-1 is the first quarter of a three-quarter course for students who have completed FR115-2 or been placed in the course upon taking the French Placement Test. The primary goal of this course is to strengthen oral and written communication skills by immersing students in authentic cultural contexts and language. A review of essential grammar will reinforce linguistic foundations. Class meets three times a week and will be conducted in French.



FRENCH 202

WRITING WORKSHOP

Cultural Encounters in
Contemporary France

PROFESSOR SCARAMPI
MWF 11:00–11:50am

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

Individual and Society
in France Today

PROFESSOR PENT

MWF 2-2:50pm

PROFESSOR PENT

MWF 3-3:50pm

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.

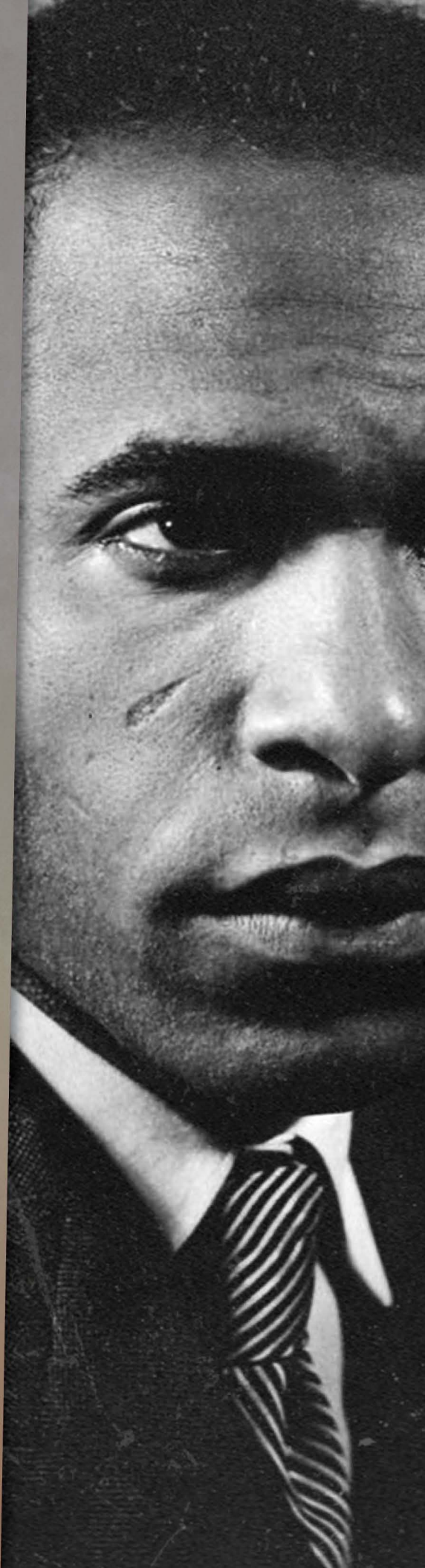


FRENCH 211

BLACK FRANCE

PROFESSOR GARRAWAY
WF 12:30–1:50pm

This course examines the demographic rise, cultural identity, and artistic production of people of African descent in France in the twentieth and twenty-first centuries. Shaped by their diverse national backgrounds and histories of migration, racial othering and marginalization, Black writers and artists in France have produced a body of politically engaged literature and cultural criticism that offers profound insights into the complexities of French national identity. Through a selection of works of fiction, poetry, essays, and films, we will track different identity formations (e.g. “noir,” “nègre,” “afropéen,” afro-français” etc.) through which African-descended peoples have sought to re-define themselves, tell their stories, and claim space and belonging in France, as well as the ambiguities and limits posed by those categories. Readings by authors such as Ousmane Socé, Aimé Césaire, Leopold Senghor, Frantz Fanon, Édouard Glissant, Michèle Lacrosil, and Léonora Miano.

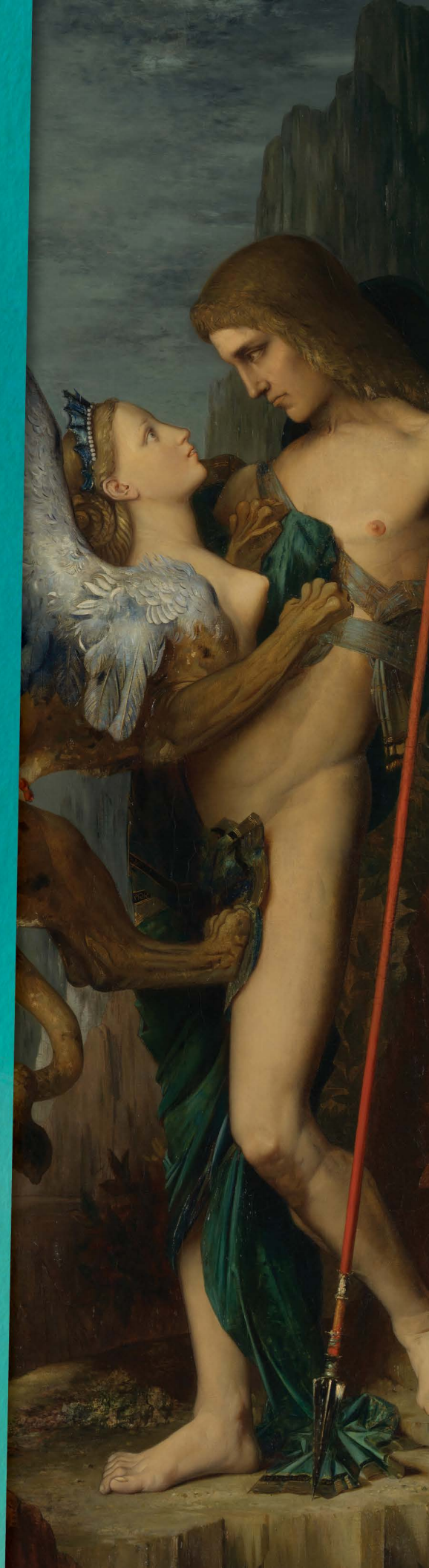


FRENCH 272

TRAGIC CONSCIOUSNESS IN MODERN FRENCH DRAMA

PROFESSOR DUPAS
TTh 12:30–1:50pm

It has been argued that the sense of the tragic disappeared in the modern era, and yet many plays continued to stage characters facing their destiny and questioning its meaning. Reading Racine, Musset, Camus, Beckett, Koltès, and Lagarce will be an opportunity for students to reflect on the persistence and the transformations of tragedy in modern French theater.



FRENCH 277/CLS 202

FRENCH EXISTENTIALISM

20 LEC – DURHAM

TTh 11am-12:20pm

60 DIS – BARBOSA

F 10-10:50am

61 DIS – PARRAGUEZ

F 11-11:50am

62 DIS – BEZ

F 12-12:50pm

This course, taught in English, will serve as an introduction to existentialism, which not only defined the literary, philosophical and political culture for French intellectuals of the post-war period, but also remain indispensable for an understanding of various currents of contemporary literature and culture. We shall begin by discussing the philosophical and literary foundations of existentialism. Then we will examine the moral, social and political questions central to existentialism, as worked out in the fiction, drama, and essays of such authors as Sartre, Beauvoir, Beckett, and Fanon. Finally, we will consider the extent to which post-existentialist thought and culture may be read as a continuation of or as a reaction against existentialism.

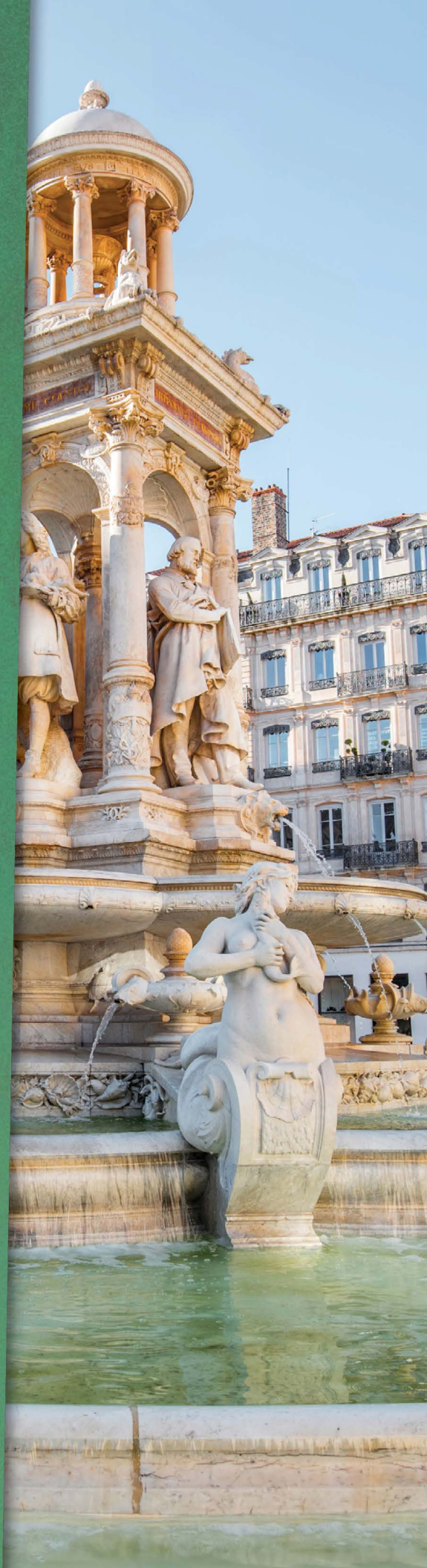


FRENCH 301

ADVANCED GRAMMAR THROUGH TEXTS

PROFESSOR VIOT-SOUTHARD
MWF 2:00–2:50pm

Using a multiliteracies framework, *Advanced Grammar in Context* aims at developing students' French language skills using the 4 knowledge processes of literacy pedagogy: experiencing, conceptualizing, analyzing, applying. *Advanced French Grammar through Texts* uses the textbook *Finalemment*, a textbook for upper-level undergraduate French students that uses a distinct, functional approach for advanced language instruction, blending grammar, conversation, and composition into an integrated learning experience. Students will develop critical thinking skills as they infer how the language works and acquire strategies to use the language effectively in oral and written practice.



FRENCH 309

FRENCH FOR PROFESSIONS

Introduction to Fundamentals of the French Business World

PROFESSOR DEMPSTER
MW 9:30–10:50am

This course will focus on effective communication in French in a business context. Essential components of the course include acquiring knowledge of the economic sector, business structures and practices, professional communication skills, and cultural competency. Learners will acquire competence in their writing, reading, oral comprehension, and speaking skills dealing with business issues by way of reality-based and task-specific communicative activities. They will, for example, write a CV and cover letter, conduct a job interview, and invent, and present their original product and a company. Upon completion of the course, students will have created a personalized and comprehensive portfolio of a French company fitting for the job market. Communicative method and student-centered learning. Courses will be conducted exclusively in French.



FRENCH 335

RENOUNCING LOVE

Gender and Desire
in 17th-Century Literature

PROFESSOR DUPAS
TTh 9:30–10:50am

Love is a privileged theme in 17th-century French literature, particularly in the genres that were in vogue at the time: the comedy, the tragedy and the novel. The course focuses on the recurring pattern of the renunciation of love in the writings of Molière, Corneille, Racine and Mme de La Fayette, all prominent authors of the classical canon. In each case, a character is morally obliged to renounce the love to which he or she still aspires. We will read these texts from the perspective of the history of gender, sexuality and affect in order to understand how 17th-century French literature has shaped our erotic and emotional modernity.

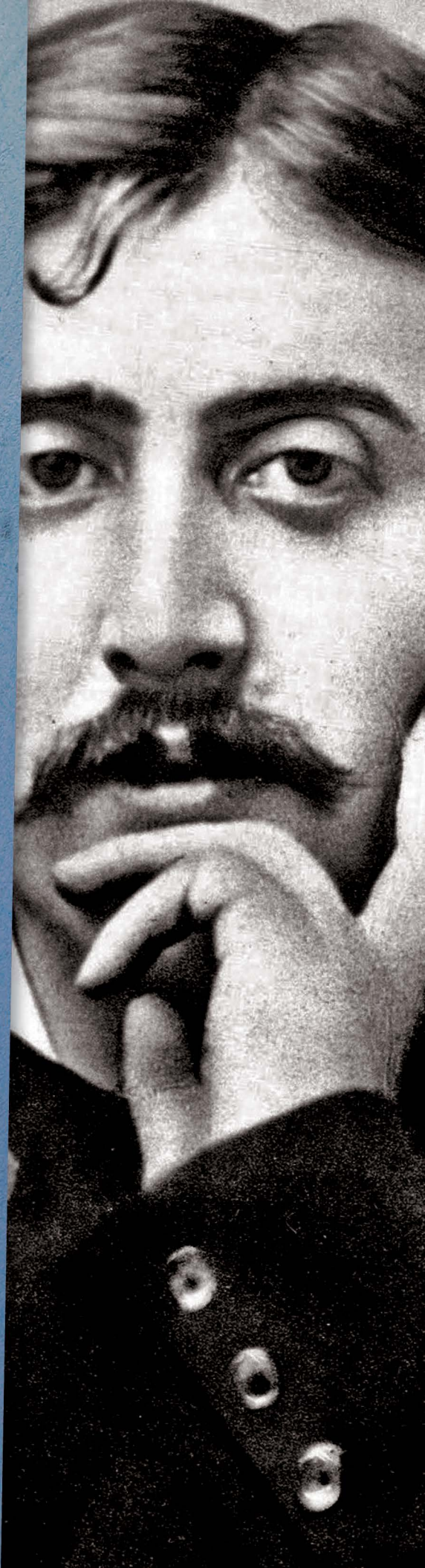


FRENCH 374/CLS 312

PROUST

PROFESSOR DURHAM
TTh 2:00–3:20pm

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.



FRENCH 432/CLS 413

POLITICS AND POETICS OF LANGUAGE AND WRITING

PROFESSOR QADER
T 2:00–4:50pm

In 1986, the Kenyan writer and critic, Ngũgĩ wa Thiong’o published “Decolonizing the Mind,” a canonical reference for the language debate in the decolonial/postcolonial era. In this work, he famously called for a more nuanced and perhaps more difficult project of decolonization after political independence from colonialism. Language, he observed, must be an essential feature of every long lasting decolonial project. Subsequently, he changed his own creative language from English to Gikuyu. Ngũgĩ’s book has resonated with the thorny entanglement of language and the colonial legacy across the African continent and beyond since at least the mid-20th century. For instance, in 1962 Malek Haddad famously abandoned creative writing all together following Algeria’s independence since he could not write in Arabic and refused to continue in French. In Senegal, Boubacar Boris Diop shifted two decades ago his primary language of creative writing to Wolof and has undertaken self-translation. In 2013, the Moroccan Abdelfattah Kilito published “Je parle toutes les langues mais en Arabe,” a title inspired by Kafka, foregrounding the irony subtending the decolonial/postcolonial context to date since the book is written in French. This course is dedicated to understanding the ways in which this multifaceted problematic has been thought both theoretically and creatively by thinkers hailing from Francophone Africa, in conversation with theorists of language and translation from beyond the continent. The aim of the course is neither to be exhaustive nor to limit the scope of our investigations regionally or linguistically. Students will be invited to reflect with nuance on the questions in context and develop their own projects by bearing in mind both the universality of the question and the singularity of its inscription. We will have the great opportunity to discuss with Souleymane Bachir Diagne via Zoom his recent book “De language à langue” (2022).



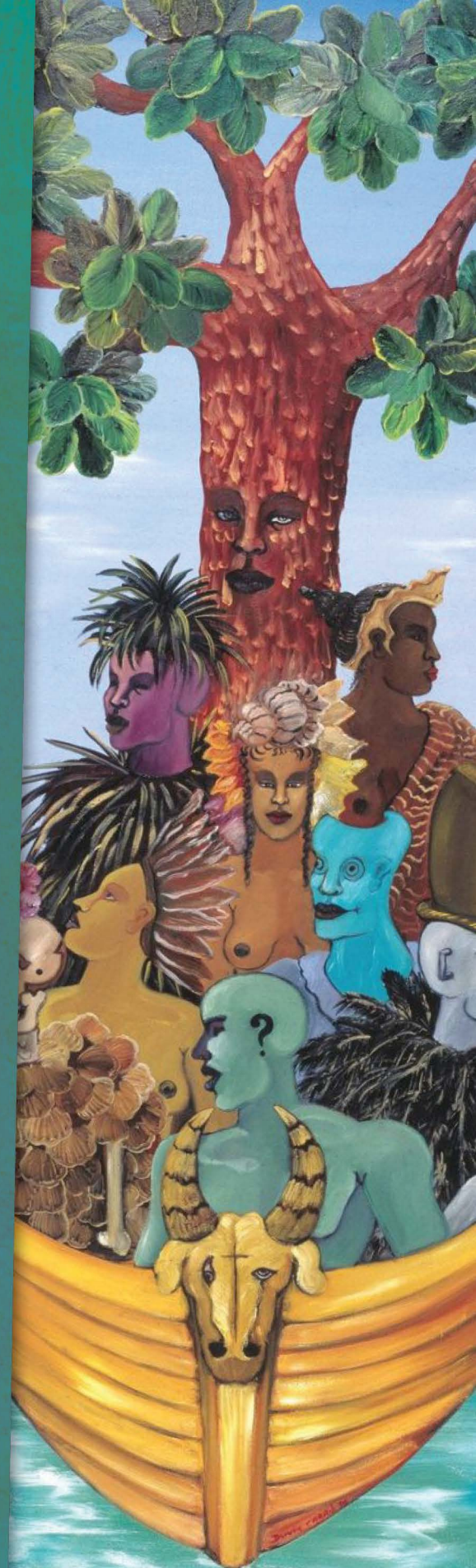
FRENCH 493

POST-COLONIAL AND DECOLONIAL THOUGHT IN THE FRANCOPHONE WORLD

PROFESSOR GARRAWAY
W 5:00-7:50pm

This course introduces students to a diverse field of French-language intellectual production concerned with analyzing, contesting, and transforming colonial relations of power and knowledge. French-language authors have produced some of the most radical critiques of French and European imperial projects in the modern era while innovating within related fields such as critical race studies, gender and sexuality studies, discourse analysis, literary theory, and philosophy. Yet, their reception in the Anglophone academy has often been marked by decontextualized or selective readings. Our priority will be to foreground the specificity of the French-language decolonial tradition as a response to a particular brand of colonialism rooted in a universalizing, humanist project, as well as to particular local manifestations and effects of this project. Ranging across four main sites of theoretical production, including revolutionary Haiti, the mid-20th-century French Caribbean, Paris, and Sub-Saharan Africa, our readings will highlight the ways in which French-language thinkers from Jean-Jacques Dessalines to Achille Mbembe have forged a distinctly non-essentialist theoretical tradition by working within and against intellectual currents of Enlightenment universalism, existentialism, historical materialism, psychoanalysis, structuralism, and post-structuralism. At the same time, through critical analysis and secondary readings, we will evaluate the continued relevance of these thinkers' attempts to conceptualize problems of intellectual and psychic (dis)alienation, postcolonial sovereignty, cultural hybridity, emancipatory artistic creation, and freedom for intellectual projects in the humanities and social sciences today. Main texts by authors such as Toussaint Louverture, Jean-Jacques Dessalines, Aimé Césaire, Jane Nardal, Paulette Nardal, Suzanne Césaire, Frantz Fanon, Édouard Glissant, V.Y. Mudimbe, and Achille Mbembe, with relevant secondary readings as needed. **Taught in English, with texts available in both French and English.**

Northwestern | French and Italian



Edouard Duval-Carrié,
La Traversée (1847)

ITALIAN 101-2

ELEMENTARY ITALIAN

PROFESSOR POZZI PAVAN
MTWF 11–11:50am
(Tuesdays asynchronous)

A beginning course in Italian language and culture, Elementary Italian is devoted to developing all four language skills (speaking, listening, reading, and writing) within the three modes of communication (interpersonal, interpretive, presentational). While studying the language, students will be introduced to Italy and its people and they will gain both language and cultural competence. At the end of full-year Italian 101 sequence, students will be able to handle successfully a few uncomplicated communicative tasks, participate in simple conversations on topics related to personal information, personal preferences, daily activities, and immediate needs. This course is the second in a three-part sequence for beginning students of Italian. Classes are conducted entirely in Italian and are very lively, with lots of give-and-take among participants. Students with some experience in Italian may take the online placement test to place out of any or all of the first-year sequence. Please note that Tuesday classes will be asynchronous.



ITALIAN 101-3

ELEMENTARY ITALIAN

20 — POZZI PAVAN

MTWF 10-10:50am

21 — DELFINO

MTWF 12-12:50pm

(Tuesdays asynchronous)

A beginning course in Italian language and culture, Elementary Italian is devoted to developing all four language skills (speaking, listening, reading, and writing) within the three modes of communication (interpersonal, interpretive, presentational). While studying the language, students will be introduced to Italy and its people and they will gain both language and cultural competence. At the end of full-year Italian 101 sequence, students will be able to handle successfully a few uncomplicated communicative tasks, participate in simple conversations on topics related to personal information, personal preferences, daily activities, and immediate needs. This course is the third in a three-part sequence for beginning students of Italian. Classes are conducted entirely in Italian and are very lively, with lots of give-and-take among participants.



ITALIAN 102-3

INTERMEDIATE ITALIAN

21 – DELFINO

MTWF 1-1:50pm

22 – MORGAVI

MTWF 2-2:50am

(Tuesdays asynchronous)

A beginning course in Italian language and culture, Elementary Italian is devoted to developing all four language skills (speaking, listening, reading, and writing) within the three modes of communication (interpersonal, interpretive, presentational). While studying the language, students will be introduced to Italy and its people and they will gain both language and cultural competence. At the end of full-year Italian 101 sequence, students will be able to handle successfully a few uncomplicated communicative tasks, participate in simple conversations on topics related to personal information, personal preferences, daily activities, and immediate needs. This course is the third in a three-part sequence for beginning students of Italian. Classes are conducted entirely in Italian and are very lively, with lots of give-and-take among participants.



ITALIAN 133/134-3

INTENSIVE ITALIAN

PROFESSOR BIFFANTI

MTWF 11-11:50am

PROFESSOR BIFFANTI

MTWF 12-12:50pm

(Tuesdays asynchronous)

A beginning course in Italian language and culture, Elementary Italian is devoted to developing all four language skills (speaking, listening, reading, and writing) within the three modes of communication (interpersonal, interpretive, presentational). While studying the language, students will be introduced to Italy and its people and they will gain both language and cultural competence. At the end of full-year Italian 101 sequence, students will be able to handle successfully a few uncomplicated communicative tasks, participate in simple conversations on topics related to personal information, personal preferences, daily activities, and immediate needs. This course is the third in a three-part sequence for beginning students of Italian. Classes are conducted entirely in Italian and are very lively, with lots of give-and-take among participants.



ITALIAN 250

BUILDING THE ITALIAN NATION

Heroes and Anti-Heroes, from Pinocchio to the Leopard

PROFESSOR JOSSA
TTh 11:00am–12:20pm

The course aims to focus on some of the symbolic passages in the process of nation-building in Italy in the 19th and 20th centuries, as Italy reached its unity only in 1861.

Through the study of Foscolo's *Last Letters of Jacopo Ortis* (1798), Collodi's *Pinocchio* (1880), Calvino's *The Path to the Nest of Spiders* (1947), and Tomasi di Lampedusa's *The Leopard* (1958) the course aims to give students an understanding of how and why Italy was born so late as a political entity. By focussing on the different stages of the process of Nation building in Italy, the course also aims to make students aware of how Italy's national identity developed: two books (Foscolo's and Collodi's) were written in the 19th century, and will help students to understand the pre-Risorgimento (the making of Italy), and the post-Risorgimento (the making of the Italians); whereas the other two books (Calvino's and Tomasi's) come from the 20th century, and will help students to understand the *Resistenza* (the making of the Republic), and the post-war Italy (the crisis of nationhood).

The course also aims to discuss the problem of the absence of a national hero in the Italian literary tradition, such as Wilhelm Tell for Switzerland or D'Artagnan for France or Robin Hood for Britain.

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ITALIAN 349

GENDER, KNIGHTS, ADVENTURES, AND IDENTITY

A Reading of the
Orlando Furioso

PROFESSOR JOSSA
TTh 2:00-3:20pm

The course offers a reading of the most important poem of the Italian Renaissance, the *Orlando Furioso* by Ludovico Ariosto (1532). The poem will be placed against the background of the great events of its time, from the European colonization of the Americas (1492) to the Protestant Reformation (1517), in the context of Este Ferrara and the Italian wars. Through the direct reading of the most significant episodes, students will learn to connect the text and the context, focusing above all on some decisive aspects of Italian Renaissance culture: the contrast between magnificence and crisis; the opening of new perspectives on the social and cultural role of women; the birth of national states and the role of the leader in politics; the presence of a new gender dialectic, which paves the way for modern horizons; the importance of ethical and religious issues. The poem will therefore be read in dialogue with other great classics of its time, such as *The Prince* by Machiavelli (1513) and *The Courtier* by Baldassar Castiglione (1528).

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