

WQ23

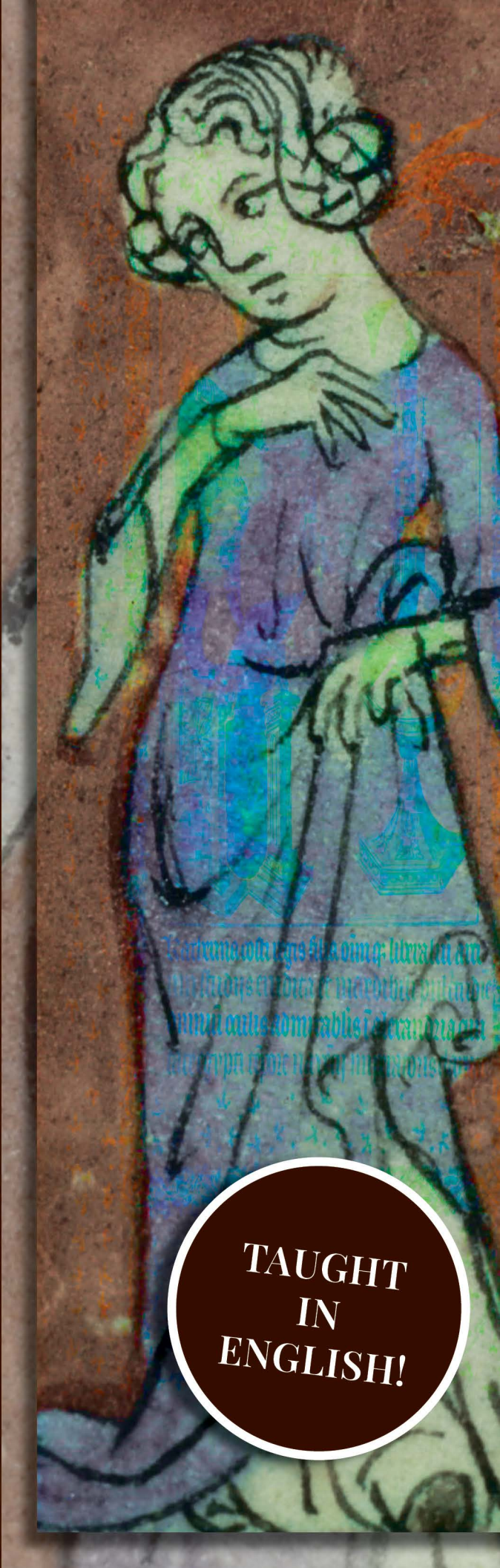
# FRENCH 410-0-20

## THE COURTLY SUBJECT: *PERSONHOOD ACROSS GENRE*

PROFESSOR DAVIS

WEDNESDAY 3-5:50

This class examines the representation of the individual subject in medieval French and Occitan literature of the twelfth and thirteenth centuries. Our critical focus will be on the role played by the emergence of new vernacular literary genres and codes in enabling medieval people to imagine alternative models of the individual subject in relation to changing social dynamics including religion, class, sexuality, and gender. Among the works we will study are the lyrics of the troubadours and trouvères, the romances of Chrétien de Troyes, the fabliaux tradition, and the Roman de la Rose. Class discussions will be conducted in English but reading knowledge of modern French is required.



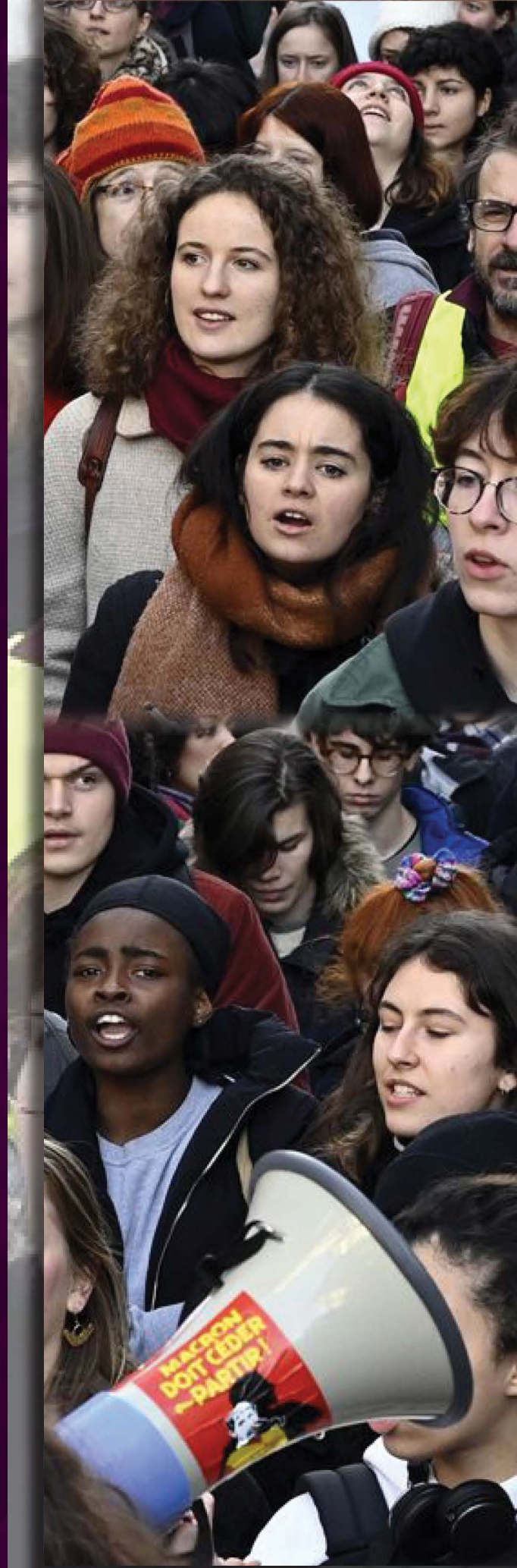
TAUGHT  
IN  
ENGLISH!

# FRENCH 492-0-20

## BEYOND “FRENCH FEMINISM”: THEORIZING GENDER AND SEXUALITY IN FRANCE FROM BEAUVOIR TO PRECIADO

PROFESSOR DUPAS  
TUESDAY 3–5:50

How were gender and desire theorized in France from Beauvoir’s seminal essay *Le deuxième Sexe* (1949) to Preciado’s *Têsto Junkie* (2008)? The goal of the course is to highlight the diversity of approaches to gender and sexuality in France from the late 20th century to the early 21st century by focusing on the productivity of the transatlantic dialogue. We will therefore read so-called “French feminism” without limiting ourselves to it and include phenomenological feminism, materialist feminism, cultural feminism, queer feminism, and pay attention to how gender, class, race and desire intersect in feminist and post-feminist theory. Course will be taught in French.



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# FRENCH 493/CLS 411

## CINEMA AT THE END OF FILM: *THEORIES, HISTORIES, MEDIA*

PROFESSOR TORLASCO  
THURSDAY 3-5:50

What is cinema in the 21st century? What can it still do? This course will explore the afterlives of cinema in the digital age by turning to theorists and practitioners who have addressed the question of technology in terms of both aesthetics and politics. We will read texts from a variety of fields, including film and media theory, feminist/queer theory, critical race theory, and post-autonomist Marxism. At the same time, we will consider the way filmmakers such as John Akomfrah, Harun Farocki, Jean-Luc Godard, and Hito Steyerl have negotiated cinema's role and envisioned its potential in a global image economy.

