

FRENCH 111-3

ELEMENTARY FRENCH

NGUYEN MTWTh 9:00–9:50
NGUYEN MTWTh 10:00–10:50
DE BROUX MTWTh 11:00–11:50
PARRAGUEZ MTWTh 12:00–12:50

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 meet four times a week (MoTuWeTh) and will include a variety of activities designed to help students develop their knowledge of basic French vocabulary and structures along with the ability to use what they have learned in communicative activities. Classes will be conducted exclusively in French except when explanation of grammar or other material necessitates the use of English.

FRENCH 121-3

INTERMEDIATE FRENCH

VIOT-SOUTHARD	MTWTh	9:00–9:50
VIOT-SOUTHARD	MTWTh	10:00–10:50
KOUDRI	MTWTh	11:00–11:50
BARBOSA	MTWTh	12:00–12:50
MARCIANO	MTWTh	1:00–1:50

French 121-3 is the last quarter of a three-quarter course for students who have completed French 121-2 or have been placed in that course by the French department. The aim of the course is to develop students' communicative skills and cultural knowledge.

Classes meet four times a week (MoTuWeTh). Through study, exercises, conversations and various class activities, students will review and practice basic grammar, while exploring contemporary French and Francophone cultures. Class will be conducted in French.

FRENCH 125-1

INTENSIVE INTERMEDIATE FRENCH

RAYMOND	MWF	9:00–9:50
REY	MWF	2:00–2:50

French 125-1 is the first quarter of a three-quarter course for students who have completed French 115-2 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 Licops
MWF 1:00–1:50

A collaborative workshop, with written and oral activities organized around communicative strategies. 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*

Scarampi MWF 11:00–11:50
Dempster MWF 2:00–2:50

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.



FRENCH 211

FRANCOPHONE HIP HOP AND CULTURE

Noran Mohamed
MWF 10:00–10:50

From its inception in the Bronx in the 70's, hip hop as art form and cultural movement has evolved as “an uncompromising prism for critique, social and political analysis and representation of marginalized and underrepresented communities throughout the world.” Today, hip hop and rap are two of the most streamed genres in the world and the second largest group of hip hop and rap consumers are located in France. This course serves as an introduction to French and francophone culture and politics through the lens of hip-hop, music, and cinema. We will examine the intersections between hip hop, local literary practices, and political contexts which allows for the emergence of different varieties of francophone hip hop. We will explore how these different forms of aesthetic production critique and contribute to a number of public debates on topics such as French republicanism, national identity, im/migration, as well as language, economic hardship, and colonialism. By taking hip hop as our point of departure, we will gain a broader understanding of how individuals produce meaning about the everyday through language and artistic creation.



FRENCH 271

LITERARY MOVEMENTS IN HISTORICAL CONTEXT

Professor Davis
TTh 11:00–12:20

This class provides a survey of major authors and movements in the French novel from the 17th to 21st centuries.

Students will learn to recognize stylistic and thematic characteristics typical of each author/period, as well as technical skills for literary analysis.



FRENCH 300

FRENCH PHONETICS *THEORY AND PRACTICE OF FRENCH SOUNDS*

Professor Scarampi
MWF 10:00-10:50

This course is designed to help you improve the pronunciation, intonation, and fluency of your spoken French, as well as to give you an overall understanding of the phonetic system of the contemporary French language.

The goal of the course is the development of native-like spoken French, through intense practice in correct production of the sounds of the language. Emphasis will be placed on intonation patterns, rhythm, liaison, etc. Oral practice is given within a communicative and cultural context, with attention to features of current usage referring to standard French.

The course will also address issues in theoretical phonetics, particularly articulatory description and phonetic transcriptions using the International Phonetic Alphabet.

FRENCH 309

FRENCH FOR HEALTH PROFESSIONS

**Professor Raymond
MW 11:00-12:20**

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, examine and reflect on ethical beliefs and values, through topics such as healthcare access, terminal illness, the use of technology etc.

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.

A detailed medieval illustration of a castle with a prominent tower and a large group of soldiers in armor holding spears and flags. The scene is set against a blue sky with a golden sun. The castle has a grey stone wall and a blue roof. The soldiers are wearing chainmail and helmets, and some are holding spears with red and white flags. The overall style is characteristic of medieval manuscript illumination.

FRENCH 310

DEFINING DIFFERENCE *ENCOUNTERING THE OTHER IN OLD FRENCH LITERATURE*

Professor Davis
TTh 2:00–3:20

This class examines narratives of travel, quest, crusade, and exploration to ask how medieval people conceptualized identity and otherness. To what extent do modern categories of race, ethnicity, religion, and national identity apply to the Middle Ages? How did the medieval period contribute to modern ideas of community and alterity? We will focus on Old French literature as a way of asking how encounters with the other contributed to the formation of a “French” cultural identity.

A wooden board game with a spiral path and colorful marbles in various colors (red, yellow, green, blue, black) is shown in the background. The board is made of light-colored wood and has a dark grey spiral path. The marbles are placed in the path, and some are in the holes. The background is dark, making the board and marbles stand out.

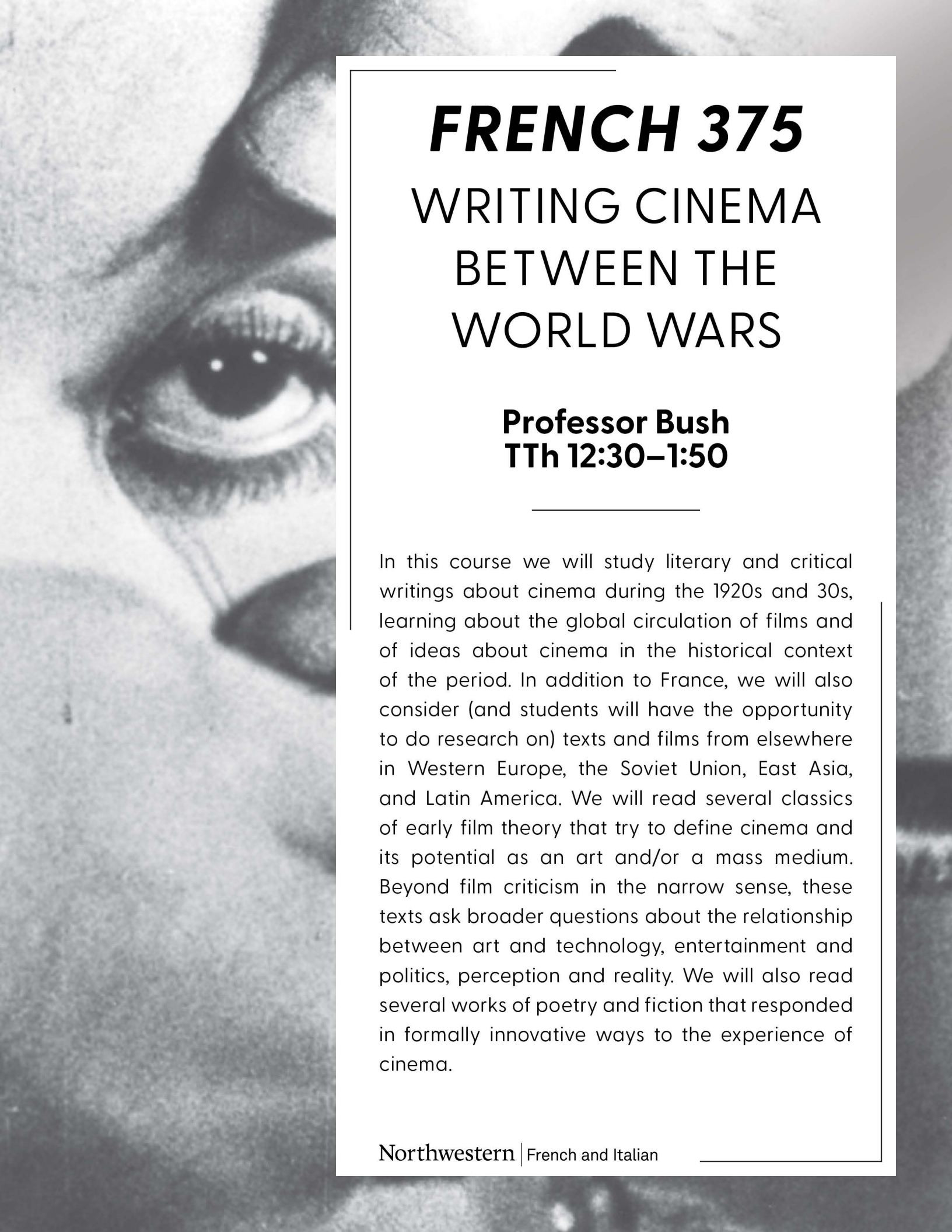
FRENCH 367

WHAT'S LUCK GOT TO DO WITH IT?

ENCOUNTERS AT THE CROSSROADS OF CHANCE AND DESTINY

**Professor Qader
TTh 9:30–10:50**

In “Déviation” [Detour], a short story by the Algerian writer Mohammed Dib, two people are driving back to their hometown when they hit a roadblock marked “road work” and must take a detour. A familiar everyday event that ordinarily might annoy but eventually gets the traveler to their destination. However, here, unbeknownst both to our travelers and to us, this is no ordinary detour but rather a crossroad where chance and destiny converge. We begin our course with this short story to explore not only the daunting and often unanswerable question of “is it chance? Is it destiny?” but also the relationship between storytelling and this double question. Focusing our analyses and discussions on different modalities of encounter, we will investigate the history of key notions in the debate on chance and destiny, beginning with these words themselves, and consider their broader political and historical implications. Our class topic is not limited to human-human encounters but rather expands to consider encounter as a relation in general. Students will contribute to the structure of the class not only theoretically and critically but also by drawing on their own everyday experiences of encounter and stories.



FRENCH 375

WRITING CINEMA BETWEEN THE WORLD WARS

Professor Bush
TTh 12:30–1:50

In this course we will study literary and critical writings about cinema during the 1920s and 30s, learning about the global circulation of films and of ideas about cinema in the historical context of the period. In addition to France, we will also consider (and students will have the opportunity to do research on) texts and films from elsewhere in Western Europe, the Soviet Union, East Asia, and Latin America. We will read several classics of early film theory that try to define cinema and its potential as an art and/or a mass medium. Beyond film criticism in the narrow sense, these texts ask broader questions about the relationship between art and technology, entertainment and politics, perception and reality. We will also read several works of poetry and fiction that responded in formally innovative ways to the experience of cinema.



FRENCH 420

VIOLENCE & FORM

Professor Nazarian
M 1:00–3:50

Both as ‘body’ and as ‘genre’ this course explores the ways in which ‘form’ shapes and responds to violent imagery across French and European literature of the 16th century. We will interrogate the language of violence in love poetry, essays, tales, epic and chivalric romance and explore what metaphors of torment and abjection allowed early modern writers to do. How did the eroticized body of the Beloved in the love sonnet become the wounded flesh of the Huguenot soldier in chronicles of the Wars of Religion? How did the anatomized female form in the *blason* come to represent European nations torn apart by civil strife? We will examine structural and formal conventions as well as historical and political contexts to discern conversations between our texts and the turbulent times in which they were created. Authors will include Marguerite de Navarre, François Rabelais, Petrarchan lyric poets, Michel de Montaigne, Agrippa d’Aubigné, etc.



FRENCH 460

MODERN FRENCH POETRY AND POETICS IN THE WORLD

Professor Bush
T 3:00-5:50

In this course we will study the global contexts and consequences of French poetry and poetics between the World Wars. We will read poems and critical writings by some of the most important French-language poets from the period, with an eye to their international origins, interests, and travels. At the same time, we will read works by their contemporaries, from around the world, who were based in Paris and/or were in dialogue with these writers.

Some of our themes will include the Great War; French colonialism; primitivism, orientalism, and the search for cultural alternatives; the transformation of experience by urbanization, transportation, and technological media; poetry's relationship to the visual arts; and, of course, the formal and aesthetic innovations of these poets.

Authors will include Apollinaire, Cendrars, Breton, and Césaire. Readings will be available in English as well as the original language, and students may choose to focus on a non-French writer for their research paper.

Northwestern | French and Italian

Et boire des petits verres
Puis je rentrerai seul



ITALIAN 101-2

ELEMENTARY ITALIAN

Professor Pozzi Pavan
MTWF 12:00-12:50

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.

The background of the page features a photograph of a park area. In the foreground, there is a stone balustrade. Behind it, several statues on pedestals are visible. One prominent statue is a standing figure in a long, draped robe, possibly a religious or historical figure. In the background, there is a large building with a prominent dome, likely a university building. The sky is a clear, bright blue.

ITALIAN 101-3

ELEMENTARY

ITALIAN

POZZI PAVAN MTWF 11:00-11:50
BIFFANTI MTWF 2:00-2:50

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

MORGAVI	MTWF	1:00–1:50
BIFFANTI	MTWF	3:00–3:50

Italian 102-3 is the third part of the intermediate language sequence. It continues and completes the two-year sequence in Italian language and culture. At the end of the full 102 sequence (102-1,2,3), 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, etc.), 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 and they will be guided to become independent learners. 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 fulfills the two-year WCAS language requirement. The classroom is very lively, with lots of conversation, partnering, and small group exercises.



ITALIAN 105-6

MEDIA & EXHIBITIONISM

Professor Torlasco
MW 2:00-3:20

This first-year seminar will explore the role that exhibitionism and the logic of the spectacle have played in Italian culture from the years of Fascism (1922-1943) to Silvio Berlusconi's rise to power in the 1990s and the current resurgence of populism and far-right politics. As the flip side of our desire to see, exhibitionism manifests the desire to be seen, to expose oneself to the look of others—to turn oneself into a spectacle—in both the private and public spheres. While drawing from the fields of cinema and media studies, feminist/queer theory, and critical race theory, we will analyze how film, television, and social media both express and construct our desire for visibility. We will pay particular attention to questions of gender, sexuality, and race, and to the ways in which spectacle and politics have joined forces at different junctures in Italian history.

ITALIAN 133-3/134-3

INTENSIVE ITALIAN

Professor Delfino
MTWF 11:00-11:50
MTWF 12:00-12:50

IT 133-3/134-3 is the third segment of the intensive course that started in the fall. 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, etc.); 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.



ITALIAN 250

ITALIAN CULTURE AND THE HISTORY OF FASHION

Professor Lunghi
TTh 11:00–12:20

Strictly speaking, until the first half of the 20th century, it is difficult to talk about a fashion which is essentially Italian rather than the execution of French-inspired models. It was only starting from the 1950s, with the fashion shows in Sala Bianca in Florence, that Italian fashion was established at the international level. The Fifties were also the decade of the Italian economic miracle, which constitutes both the presupposition and the consequence of a growth in American interest in Italian fashion. In the eighties Italy established fashion as a language of mass culture with the invention of a new prêt-à-porter – or “ready to wear”: a kind of style attractive from an aesthetic point of view and independent from high fashion and from France stylistically and structurally. At the beginning of the 21st century, Italian fashion collects heritage of craftsmanship, taste for beauty, attention to the manufacture of the product, organizational capacity, and production quality, but above all, it launches new ways of representing, selling and communicating the product.

Fashion plays a key role in Italian culture and the study of its diachronic and synchronic development help to understand many aspects of Italian society and its way of lifestyle.



ITALIAN 349

FOOD, TERRITORY, INCLUSIVITY: *A JOURNEY THROUGH ITALIAN CULTURE*

Professor Lunghi
TTh 2:00–3:20

Practices related to food have always condensed multiple cultural and social values, that have only recently become a specific object of social sciences studies. The course will analyse, from a cultural point of view:

- the evolution of food tastes and the different culinary traditions in Italy
- the history of some foods, which have become a symbol of Italian taste and style in the world
- some innovative production experiences in which food becomes:
 - an opportunity for the inclusion of disadvantaged people (as in the case of food and wine products from some Italian prisons; social cooperatives with disabled people, etc.),
 - a form of redemption in areas burdened by heavy social problems (for example cooperatives that work territories confiscated from the mafias; companies that recover traditional local products as a barrier to emigration and youth unemployment)
 - a space to experience cultural intersections between past and present, native and foreign cultures, and Italian and migrant workers.

In particular, the last point will be illustrated through case studies – innovative start-ups, social cooperatives, and traditional brands – located throughout the country.

ART 372/ITALIAN 360

INEXTINGUISHABLE FIRE

HARUN FAROCKI

**Professor Reinke
Professor Torlasco
M 5:00-7:50**

Did Godard understand Brecht? Perhaps Godard, in the end, was merely Godard. But Farocki understood Brecht and Godard and extended their work through films (documentary, essay, activist), installations and writings. He also understood contemporary Italian thinkers (Negri, Lazzarato, Virno) and their radical approach to labor, life, and creativity. In an incredibly large and varied body of work produced from the 1960s to the 2010s Farocki addressed two principal subjects: the practices of labor and the production of images. When we experience this work, multiple lines of flight open up. What is an image? How do images shape our subjectivities, our social and political systems?