

# French Language Courses

Fall

2018

## FRENCH 111-1: Elementary French

MTWTH 9-9:50AM  
MTWTH 10-10:50AM  
MTWTH 11-11:50AM  
MTWTH 2-2:50PM  
MTWTH 3-3:50PM

## FRENCH 121-1: Intermediate French

MTWTH 9-9:50AM  
MTWTH 10-10:50AM  
MTWTH 12-12:50PM  
MTWTH 1-1:50PM  
MTWTH 2-2:50PM

## FRENCH 115-1 Intensive Elementary French

MTWTH 10-10:50AM  
MTWTH 11-11:50AM

## FRENCH 125-2: Intensive Intermediate French

MWF 9-9:50AM  
MWF 10-10:50AM  
MWF 12-12:50PM  
MWF 1-1:50PM  
MWF 2-2:50PM

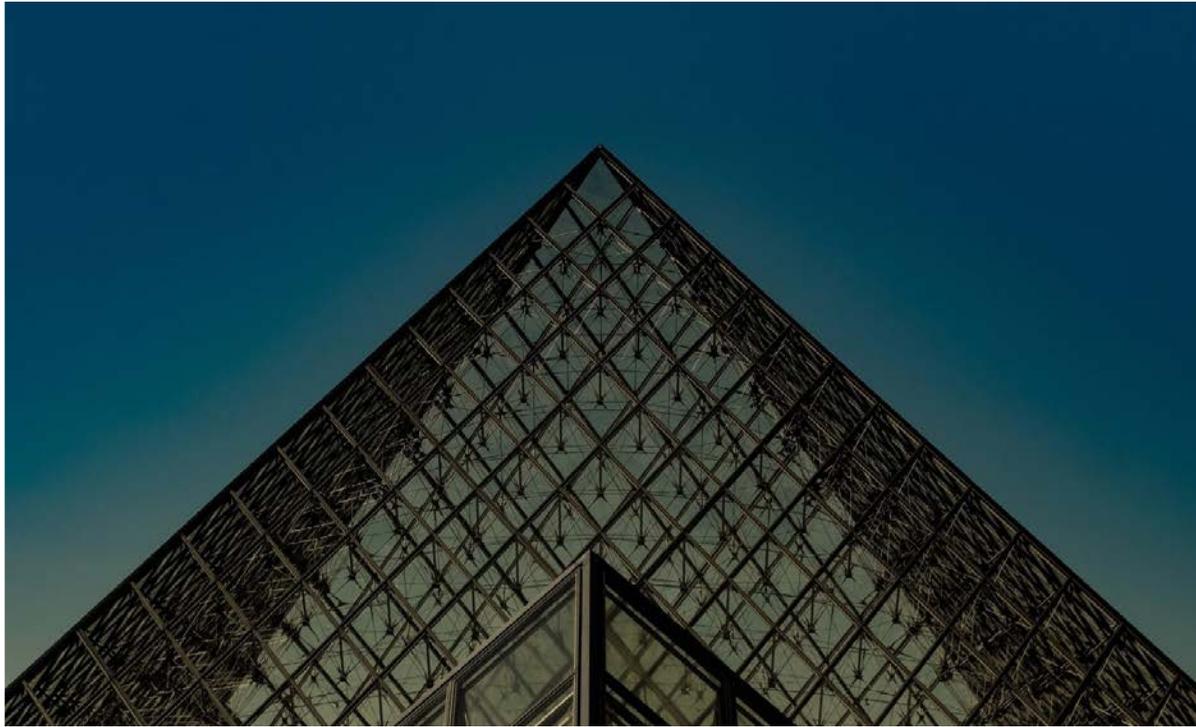


# FRENCH 105-6:

## **First-Year Seminar: The Fiction of Climate Change**

**PROFESSOR WINSTON • TTH 9:30-1050AM**

Rising seas, extreme temperature variations, and life-threatening storms: these are among the building blocks of Climate Fiction (Cli-Fi), a new literary genre that takes up the challenge of climate change in the Anthropocene, the proposed epoch in which human beings significantly impact the geological and ecological systems of the planet, to imagine the future to which climate change might give rise and the human beings who will confront it. Climate change novels ask: how might climate change transform the world in which we live? What will the world be like in the future, and what will it mean to the human beings who live in it? The alternative visions of the future elaborated in the works of climate change fiction often combine characteristics of science fiction with elements of other genres, including the romance, the thriller, and the adventure tale. In addition to inquiring into the literary issue of how and with what literary means these novels manage to imagine the future, we will seek to understand: if and how literature manages to imagine a process as widely taken to be “unimaginable” as is climate change, whether fiction might further human knowledge or awareness or if it might modify human actions in the world. We will engage in close and detailed reading and discussion of some of the most compelling contemporary Cli-Fi novels and in writing about them critically. This seminar requires active and engaged student participation.



# FRENCH 201: **Culture and Society**

MWF 11-11:50A • MWF 12-12:50P • MWF 1-1:50P

French 201-0 is a one-quarter introductory third-year course, offered only in the fall. This course is designed to develop the students' mastery of French by giving them the opportunity to practice the language in a variety of cultural contexts while deepening and expanding their insights into contemporary French culture. French 201-0 will introduce students to a sampling of social and cultural topics central to an understanding of France and French-speaking peoples. Classes meet three times a week and are conducted in French. Students are expected to attend class regularly and prepare outside of class. A grade of C- or above in French 201-0 fulfills the WCAS foreign language requirement.



# FRENCH 202: **Writing Workshop**

PROFESSOR REY • MWF 3:00-3:50PM

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 3-3:50P

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 210:

## **Reading Literatures in French: Rewriting the Past in French and Francophone Literature**

**PROFESSOR BRAUER • TTH 12:30-1:50PM**

This course introduces students to the reading and interpretation of French and Francophone Literature from various locations and in different genres, with special emphasis on works that draw inspiration from earlier literary or cultural traditions. We will read a selection of short prose fiction, poetry, and theater from Europe, the Caribbean, and North Africa that re-make or adapt classic texts, including the contemporary Algerian writer Kamel Daoud's reinterpretations of Albert Camus' iconic novella *L'Étranger*, the Martinican poet and politician Aimé Césaire's mid-twentieth century version of Shakespeare's *Tempest*, and French Renaissance and Romantic poets' use of classical Greco-Roman forms. In addition to introducing students to basic concepts and terms useful for interpreting literature, we will consider the ways that these writers follow or depart from the traditions they engage. Conducted entirely in French, this course is designed to increase students' ability to read, speak, and write in French, and improve their oral comprehension.

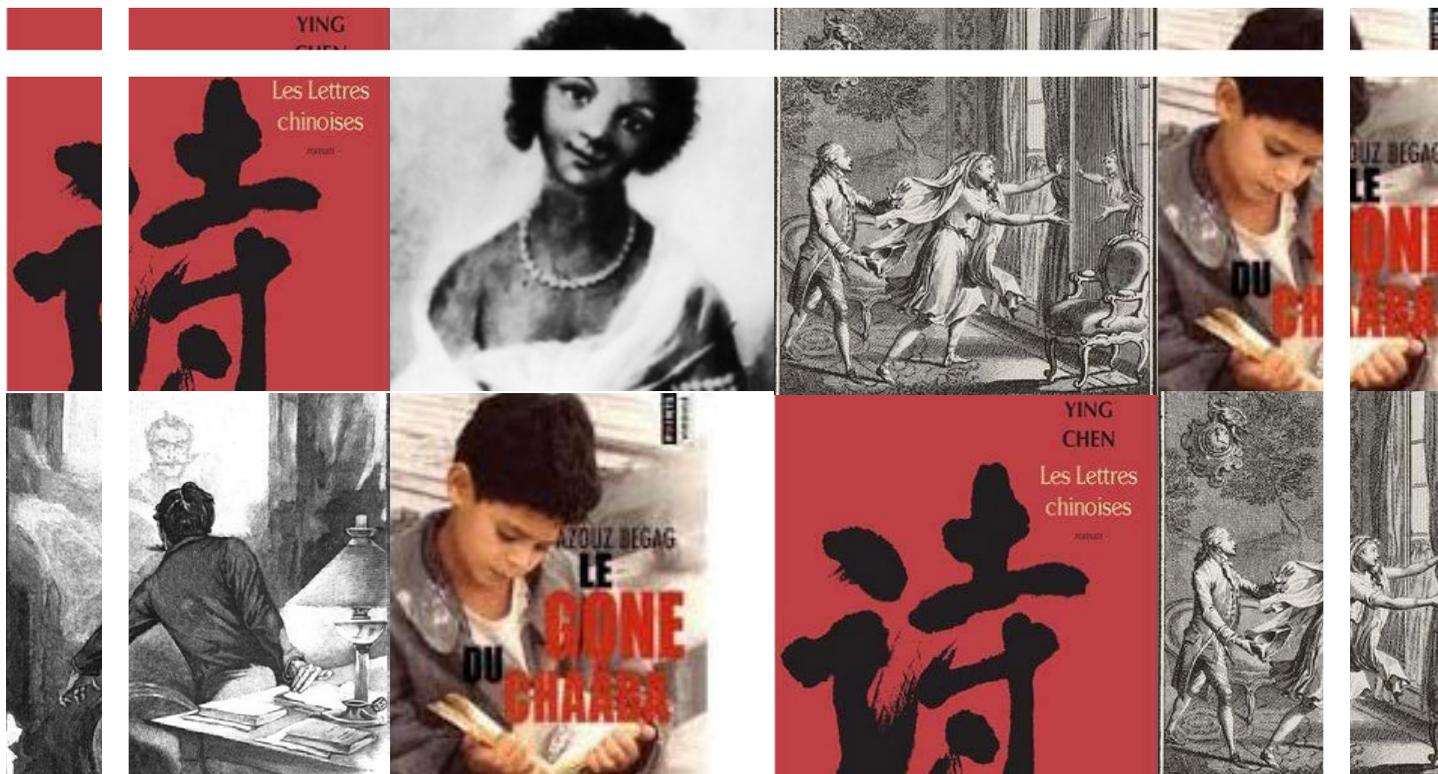


# FRENCH 211:

## **Reading Cultures in French: Citizens and Subjects: Images of Belonging in Revolutionary France, the French Empire, and After**

**PROFESSOR BRAUER • TTH 2:00-3:20PM**

The question of who enjoys the rights of a citizen and who does not has been a pressing cultural and political issue throughout French history. Despite the republican ideals of citizenship proclaimed by the French Revolution, residents of the French Empire and its former colonies in the nineteenth and twentieth centuries were divided by unequal legal statuses. This course studies cultural representations in French of this fundamental question of belonging. We will see how film, visual arts, and fiction and non-fiction writing in French has raised the issue of citizenship in debates over slavery in Revolutionary France, the unequal legal statuses of French colonial subjects in Africa and the Caribbean, and the challenging conditions that immigrants often face in contemporary France. Conducted entirely in French



# FRENCH 271:

## Introducing the Novel

PROFESSOR LICOPS • MWF 3:00-3:50PM

This course is an introduction to the French and Francophone novel from the 18th to the 20th century. In our discussion of five novels and novellas, we focus on representations of otherness - through the figure of the stranger or the outsider - and the role of difference, especially in terms of race/ethnicity, class, and gender, in shaping the French imaginaire and literary canon. In so doing, we study several major literary developments in the history of French-language literature, from the philosophical and epistolary novel in the 18th century, to Romanticism, Realism, and the Fantastic in the 19th century, and the roman beur and migrant Québécois literature in the 20th century. We study the differences between these texts in terms of narrative and literary techniques and relate them to changing historical and cultural contexts. The aim is to familiarize students with various periods in the history of the French-language novel as well as help them develop skills in literary reading and analysis. Student learn the techniques of close reading and detailed critical analysis through class discussion and presentations, the creative/reflective assignment, the analytical essay, and the final examination.





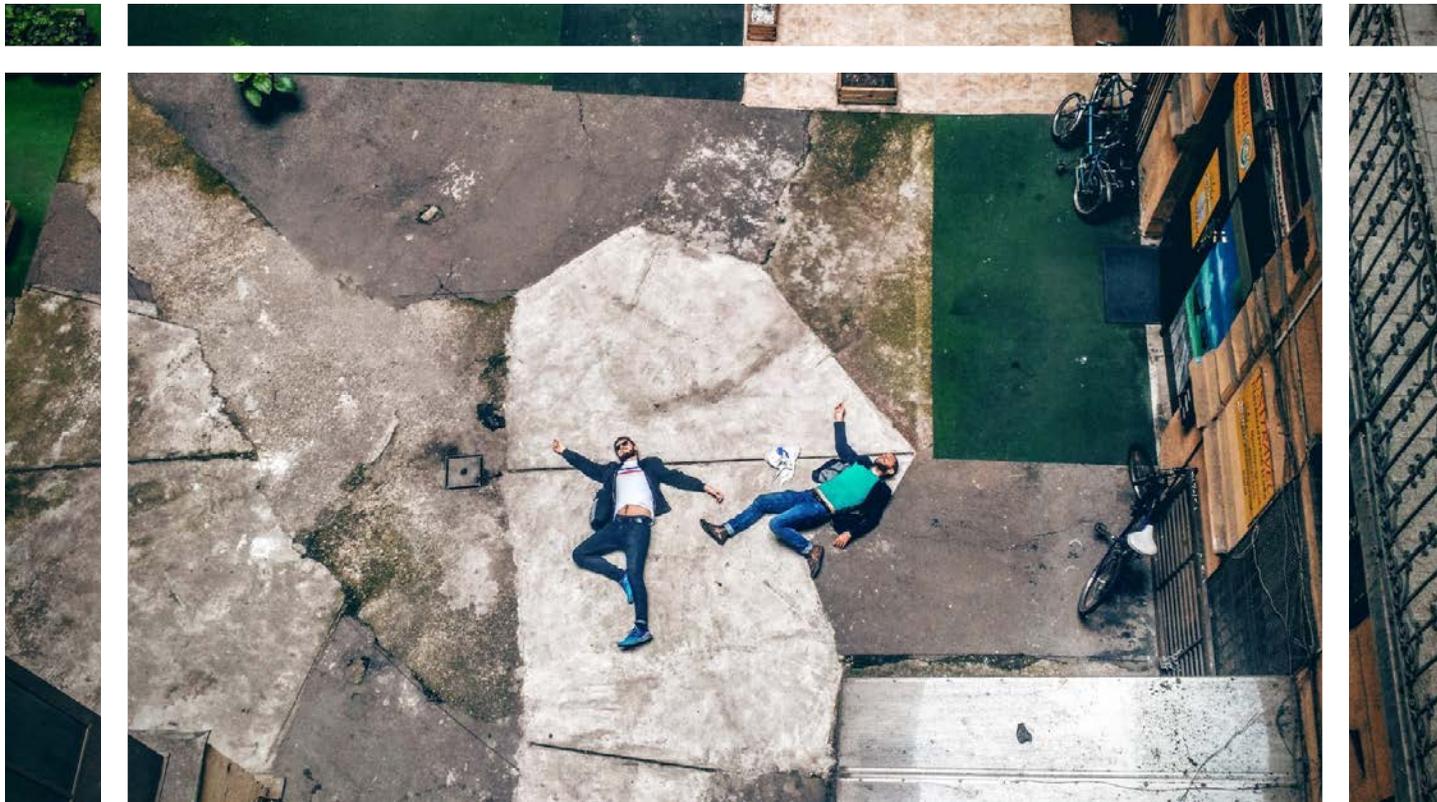
Taught  
in  
English

# FRENCH 277:

## **The Literature of Existentialism** PROFESSOR DURHAM

(LEC) MW 10-10:50A • (DIS) F 9:00A • F 10:00A • F 1:00P • F 2:00P

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:

## **Grammar through Critiques and Point-of-views**

**PROFESSOR NGUYEN • TTH 11-12:20P**

Students will review and master the difficulties of French grammar through the study of French and Francophone societies, and through the practice in academic writing - and spoken -genres.



# FRENCH 309:

## **French for Health Professions**

PROFESSOR RAYMOND • TTH 11-12:20P

How do healthcare systems and approaches to wellness differ across cultural and linguistic contexts? This course is designed especially for students planning a career in the health professions, global health, and/or public health.” In this course, students will gain knowledge of the different models of healthcare systems in Francophone countries as well as familiarity with some specific terminologies and grammatical structures employed in the field.

Using communicative and task-based approaches, students will discuss current issues in the field and to respond to pragmatic situations. Class discussions and activities as well as written assignments will be based on videos, press articles, and on the reading of a short novel related to the medical field. Students will research topics and share their findings through oral presentations. They will also explore their personal area of interest in the field.



# FRENCH 362:

## **The Detective African Novel in French**

PROFESSOR QADER • MWF 11-11:50A

It has often been said that reading and interpreting are acts of detecting; that a story provides us with clues that we must decipher and align in order to construct a meaning. We are thus enjoined to read beyond the obvious and the visible and to excavate the story of its invisible secrets that may hold the key to its drama. However, it is also held that no story is ever exhausted by its readings; that a work of literature is an unbounded world of potentialities, offering us opportunities to reread indefinitely. Thus, the solution to which we arrive at the end of each reading/detecting is always provisional and an invitation to read again. At the core of these reflections lies the question of knowledge: what do we and how do we know it. In this course, we will test this double hypothesis about reading and detecting by focusing on detective works of fiction from the Francophone African world. We will begin by exploring by reviewing the history of the development of the genre, in particular in French and its American influences and inspirations through two major literary figures, Edgar Allen Poe and Chester Himes. Then we will read literary works and some theoretical works in order to examine the ways in which the form of the detective is mobilized by authors to reflect the specific political, historical, and social questions constituting the worlds of these stories.

A black and white film still showing a woman with a surprised expression and a man in profile, with a circular callout box.

**Taught  
in  
English**

# FRENCH 375: **French Film**

PROFESSOR DURHAM • MWF 1-1:50P

This course will consider developments in French and Francophone cinema since the Second World War, with a particular emphasis on the works of directors associated or in dialogue with the “New Wave.” We will examine the reinvention of cinematic form by these filmmakers, but we will also explore how such formal innovations may be understood as attempts to respond to the historical events and social processes that transformed French culture in that period, most notably the traumas of the Second World War, the emergence of consumer culture, and the processes of decolonization and globalization. Among the directors whose works will be discussed are Robert Bresson, Jean-Luc Godard, Jacques Tati, Luis Buñuel, Alain Resnais, Chris Marker, Ousmane Sembène and Djibril Diop Mambéty.



# FRENCH 384:

## **Women Writing in French**

PROFESSOR WINSTON • TTH 12:30-1:50P

This introduction to women's writing extends from Beauvoir's groundbreaking 1949 essay, *Le Deuxième Sexe* to the last years of the 20th century and Linda Lê's riveting engagement with a childhood trauma. Central to our concerns are three overlapping forms of feminist thought and writing that emerged in postwar France—existentialist, psychoanalytic and marxist, and their shared view, articulated by Beauvoir, that one is not born a woman, but becomes one. Our questions include: how does a given author conceptualize 'woman' and 'becoming woman'? what are the implications of that process for women's lived existence? how does that understanding of the social construction of gender shape an author's conception of the political potential of writing? In addition to the literary works with which we begin, we will read numerous critical writings related to these concerns by authors including Cixous and Wittig.