

FRENCH 101-7

Art and Revolution: Looking Back at the Avant-Garde

College Seminar

BUSH

MW 11am-12:20pm

In 1909, a group of Italian poets and artists calling themselves futurists published a manifesto announcing a violent attack on not just the current standards for art, but on seemingly every aspect of their society. The following decades saw a tidal wave of —isms that similarly sought to transform the world through radically new forms of art: Orphism, stridentism, expressionism, suprematism, surrealism . . . dozens and dozens of movements sprang up not only in Europe, but around the world.

In this course you will be introduced to the art and the politics of some of the most influential of these early twentieth-century movements, including Italian futurism (which eventually became allied with Italian fascism), négritude (a Black anti-colonial movement that originated in the French-speaking world), anthropophagy (a Brazilian movement that tried to revalue negative stereotypes about its country), and surrealism.

Beyond considering these movements as literary and art history, we will focus on the ongoing relevance of the questions they raised: can art and politics work together? Could they be separated even if we wanted them to be? Does radical change call for radical art? How do we distinguish art from other kinds of objects, or literature from other kinds of texts? How should we think about the ethics of cultural appropriation and reappropriation? How do we deal with good art by bad people—or bad art by people we think are good? In addition to the historical material (from mostly the 1910s–1930s), we will discuss additional examples up to the present.

No prior knowledge of the topic is required or assumed. Assessment will be based primarily on participation and regular short assignments. All readings and other course materials will be provided via Canvas.





FQ26

FRENCH 111-1

Elementary French

VIOT-SOUTHARD
MWF 9-9:50am

VIOT-SOUTHARD
MWF 10-10:50am

VIOT-SOUTHARD
MWF 11-11:50am

BATTY
MWF 12-12:50pm

AUTIN
MWF 1-1:50pm

The Elementary first-year course, French 111-1, is the first quarter of a three-quarter course for students with no previous study of French or with less than one year of High School French.

Classes meet three times a week (MWF) with additional asynchronous work. Please note, students cannot audit 100-level language courses, or take these courses for P/PN, and must earn a C- or better to advance to the next course in the sequence.

FRENCH 115-1

Intensive Elementary French

NGUYEN
MWF 9-9:50am

NGUYEN
MWF 10-10:50am

The intensive first-year course, French 115-1, is the first of a two-quarter sequence (Fall and Winter quarters) and is designed for students who have studied French for more than one year in High School or in another context. This course covers the same material as the three-quarter sequence of French 111.

Classes meet three times a week (MWF) with additional asynchronous work. The aim of the course is to review and develop skills in speaking, understanding, reading, writing and cultural competence. Please note, students cannot audit 100-level language courses, or take these courses for P/PN, and must earn a C- or better to advance to the next course in the sequence.



An impressionist painting on the left side of the page, showing a building with a chimney and lush green foliage in the foreground.

FQ26

FRENCH 121-1

Intermediate French

RAYMOND
MWF 9-9:50am

RAYMOND
MWF 10-10:50am

BRONACK
MWF 11-11:50pm

MCDONNELL
MWF 1-1:50pm

TBD
MWF 3-3:50pm

French 121-1 is the first quarter of a three-quarter course for students who have completed French 111-3 or have been placed in this course after taking the Placement test of the Department of French and Italian. The primary goal of this course is to strengthen oral and written communication skills by immersing students in the target language through authentic cultural contexts. A review of essential grammar and vocabulary will reinforce linguistic foundations.

Classes meet three times a week (MWF) with one day of additional asynchronous work. Please note, students cannot audit 100-level language courses, or take these courses for P/PN, and must earn a C- or better to advance to the next course in the sequence.

FRENCH 125-2

Intensive Intermediate French

DEMPSTER
MWF 9-9:50am

SCARAMPI
MWF 10-10:50am

LICOPS
MWF 11-11:50am

LICOPS
MWF 12-12:50pm

French 125-2 is the second quarter of a three-quarter course for students who have completed French 125-1 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 and vocabulary will reinforce linguistic foundations.

Class meets three times a week and will be conducted in French. Please note, students cannot audit 100-level courses, or take these courses for P/PN, and must earn a C- or better to advance to the next course in the sequence.





FQ26

FRENCH 201-0

Culture and Society

DEMPSTER

MWF 11-11:50am

PENT

MWF 12-12:50pm

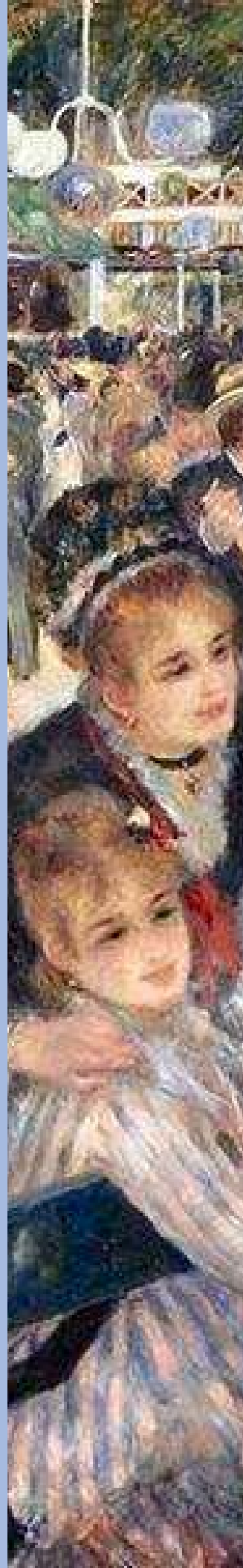
French 201-0 is a one-quarter introductory third-year course, offered only in the fall. This course is designed to develop the students' mastery of French by giving them the opportunity to practice the language in a variety of cultural contexts while deepening and expanding their insights into contemporary 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 fulfills the WCAS foreign language requirement.

FRENCH 202-0**Cultural Encounters in
Contemporary France****PENT****MWF 2-2:50pm**

This course is designed to build, develop and improve advanced proficiency in listening, reading, speaking, writing, and intercultural competence in French.

Classes will target comprehension and expression skills and reinforce advanced grammatical concepts by exploring a variety of media and genres. This course serves as prerequisite for most other 200 and 300-level French classes.





FQ26

FRENCH 211-0

Interdit d'interdire ? Scandale, liberté et culture en France *Reading Cultures in French*

TSIMI

TTh 11am-12:20pm

Interdit d'interdire ? Scandale, liberté et culture en France studies French cultures through the public life of scandal: what shocks, who is allowed to provoke, who is treated as excessive, and how cultural objects are reread over time. The course moves across media and periods: censored theater; literary trials; Black Parisian journals and salons; May 68 posters and slogans; feminist manifestos; one week on chanson and celebrity provocation; banlieue fiction and cinema; decolonial arts debates; and contemporary #MeToo writing.

Materials include Molière or Beaumarchais; Flaubert or Baudelaire trial materials; Paulette and Jane Nardal; Léon-Gontran Damas; May 68 visual culture; Ferré, Gainsbourg, and Sardou; Faïza Guène or Houda Benyamina; Amandine Gay or Alice Diop; Gisèle Sapiro; and Vanessa Springora.

Assignments include three short knowledge checks, an in-class midterm, oral presentations, and a final creative or cultural intervention with an individual critical reflection.

This class is conducted in French.

**Literature & Arts
Distro & FD**

FRENCH 277-0**French Existentialism****DURHAM****MW 11am-12:20pm**

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.



FQ26

FRENCH 307-0

Creative Writing in French

TSIMI

TTh 2-3:20pm

Creative Writing in French is an advanced workshop that treats writing as craft, draft, and graft across genre. Through close reading, notebook practice, in-class writing and rewriting, draft workshops, revision conferences, and collaborative editorial work on a small class revue, students move from observation and sentence work to scene, dialogue, genre transformation, and substantial revision.

Readings are largely excerpt-based and may include Claire Delannoy, Marguerite Duras, Annie Ernaux, Raymond Queneau, Georges Perec, Gustave Flaubert, Nathalie Sarraute, Dany Laferrière, and Alain Mabanckou. One assignment will ask students to write a letter to Alain Mabanckou in response to *Lettres à un jeune romancier sénégalais*. During an online November visit, he will read a selection of these letters and respond. Major assignments include weekly notebook and craft exercises, two creative portfolios, workshop feedback, and a final revised portfolio with author's statement, process dossier, and contribution to the class publication.

**NEW
COURSE!**

This class is conducted in French.

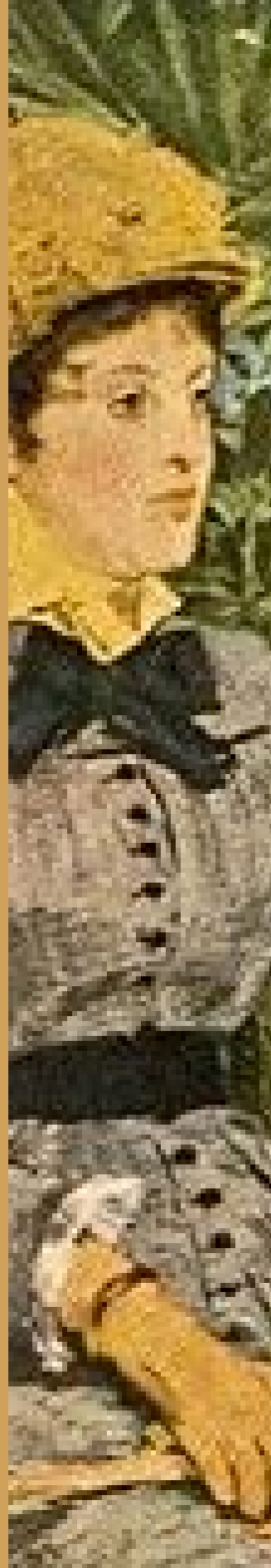
FRENCH 350-0

The Novel as Historical and Cultural Critique *The Novel in French*

DURHAM

MW 2-3:20pm

It is often said that we can only understand a literary work as a product of its historical moment, but some of the most important works of modern fiction can also be understood as being written not only as a reflection of, but also against their time—against its values, cultural practices and forms of social life. In this class, we will examine the very different narrative and aesthetic strategies through which five of the most significant novelists in French—Honoré de Balzac, Gustave Flaubert, André Gide, Georges Bataille and Assia Djebar—carry out such a critique. They do so sometimes by showing how the desires, experiences and narrative possibilities of their characters are both shaped and limited by historically specific forms of life (as in Balzac and Flaubert's realist portrayals of life in 19th-century France), and sometimes by seeking to go beyond those limits by reconstructing alternative histories that allow us to rediscover forgotten forms of experience and marginalized forms of life (as in the historicist dreams of Flaubert, the transgressive narratives of Gide and Bataille, and Djebar's contrapuntal retellings of the history of French colonialism in Algeria).





FQ26

FRENCH 393-0/403-0

**Foreign Language Teaching:
Theory and Practice**

**SCARAMPI
M 2-4:50pm**

This course introduces key approaches, methods, and materials used in the teaching of French, grounded in current research in Second Language Acquisition. Students will examine major theoretical frameworks and apply them to the development of the four skills, such as speaking, listening, reading, and writing, as well as to the teaching of culture. Through hands-on practice and critical reflection, students will begin shaping their own philosophy of foreign language instruction. By the end of the course, they will have developed essential pedagogical tools and strengthened their metalinguistic awareness, preparing them to become effective and confident language instructors.

FRENCH 492-0**The Historical Avant-Garde
(in Theory)*****Topics in Culture and Society*****BUSH****W 2-4:50pm**

This seminar offers a graduate-level introduction to literary and critical theory via a range of avant-gardes movements from the early twentieth century. Each week we will read primary texts from a different avant-garde movement, accompanied by critical and theoretical works, ranging from that period to today. (These primary readings emphasize manifestos and literary texts, but will also touch on the visual arts and film.)

Our first unit analyzes the aestheticization of politics and the politicization of aesthetics in Italian futurism, Russian and early Soviet avant-gardes, and Dada. The second unit explores the dynamics of cultural appropriation and re-appropriation, primarily through the theme of primitivism in German expressionism, Brazilian anthropophagy, and the *négritude* movement. Our final unit focuses on the global spread of surrealism, with an emphasis on the movements' resistance to fascism, and on its contradictory and controversial reimagining of gender and sexuality.

All readings will be available as pdfs via Canvas and will be available in English, but original-language texts will be provided as well. There will be assigned readings for the first meeting, so students who plan to take the course but are not yet enrolled by then should contact the instructor.

**Co-listed
with CLS
410-0**





FQ26

FRENCH 494-0

**The Ethics and Politics of
Care: From Self to Others**
*Interdisciplinary, Theoretical,
and Critical Approaches*

RICCIARDI
T 2-4:50pm

The question of care for the self and for others – and their relationship to each other – is one of the most politically and ethically resonant issues in contemporary culture. Questions of reproduction, education, meaningful work, and social engagement lie at the core of our ability to respond to the current form of neocapitalism.

This course will consider how in his later work Foucault regards care as entangled with power and control whereas feminist and ecocritical critics approach the concept in terms of a shift toward gendered, relational, and emotional labor. What does it mean that care is not only something we give, but something we cultivate? Who gets to provide care and whose work is undervalued (e.g., women, minorities, migrants)? How should we understand the value of an ordinary ethics of interdependent care in relation to the more abstract notions of ethics and justice?

We will explore these questions while focusing on issues of precariousness, vulnerability, disability, and environmental crises. Topics include life, care, and power in Foucault, Tronto's definition of ethical and political care, Federici and Callaci on "Wages for Housework" and unpaid labor, Segal's concept of radical care, Lorde on race, illness and care of the self, and finally ecological care for the more-than-human. Seminar participants are strongly encouraged to find a way to use the texts on the syllabus in their own research projects in different genres and media.

**Co-listed
with CLS
486-0**

ITALIAN 101-1**Elementary Italian****MORGAVI****MWF 11-11:50am****BIFFANTI****MWF 1-1:50pm****BIFFANTI****MWF 2-2:50pm**

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 first 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 meet asynchronously.





FQ26

ITALIAN 102-1

Intermediate Italian

POZZI PAVAN

MWF 11-11:50am

MORGAVI

MWF 1-1:50pm

Intermediate Italian continues and completes the two-year sequence in Italian language and culture. At the end of the full-year 102 sequence, students are expected to create with the language when talking and writing about familiar topics, to understand the main ideas and some supporting details from a variety of texts (newspaper articles, short stories, ...), to describe and narrate, with some consistency, in all major time frames while organizing their discourse into paragraphs. Students will significantly increase their knowledge of Italy's history and culture. After the completion of the entire sequence of Italian 102, students will be eligible to study in Italy and will be ready to embark on the minor or major in Italian. The second-year Italian course sequence completes the two-year WCAS language requirement. The classroom is very lively, with lots of conversation, partnering, and small group exercises. Students will be guided toward independence, posing and solving language problems on their own and in collaboration with classmates.

Please note that Tuesday classes will meet asynchronously.

ITALIAN 133-1/134-1

Intensive Italian

DELFINO

MWF 11-11:50am

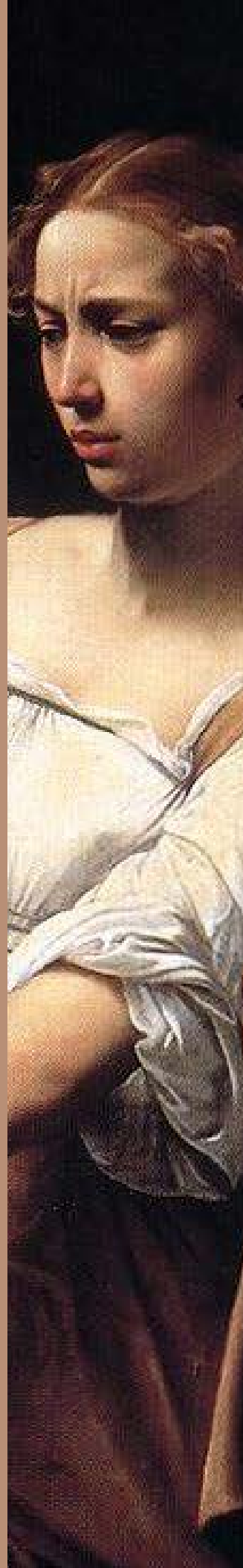
DELFINO

MWF 12-12:50pm

Intensive Italian is a double course that fulfills the WCAS two-year language requirement in one academic year. At the end of the entire 133/134 sequence, students will be able to create with the language when talking and writing about familiar topics; to understand the main ideas and some supporting details from a variety of texts (newspaper articles, short stories, ...); to describe and narrate, with some consistency, in all major time frames while organizing their discourse into paragraphs. While studying the language, students will be constantly exposed to the Italian culture. By the end of the intensive sequence, students are expected to achieve language, cultural, and intercultural competence enabling them to study in Italy and to embark on the minor or major in Italian. Intensive Italian classes are small and highly interactive.

Please note that Tuesday classes will meet asynchronously.

Students **MUST** be registered for both Italian 133-1 and 134-1. However, students should wait until the add/drop period to register for 134-3, to avoid potential issues with adding a 5th course.



FQ26

ITALIAN 202-0

**Italian Fashion:
From Velvet to Nylon**
Italian Through the Arts

RICCIARDI

TTh 11am-12:20pm

A study in craftsmanship, heritage, and creative innovation, the history of Italian fashion can be traced from Renaissance artistry to its modern global commercialization. This course explores the role of Italian fashion through literature, cinema, and the visual arts, highlighting its contribution to Italy's cultural identity and distinctive aesthetic. We will analyze the rise of iconic fashion houses, the role of tailoring and luxury materials, and the interplay between fashion, art, gender, and class. Through case studies and visual analysis, the course highlights key movements and iconic fashion houses that defined Italian style—from postwar couture to contemporary ready-to-wear. Topics include the “Made in Italy” label as a marker of quality, the influence of cinema, Italian fashion and gender, Italian fashion and the creation of new aesthetic values, and finally the issue of ecological sustainability in modern design. Works by Goldoni, Leopardi, Fellini, Antonioni, Botticelli, Pistoletto, Valentino, Armani, Prada, and Versace. By the end of the course, students will gain a deeper understanding of Italian fashion's global impact, its economic and cultural significance, and its continued role in helping to shape our ideas of creativity and innovation.

**Co-listed
with CLS
202-0**

**Literature & Arts
Distro**

ITALIAN 250-0

Medieval Italy on Screen *Topics in Italian Culture and Literature*

NASTI

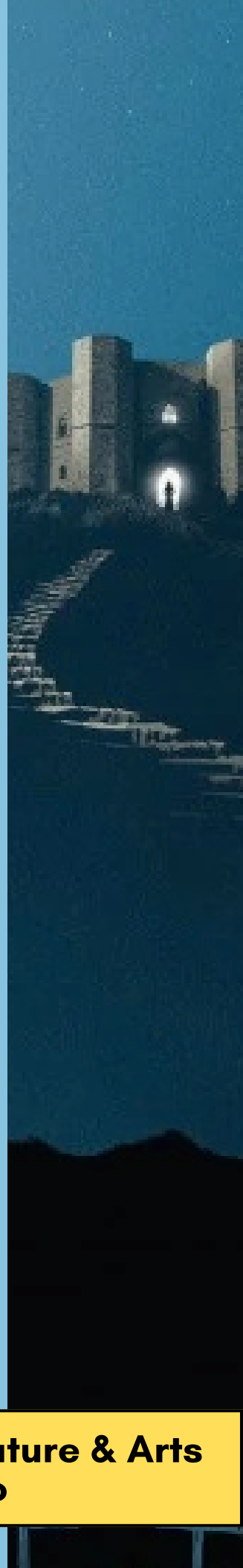
TTh 9:30-10:50am

What does the Middle Ages look like on screen – and why does it still matter today? Since its beginnings, cinema has served as a powerful medium for imagining and reinterpreting the medieval past. From the silent film *L'Inferno* (1911), one of the first feature films and adaptations of Dante's *Inferno*, Italian filmmakers have developed distinctive ways of "remaking" the Middle Ages.

Rather than adopting the fantasy conventions often associated with Hollywood, Italian directors draw on their own medieval literary and artistic traditions, producing films that blend realism, spirituality, social critique, and at times irreverent humor. This course examines works by major directors such as Roberto Rossellini, Federico Fellini, and Pier Paolo Pasolini whose films engage deeply with medieval literature, history, and visual culture.

Through these works, we will explore how representations of the medieval past become a means of reflecting on the cultural, political, and social tensions of modern Italy, revealing the enduring dialogue between past and present.

This class is conducted in English.



A stylized, abstract illustration on the left side of the page. It features a large, stylized face with a prominent blue eye and red lips. Above the face, there's a landscape with a red sky, a blue and white checkered pattern, and a small figure in a red robe walking through a field of dark, stylized trees.

FQ26

ITALIAN 275-0

The Good of Intellect
Dante's Divine Comedy

NASTI

TTh 12:30-1:50pm

Dante's *Divine Comedy* takes readers on an unforgettable journey through Hell, Purgatory, and Paradise. In this course, we'll read key cantos from the poem while exploring the vibrant—and often turbulent—world of the late Middle Ages that shaped it. Through close textual analysis, we will consider how the *Comedy* engages enduring questions concerning justice and love, reason and will, knowledge and happiness, and the relationship between human experience and the divine. Particular attention will be given to Dante's synthesis of literary, philosophical, and theological traditions, as well as to the ways in which the poem responds to contemporary political tensions and religious debates. By connecting the poem to its historical context, we'll see how Dante brings together literature, philosophy, and theology to imagine a world ordered by meaning, responsibility, and hope.

The course also offers opportunities to work according to individual strengths through creative and independent projects, fostering both rigorous scholarship and intellectual independence.

This class is conducted in English.