FIRST-YEAR SEMINAR:
ARTS OF LOVE IN THE MIDDLE AGES AND RENAISSANCE

This course explores the evolution of love as a central theme in French literature during the Middle Ages and Renaissance. The period in question saw major transformations in almost every aspect of human life, from law and government to technology, science and the arts. Despite these changes, love remained a central preoccupation of writers in every literary genre. Why? We will approach the texts on our reading list not only as records of the past, but as points of contact, which allow us to confront the role of literary traditions in constructing notions of individuality, family, sexuality and gender. How did social and historical changes influence the representation of emotion and desire? How might love as a literary theme comment on the changing status of the individual and his or her role in society?

TTh
12:30-1:50

FRENCH 105-6-20

PROFESSOR
Davis
French 111-3 is the third course of a three-quarter sequence (Fall, Winter and Spring) for beginners. This course covers grammar, vocabulary, reading, writing, conversation and culture. The aim of the course is to learn and develop skills in speaking, understanding, reading, writing and cultural competence. Class meets four times a week and will be conducted in French.

**MTWTH**
9:00-9:50  
10:00-10:50  
12:00-12:50  
1:00-1:50

**FRENCH**
111-3-20  
111-3-21  
111-3-22  
111-3-23

**PROFESSOR**
Dempster  
Dempster  
Grimm  
Grimm

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SQ '21
French 121-3 is the third quarter of a three-quarter course for students who have completed French 111-3 or have been placed in that course by the French department. The aim of the course is to develop students’ communication skills and cultural knowledge. Class meets four times a week. No P/N allowed.

**Professor**

Viôt-Southard  
Ben Hammed Dorval  
Cotton  
Marchaisse  
Marciano

**Time Table**

**MTWTH**

9:00-9:50  
10:00-10:50  
12:00-12:50  
1:00-1:50  
2:00-2:50

**French**

121-3-20  
121-3-21  
121-3-22  
121-3-23  
121-3-24

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SQ '21
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.

**MWF**
**11:00-11:50**

**FRENCH 125-1**

**PROFESSOR**
**Nguyen**
WRITING WORKSHOP: CULTURAL ENCOUNTERS IN CONTEMPORARY FRANCE

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.

MWF 1:00-1:50  FRENCH 202-0-20

PROFESSOR Nguyen

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SQ ‘21
ORAL WORKSHOP: 
INDIVIDUAL AND SOCIETY IN FRANCE TODAY

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.

MWF 
2:00-2:50

FRENCH 
203-0-20

PROFESSOR
Pent

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SQ ‘21
In 1959, a group of young cinephiles: Jean-Luc Godard, François Truffaut, Agnès Varda and Alain Resnais radically changed the face of cinema. Their groundbreaking films inaugurated a new aesthetic avant-garde that while deeply personal drew from their collective passion for the history of Hollywood cinema to bring a newly invigorated style and politics to the surface of the celluloid. Jump cuts, discontinuous editing, artificial color, and interfilmic references swiftly became the signature of a new style of filmmaking known as *La Nouvelle Vague* that would influence many filmmakers throughout the world for years to come. In this course, we will focus on the cultural history, aesthetic analysis, interpretation of narrative, sound and visual forms of *La Nouvelle Vague*, to better understand their impact and cinematographic legacy on contemporary film. We will explore the short documentaries that inspired the movement, the ways the aesthetics and auteur theory behind these French filmmakers is still influencing us today. We will conclude with the works of contemporary filmmakers, as one possible avenue through which the importance of *La Nouvelle Vague* lives on today.

**TTh**

**12:30-1:50**

**FRENCH**

**211-0-20**

**PROFESSOR**

Tasevska
INTRODUCING THEATER IN FRENCH:
TRAGIC CONSCIOUSNESS IN MODERN FRENCH DRAMA

Did tragic consciousness vanish in the modern era? Reading Racine, Molière, Voltaire, Hugo, Jarry, Beckett and Ionesco, we will address the persistence and the redefinition of the notion of the tragic in modern French drama, while the opposition between comedy and tragedy progressively declines.

TTh
9:30-10:50

FRENCH
272-0-20

PROFESSOR
Dupas

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SQ ‘21
Advanced Grammar Through French Media is designed for students who are interested in news media. 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.
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.

MWF
11:00-11:50

FRENCH
303-0-20

PROFESSOR
Pent
Medieval French literature shows a persistent interest in examining human relationships to the natural world, which provides both a literal and symbolic point of comparison for establishing fundamental attitudes about gender, sexuality, the body, and the status of the individual. In this class, we will read a variety of literary texts that probe and question the ‘nature’ of nature to highlight the ideological structures (religious, political, moral) that shaped and formed medieval people’s concept of the self.

TTh
3:30-4:50

FRENCH
310-0-20

PROFESSOR
Davis
The course addresses the representations of homoeroticism as a form of political, religious, or moral dissidence in 17th-century French culture. We will read texts pertaining to the novel (Scudéry, Bergerac), poetry (Th de Viau), theater (Benserade, Corneille), the fairy tale (Mme d’Aulnoy), and opera (Bretonneau/Charpentier) through the viewpoint of the history of gender and sexuality.
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 Jean Renoir, Agnès Varda, Robert Bresson, Jean-Luc Godard, Jacques Tati, Luis Buñuel, Alain Resnais, Chris Marker, and Djibril Diop Mambéty.

TTh 11:00-12:20  FRENCH 375-0-20  PROFESSOR Durham

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