The Department of French & Italian

FRENCH LANGUAGE COURSES

French 111-1:
Elementary French
MTWTh
9-9:50A   (Nguyen)
10-10:50A (Cummings)
11-11:50A (Cummings)
12-12:50P (Tasevska)
2-2:50P   (Jung)
3-3:50P   (Jung)

French 115-1:
Intensive Elementary French
MTWTh
10-10:50A (Dempster)

French 121-1:
Intermediate French
MTWTh
9-9:50A   (Raymond)
10-10:50A (Grimm)
11-11:50A (Derosier)
12-12:50P (Derosier)
2-2:50P   (Costea)
3-3:50P   (Costea)

French 125-2:
Intensive Intermediate French
MWF
9-9:50A   (Brehm)
10-10:50A (Viot-Southard)
1-1:50P   (Dempster)
2-2:50P   (Dempster)
3-3:50P   (Rosner)
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 201-0 fulfills the WCAS foreign language requirement. This course does not count towards the major or minor.

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<th>Day</th>
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<tr>
<td>MWF</td>
<td>12-12:50P</td>
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<td>1-1:50P</td>
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<td>2-2:50P</td>
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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 a film. Homework will include short writing exercises and compositions as well as the preparation of grammar exercises related to the writing objective. This course serves as prerequisite for most other 200 and 300-level French classes.
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.
Study of texts illustrating various genres from the Middles Ages to the present, such as poetry, drama, fairy tale, novel, and auto-biography.
An introduction to French culture through study and analysis of major themes, issues and debates that characterize or pre-occupy contemporary French thought and society, this course will help students understand French society and culture in today’s world. Conducted entirely in French, this course is designed to increase students’ ability to speak, read, and write in French, and improve their aural comprehension. Drawing on the notion of “la France en mutation / changing France,” we will explore the challenges posed to the traditional republican notion of French national identity by immigration, feminism, gay activism, the integration into the European Union, and globalization through the study of a wide range of documents, texts, and films.
This course is an introduction to the French novel from the 18th to the 21st century. The aim is to familiarize students with various periods in the history of the development of the French novel as well as help them develop skills in literary reading and analysis. While the aim of the course is to introduce students to various periods in literary history, it also places emphasis on the ways in which genre and form shape these stories as well as how the use of literary devices may move the narrative forward and reveal the intersections between the novel, politics, and history.
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 remains 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 presents a systematic and in-depth review of grammar. This study is geared toward a functional and communicative purpose and should help the students acquire a functional competence in French. The rules will essentially be applied through oral and written exercises and translations. The themes and matter considered in this particular course will be pursued in 302 Advanced Composition, 303 Advanced Oral and 309 French for Business.
The goal of this course will be to read some major works of the century which epitomize the major philosophical trends of the period. In fact, the century is not unified, but organized into roughly two halves separated by a civil war in the middle years. The first half shows optimism, heroism, and confidence in rebuilding the society after the disastrous religious wars of the previous period, while in the second half, a pessimistic view of human nature comes to the fore. In Corneille’s *Le Cid*, the notions of heroism and the new role of the monarch are presented as the society moves towards a centralized, absolute monarchy. Descartes’s *Discours* sets Western philosophy and science on a new course of confidence in rationalism and objective, scientific, and abstract knowledge. Pascal’s unfinished work, *Pensées*, shows the more pessimistic views of human nature drawn from the religious movement of Jansenism which influenced Racine and La Rochefoucauld. Finally we will read La Fontaine’s *Fables*, where a search for balance and measured equilibrium can be seen.
In this course, we read several acclaimed masterpieces of twentieth-century Francophone Caribbean literature as a literature of trauma, which interrogates the social, cultural, and psychic legacies of calamitous historical events—most notably the foundational collective trauma, that of slavery—while testifying to the radical inaccessibility of trauma itself. We take as our point of departure the specificity of the Caribbean as a space of multiple traumas compounded by what Edouard Glissant calls “non-history,” or the erasure of collective memory by official historical discourse. The question arises as to the extent to which literature seeks to reclaim the past while “working through” the injuries—individual and collective—to which it bears witness. How do Caribbean writers re-visit traumatic experience in the interests of collective survival and transformation? We will be particularly attuned to the ways in which literature enacts a critical genealogy of trauma, demonstrating the sometimes uncanny relationships between various forms of violence and domination in the Caribbean as expressions of repressed trauma, especially those perpetuated by trauma’s historical victims. In exploring the writings of Aimé Césaire, Simone Schwarz-Bart, Patrick Chamoiseau, and Marie Chauvet, therefore, we will examine the formal, thematic, and theoretical significance of these authors’ testimonies of slavery, colonialism, racial alienation, cultural oppression, patriarchal domination, sexual repression, poverty, and class antagonisms within Caribbean society, while also critically interrogating the appropriateness of the category of “trauma” itself and related concepts in the Caribbean context. Taught in French.
This course will serve as an introduction to some of the major trends in French thought since the Second World War, highlighting the shifting notions of subjectivity, politics, ideology and power in this period that emerged in response to the political and social transformation of France in this period. Particular emphasis will be placed on the philosophies of Jean-Paul Sartre and Michel Foucault, as well as other thinkers, writers and filmmakers, such as Roland Barthes, Simone de Beauvoir, Frantz Fanon, Gilles Deleuze, Jean-Luc Godard, Chris Marker and Jacques Rancière.