

FRENCH 101-8**A History of Heterosexuality
Through Film*****First-Year Writing Seminar*****BLAKENEY****TTh 3:30-4:50 pm**

Although heterosexuality is often thought of as a natural phenomenon, historians of sexuality have demonstrated that modern heterosexual identity is a recent invention which postdates the invention of its opposite, homosexuality. In this course, we will think about the ways that heterosexuality has been socially constructed since its invention, drawing on a range of films from France and North America. We will address questions like: how does the construction of heterosexuality interact with the oppression of women? How does the definition of heterosexuality depend on queer others? How does the history of heterosexuality relate to the history of whiteness and racism? After reflecting on the history of heterosexuality, students will be asked at the course's conclusion to present and analyze an artifact of heterosexuality from their own experience. Students will learn the basics of film analysis and write analytical papers.





SQ26

FRENCH 111-3

Elementary French

VIOT-SOUTHARD

MWF 10-10:50 am

BRONACK

MWF 11-11:50 am

MCDONNELL

MWF 12-12:50 pm

PENT

MWF 1-1:50 pm

The Elementary first-year course, French 111-3, is the third 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/NP, and must earn a C- or better to advance to the next course in the sequence.

FRENCH 121-3

Intermediate French

NGUYEN

MWF 10-10:50 am

SCARAMPI

MWF 11-11:50 pm

SCARAMPI

MWF 12-12:50 pm

SCHNITZER

MWF 1-1:50 pm

LICOPS

MWF 3-3:50 pm

French 121-3 is the third quarter of a three-quarter course for students who have completed French 121-2 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 authentic cultural contexts and language. 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/NP, and must earn a C- or better to advance to the next course in the sequence.



SQ26

FRENCH 125-1

Intensive Intermediate French

LICOPS

MWF 1-1:50 pm

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 and vocabulary will reinforce linguistic foundations.

Classes meet three times a week and will be conducted in French.

Please note, students cannot audit 100-level language courses, or take these courses for P/NP, and must earn a C- or better to advance to the next course in the sequence.



FRENCH 202-0

Cultural Encounters in Contemporary France

PENT

MWF 2-2:50 pm

This course is designed to build fluency in written and oral expression in French. Classes will concentrate on improving comprehension through discussions, a novel, and films. Assessments will include short writing and speaking exercises, and compositions as well as the preparation of grammar exercises related to the course objectives.

This course serves as prerequisite for most other 200 and 300-level French classes.





SQ26

FRENCH 271-0

What the Novel Does
Introducing the Novel

TSIMI

TTh 9:30-10:50 am

This class will cover the textual interpretation and analysis of short French and Francophone novels from different periods, with special attention to how novels think and do politics through form. Moving through a set of formally audacious fictions that sparked scandal, controversy, or intense debate, the course treats the novel as a laboratory for testing authority, desire, and belonging. Close readings foreground narrative voice and address, focalization and unreliability, temporal design, framing and paratext, and genre-hybrid strategies (confession, satire, chronicle, testimony). Primary texts range from Denon's libertine *Point de lendemain* to Rachilde's gender-transgressive *Monsieur Vénus*, Darrieussecq's metamorphic satire *Truismes*, Nganang's Cameroonian chronicle narrated by a dog *Temps de chien*, and Depestre's Haitian carnivalesque zombie novel *Hadriana dans tous mes rêves*.

Discussion and written work in French.

**Literature & Arts
Distro & FD**

FRENCH 301-0**Advanced Language in
Context:
Society and Popular Culture****VIOT-SOUTHARD
MW 2-3:20 PM**

This course aims at deepening students' linguistic and cultural proficiency through the study of grammatical rules and patterns as they appear in authentic material. The course is structured around four key knowledge processes: experiencing, conceptualizing, analyzing and applying.

Students will engage with authentic texts, media and cultural products, examining form-meaning relationships while reflecting on past and contemporary issues in French society. Students will then apply their knowledge to produce language in creative and meaningful ways.





SQ26

FRENCH 309-0

French for Business *French for Professions*

DEMPSTER

MW 9:30-10:50 am

This course will focus on effective communication in French in a business context. Essential components of the course include acquiring knowledge of the economic sector, business structures and practices, professional communication skills, and cultural competency. Learners will acquire competence in their writing, reading, oral comprehension, and speaking skills dealing with business issues by way of task-specific communicative activities. They will, for example, write a CV and cover letter, conduct a job interview, and invent, and present their original product, or service, and company. Upon completion of the course, students will have created a personalized and comprehensive professional portfolio fitting for the job market.

FRENCH 367-0

**Stranger, Who are You?
Host, Hostility, Hospitality
*Transnational Francophone
Studies***

QADER**MW 11 am-12:20 pm**

"Hospitality changes the ignorant into the sage," says a Serer proverb from West Africa.

A special and arguably privileged position has been granted to the stranger in many, if not all, cultures and religions. Central historical, mythical, religious, and political figures are foregrounded in stories and histories as outsiders and strangers configured either as literal outsiders to a community or society, or as outsiders within a given social or communal configuration. The relationship to the stranger and the outsider constitutes our practices of hospitality, given and/or withheld. This course is dedicated to the exploration of various figures of the stranger and the attendant dynamics of hospitality in works by Albert Camus (Algeria), Mati Diop (France-Senegal), Maylis de Kérangal (France), and Tierno Monémbo (Guinea).

We will begin with strangers as foreigners, around whom social practices of hospitality and hostility become visible and legible. We will then move to thinking these questions in broader terms. To do this, we will read works on organ transplants and consider the status of the body when it becomes host to a part of another's. We will begin with a sociological reflection on the stranger with a brief essay by Georg Simmel, before moving to Jacques Derrida's influential philosophical work, *De l'hospitalité*, and Jean-Luc Nancy's significant *L'intrus*, a philosophical and personal reflection on the philosopher's own heart transplant.

**Co-listed
with CLS
301-0-30**



SQ26

FRENCH 375-0

French Film

DURHAM

TTh 11 am-12:20 pm

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, Claire Denis and Djibril Diop Mambéty.

**Literature & Arts
Distro & FD**

FRENCH 420-0**Society and its Discontents**
*Studies in the 16th Century***NAZARIAN****T 9:30 am-12:20 pm**

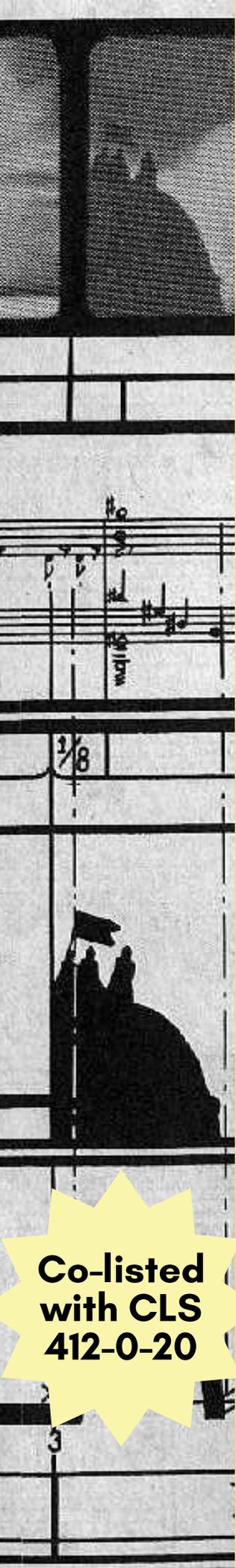
This seminar explores the intersections of literature and social commentary in Renaissance France and Europe. The 16th century saw the heights of humanism and the progression to what we now call early modernity. Using the works of François Rabelais and Michel de Montaigne as poles who exemplify these two moments, we will examine the tools with which literature probes the world. What literary techniques make up the central engines of social commentary? How do texts construct a self and others as vehicles for critique? How do laughter, skepticism and vituperation enable and/or challenge critical interpretation? We will also read works by Thomas More, Desiderius Erasmus, Etienne de la Boétie, Pico della Mirandola, Niccolò Machiavelli and others.

In addition to our early modern texts, this class will also include discussion of issues and best practices in academic research and the profession.

Class discussions will be in English. French-department students are required to read primary texts in French.



**Co-listed
with CLS
414-0-20**



SQ26

FRENCH 421-0

**Montage as Critique:
Literature, Cinema, and New
Media
*Visual Culture:
Cinema, Performance Studies &
Multimedia***

**TORLASCO
Th 3-5:50 pm**

This course will ask how audiovisual montage can function as a method of critique by fragments and juxtapositions and, at the same time, transform concepts of critique that have been primarily defined in the domain of verbal language. While adopting a transdisciplinary approach, we will turn to key moments in the history of 20th and 21st century montage: the films and writings of the Soviet avantgarde (S.M. Eisenstein, Dziga Vertov); the writings of Walter Benjamin; the so-called “montage interdit” (forbidden montage) stance of postwar film criticism (André Bazin); Jean-Luc Godard’s radical experimentation from the 1960s to the 2010s; the multimedia works of John Akomfrah, the Black Audio Film Collective, Harun Farocki, and Hito Steyerl. In the course of our investigation, montage will emerge as a theoretical practice, an orientation toward thinking, a labor process, and a mode of differentiation of the sensible. What are the political implications of this heterogenous aesthetic practice? How does audiovisual montage reshape our experience? How does it redefine the relationship between subject and world? We will be asking these questions from the viewpoint of current changes in technology, devoting special attention to the role played by platform activities.

**Co-listed
with CLS
412-0-20**

SQ26

FRENCH 493-0

Deleuze and Cinema *Studies in Literary Theory*

DURHAM

T 3-5:50 pm

This course, conducted in English, will be devoted to an exploration of Deleuze's philosophy of film in *Cinema 1: The Movement-Image* and *Cinema 2: The Time-Image*, both in the context of Deleuze's approach to art and to his philosophy as a whole. The class will also focus on close readings of many of the films central to Deleuze's argument. Although our primary emphasis will be on reading Deleuze's two-volume work on cinema in its entirety, we will also discuss related texts by Deleuze (and Guattari) (including excerpts from such works as *The Logic of Sense*, *Francis Bacon: The Logic of Sensation* and *What is Philosophy?*) as well as from works by other thinkers with whom he is in dialogue.



**Co-listed
with CLS
487-0-20**



SQ26

ITALIAN 101-2

Elementary Italian

MORGAVI

MWF 2-2:50 pm

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.

Please note that Tuesday classes will be asynchronous.

ITALIAN 101-3

Elementary Italian

BIFFANTI

MWF 10-10:50 am

DELFINO

MWF 1-1:50 pm

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.

Please note that Tuesday classes will be asynchronous.





SQ26

ITALIAN 102-3

Intermediate Italian

BIFFANTI

MWF 11-11:50 am

DELFINO

MWF 2-2:50 pm

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.

Please note that Tuesday classes will be asynchronous.

ITALIAN 133-3 & 134-3

Intensive Italian

MORGAVI

MWF 11-11:50 am (133-3)

MWF 12-12:50 pm (134-3)

Italian 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.

Please note that Tuesday classes will be asynchronous.

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





SQ26

ITALIAN 251-0

What is Reality? *Introduction to Italian Cinema*

TORLASCO

TTh 11-12:20 pm

As new media and AI challenge our understanding of reality, we will investigate how Italian cinema has created a film language that is able to document reality in its social, political, and ethical complexity. The course is divided into four main parts. The first part will introduce the groundbreaking film movement known as Italian Neorealism and analyze its key films, from Roberto Rossellini's *Rome, Open City* (1945) to Vittorio De Sica's *Bicycle Thieves* (1948). The second part will explore the remarkable production of the 1950s and 1960s, the so-called years of the "economic miracle," a period of profound transformation for the country. The third part of the course will survey the output that followed the events of May 1968. Finally, the fourth part will turn to contemporary Italian cinema and its use of both fiction and documentary to address the country's economic crisis, the Mediterranean migration crisis, and the resurgence of far-right politics. As we contextualize these films, we will work to acquire the critical and methodological tools necessary to analyze film as a complex mode of textual production.

**Co-listed
with RTVF
351-0-20**

**Literature & Arts
Distro**

ITALIAN 304-0

The Voices of Liberty *Politics and Mass Culture*

LAZZARICH

TTh 2-3:20 pm

Freedom is one of the most defining ideas in the formation of modern Western political thought. What ideas of liberty have been theorized throughout Italian intellectual history? Did the emergence of mass politics and mass media reshape the way freedom was conceived? How have ideas of liberty been communicated in mass culture, by whom, and for what purposes?

To address these questions, this course examines how the idea of liberty has been theorized, articulated, appropriated, and contested by political thinkers and actors throughout Italian history, and how it has been mediated through newspapers, radio, music, cinema, television, and social media. Starting from the patriotic journalism of the 19th-century Risorgimento and Fascist propaganda, and moving through political songs, postwar cinema, feminist media interventions, and contemporary online activism, the course reconstructs the main historical phases of the Italian intellectual and cultural debate on freedom. Students will work with written, audio, and visual primary sources and will learn to interpret political ideas as part of a broader media and cultural landscape.





SQ26

ITALIAN 349-0

**Italy at War:
Politics, Music, and
Mobilization of the Masses**
*Topics in Italian Culture and
Literature*

LAZZARICH
TTh 3:30-4:50 pm

War has played a central role in Italian culture and intellectual history across different historical periods. Italian unification, World War I, Fascism, colonial expansion, World War II, and the Cold War were all accompanied by specific war cultures with distinct political and cultural values. What role did music play in disseminating these values? How did it contribute to fostering mass participation in the war effort? What is the ideological link between song lyrics and political thought?

This course aims to analyze war discourses produced in Italy between the 19th and 20th centuries and the political role of music in engaging and mobilizing the masses. To answer these questions, we will study the political thought of these eras to provide a theoretical framework necessary for interpreting war songs within their specific context. Through this lens, we will analyze song lyrics not just as artistic expressions, but as vehicles of precise political ideas. Propaganda images will also be considered to complement the analysis of the political message. By listening to musical pieces and analyzing their lyrics as primary sources, students will learn about the cultural construction of war and its impact on - and re-signification by - the masses.