



THE DEPARTMENT OF
**FRENCH &
ITALIAN**

WINTER
QUARTER
2022

ELEMENTARY FRENCH

FRENCH

111-2-20

111-2-21

111-2-22

111-2-23

MTWTh

9:00-9:50

10:00-10:50

11:00-11:50

12:00-12:50

INSTRUCTORS

NGUYEN (20, 21)

BARBOSA (22)

OHN MYINT (23)

French 111-2 is the second 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.

Classes will be conducted exclusively in French except when explanation of grammar or other material may necessitate the use of English.

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**INTENSIVE
ELEMENTARY FRENCH**

FRENCH
115-2-20
115-2-21

MTWTh
9:00-9:50
11:00-11:50

INSTRUCTOR
MOHAMED

French 115-2 is the second course of a two-quarter sequence (Fall and Winter) that covers the same material as the three-quarter sequence of French 111, but which assumes some prior knowledge of the language. The aim of the course is to review and develop skills in speaking, understanding, reading, writing and cultural competence.



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**INTERMEDIATE
FRENCH**

FRENCH	MTWTh
121-2-20	9:00-9:50
121-2-21	10:00-10:50
121-2-22	11:00-11:50
121-2-23	1:00-1:50
121-2-24	3:00-3:50

INSTRUCTORS
VIOT-SOUTHARD (20)
DE BROUX (21)
PARRAGUEZ (22)
FONTAN-DUCRET (23)
TALL (24)

French 121-2 is the second quarter of a three-quarter course for students who have completed French 121-1 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.



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**INTENSIVE
INTERMEDIATE
FRENCH**

FRENCH	MWF
125-3-20	9:00-9:50
125-3-21	10:00-10:50
125-3-22	11:00-11:50
125-3-23	1:00-1:50
125-3-24	2:00-2:50

PROFESSORS
RAYMOND (20, 21)
SCARAMPI (22, 23, 24)

French 125-3 is the third quarter of the three-quarter Intensive Intermediate French course for students who have completed French 125-2 or have been placed in that course by the French department. 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.



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2022

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

**FRENCH
202**

**MWF
1:00-1:50**

**PROFESSOR
LICOPS**

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.

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**ORAL WORKSHOP:
INDIVIDUAL AND
SOCIETY IN FRANCE
TODAY**

FRENCH
203

MWF
2:00-2:50

PROFESSOR
PENT

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.



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**READING CULTURES
IN FRENCH:
LES CHANSONS D'AMOUR**

**FRENCH
211**

**TTh
9:30-10:50**

**PROFESSOR
DUPAS**

This course offers a cultural history of the French love song from the middle-ages to the contemporary period with a focus on the second part of the 20th century and the 21st century. We will listen to love songs composed and/or performed by Piaf, Barbara, Brassens, Brel, Ferré, Gainsbourg, Rachid Taha, Abdel al Malik, Christine and the Queens... we will contextualize them and analyze them through the viewpoint of gender, sexuality, race, and class.



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**INTRODUCING POETRY
IN FRENCH**

FRENCH
273

TTh
9:30-10:50

PROFESSOR
DAVIS

This class offers a survey of lyric poetry in French from the Middle Ages to the twentieth century, placing special emphasis on the identification of genres, styles and poetic techniques in order to facilitate close-reading and analysis. Poetic movements studied include the medieval troubadours, the pléiade, symbolism, modernism, surrealism, avant-garde poetry, négritude and francophonie. Readings, writing assignments, and class-discussions in French.



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**FRENCH
EXISTENTIALISM**

FRENCH
277

LECTURE
MW
1:00-1:50

PROFESSOR
DURHAM

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.

This course satisfies the Area V (Ethics and Values) and the Area VI (Literature and Fine Arts) distribution requirements.



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**ADVANCED WRITING:
FINDING YOUR
VOICE IN FRENCH**

**FRENCH
302**

**MWF
2:00-2:50**

**PROFESSOR
LICOPS**

Perfect your written expression in French and learn to write in a variety of genres such as portrait, summary, review of film or performance, explication de texte, correspondence, interview, editorial, documentary research and creative writing. Practice is organized according to language functions (describing, summarizing, persuading, hypothesizing, etc.) and communicative needs. You will review vocabulary and grammar as needed and develop awareness of appropriate styles of writing, learning their characteristics by reading authentic material.



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**FRENCH FOR
PROFESSIONS:
BUSINESS FRENCH**

FRENCH
309

TTh
11:00-12:20

PROFESSOR
DEMPSTER

Focused on seeking employment in a French-speaking environment, this course is designed to familiarize students with the business culture in France and in the Francophone world. The essential components of the course include acquiring knowledge of the economic sector, business structures and practices, business communication skills, as well as cultural competency. In a student-centered classroom, students will practice their writing and speaking skills by way of reality-based and task-specific communicative activities. They will, for example, write a CV and a cover letter, conduct a job interview, respond to business clients, create and present a company. Upon completion of the course, students will have created a personalized and comprehensive portfolio of a French company that they can use as a model when entering the job market.



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**MIGRATIONS AND
MOVEMENTS IN
FRANCOPHONE AFRICAN
FICTION AND FILM**

FRENCH
362
TTh
12:30-1:50
PROFESSOR
QADER

Movement and circulation are literature's perennial themes. Yet, the ways in which these motifs are generated through writing differ significantly across time and space. In the same way that our political and social discourses on circulation and migration shift according to changing political social and historical conditions, so do their literary inscriptions. In this course, we turn to these ever-present motifs in Francophone African literary writings and cinema. We clearly cannot exhaustively explore all the rich possibilities of this theme, given the time limit of a quarter. However, the works chosen will expose students to both a broad historical and political framework and geographical expanse. We will begin with migration and movement in the colonial era and move forward in time. We will also travel from West Africa to North Africa and the Indian Ocean in order to explore the modalities of movement and circulation in their political, historical, and geographical contexts. The literary and cinematic corpus of the class is robustly supported with theoretical and historical materials and lectures. Movement also hints at the affective and emotional—forced or voluntary—return, or simply as migration—modalities of affects linked to movement will constitute an important dimension of our analyses.



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**QUEER AUTOFICTIONS:
WRITING GENDER IN
CONTEMPORARY FRENCH
LITERATURE**

FRENCH
386

TTh
12:30-1:50

PROFESSOR
DUPAS

The genre of autofiction has profoundly renewed the writing of the self in the contemporary French literature. Mixing autobiography with fiction, autofiction makes possible the writing of a postmodern self—a self that is both fluid and transformative, and whose meaning is open.

This is especially true as regards gender: it remains a significant component of the self along with sexuality, class, and race, but has become more fluid in the postmodern era. The course will explore this question through the reading of autofictions written by gay or queer men in the three last decades.



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**DECIPHERING THE
EVERYDAY: MYTH,
IDEOLOGY, CULTURE**

**FRENCH
395**

**TTh
9:30-10:50**

**PROFESSOR
QADER**

In recent years, increasing attention is being directed to deciphering the everyday with the understanding that monuments, public spaces and everyday objects and practices as well as cultural objects and practices are bearers of layers of meaning. The idea is not new. Twentieth century French thought has produced robust and sustained reflections on how to understand and relate to the everyday as a cultural and ideological field. Yet, much of these thoughts are set aside and forgotten, naturalizing our relationship to what is actually produced and constructed in such a way as to do specific ideological work. This course will return to this practice of reading and deciphering our everyday myths.

The course is organized around *Mythologies postcoloniales* (2018) which has recently received a great deal of attention given the urgency of the debates about legacies of colonialism and racism in the public space both in the United States and around the world. In this book, Etienne Achille and Lydie Moudelino reflect on names and legacies of public spaces in France, such as streets, through the lens of colonial history and historiographical and interpretative methods informed by Roland Barthes' famous *Mythologies* (1957). We will therefore begin by reading segments of *Mythologies* in order to understand both the ways in which the notion of "mythology" is defined by Roland Barthes and his distinct method of reading cultural and everyday objects and practices, uncovering their ideological substrata. We will then read *Mythologies postcoloniales* to understand its particular angle in mobilizing this method to critique the legacies of colonial history and its relationship to memory.