FRENCH LANGUAGE COURSES

FRENCH 111-2
Elementary French
MTWTh NGUYEN 9:9:50AM
MTWTh TASEVSKA 10:10:50AM
MTWTh Brehm 11:11:50PM
MTWTh JACKSON 12:12:50PM
MTWTh MCLOUGHLIN 3:3:50PM

FRENCH 121-2
Intermediate French
MTWTh RAYMOND 9:9:50AM
MTWTh GRIMM 10:10:50AM
MTWTh CAPPELLA 11:11:50AM
MTWTh CAPPELLA 12:12:50PM
MTWTh DELAFFON 1:1:50PM
MTWTh COSTEA 3:3:50PM

FRENCH 115-2
Intensive Elementary French
MTWTh DEMPSTER 10:10:50AM
MTWTh DEMPSTER 11:11:50AM

FRENCH 125-3
Intensive Intermediate French
MWF VIOT-SOUTHARD 10:10:50AM
MWF VIOT-SOUTHARD 12:12:50PM
MWF STAFF 1:1:50PM
MWF DEMPSTER 2:2:50PM
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.
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. Spoken activities in class organized around the communicative strategies needed to carry on a meaningful conversation. Students are expected to prepare at home for each class.
Are art and happiness compatible? Or, must true art and literature involve some manner of conflict, struggle, and pain? In this course, we will examine these and other questions through selected readings in French literature from the 19th century to the present in the three main genres (poetry, narrative prose, plays). In what ways do we take pleasure and discover happiness or bliss in reading literature, in the very ‘plaisir du texte’? How has literature promoted and articulated myths of the struggling tortured artist? How has French literature imagined happiness? How does gender shape the representation and idea of happiness in French literature, and how have conceptions of happiness changed across different historical periods and cultures? In addition to learning about the historical, cultural, and literary contexts of the texts we will read in this course, you will acquire tools to analyze language, form, style, and theme. You will learn how to read complete literary works, how to write persuasive critical essays in French, and how to present your ideas about these works in French. Through close reading and engaged discussion, you will elevate your language skills, become more confident in French, and deepen your understanding of literary texts.
An introduction to French Caribbean culture through the study and analysis of major themes, issues and debates that characterize or preoccupy contemporary French Caribbean thought and society, this course will help students understand Francophone society and mentality in today’s world. Conducted entirely in French, the course is designed to increase students’ ability to speak, read and write in French, and improve their aural comprehension.
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.
FRENCH 301: ADVANCED GRAMMAR THROUGH FRENCH MEDIA
MWF 1:00-1:50PM

PROF. KATIA VIOT-SOUTHARD

Advanced Grammar Through French Media is designed for students who are interested in news media and journalism. The purpose of this course is to study, understand and practice grammar in context. A variety of authentic documents, from newspapers articles to radio interviews, will illustrate and enliven specific grammar points. French 301 will help students master the finer points of French Grammar while preparing them to communicate competently (in writing and orally) in informal and formal situations.
FRENCH 302: ADVANCED COMPOSITION

MWF 1:00-1:50PM

PROF. CHRISTIANE REY

This course focuses on the systematic development of written expression in French, organized according to language functions (describing, summarizing, persuading, hypothesizing, etc.) and communicative needs (social and business correspondence such as applications, invitations, etc.). Emphasis is placed on developing vocabulary, ease of expression, and especially an awareness of appropriate styles of writing. Writing practice will be carried on: portrait, correspondence, summary, explication de textes, interview, editorial and documentary research. Grammar will be reviewed as needed. Final grades will be based on weekly written assignments, the final project, attendance and participation.
The goal of this course is the development of oral proficiency through speech functions, conversational routines and patterns, so as to build confidence in the practice of the French language. In order to achieve this goal, emphasis will be put on extensive examination of French press and French television news, French movies, the reading of a book related to the author studied this quarter, and spontaneous expression through dialogues and discussion, and even debates. Special emphasis will be placed on group work and culturally appropriate usage. The students will participate actively in the choice of the materials.
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. The teaching method consists of lectures and discussions with numerous exercises geared towards specific problems, of extensive use of songs and poetry that reflect different registers of language, both formal and casual, and recordings of texts on a computer. The class is conducted entirely in French.
This course examines a range of intellectual and literary responses to the two most important historical developments in twentieth-century France and the Francophone world: World War II and decolonization. The goal is to understand how these events fundamentally destabilized French national identity and the presumed universality of French/Western civilization, while raising new and difficult questions about the problem of freedom, the significance of human action, the legitimacy of violence, and the possibilities for lasting revolutionary change. Beginning with works from the 1950s that interrogate issues of responsibility, guilt, and complicity in relation to postwar histories of violence, we will move on to more explicitly polemical texts that problematized French colonialism and anticipated its downfall. We conclude with two novels and a film that interrogate the ambiguities and disillusionment of the postcolonial moment in Francophone Africa, thus laying bare some ethical, cultural, and sociopolitical contradictions that persist in the world in which we live today. Throughout the course we will supplement our reading of primary sources with historical essays about the events and transformations in question. Primary authors may include Jean-Paul Sartre, Albert Camus, Ferdinand Oyono, Aimé Césaire, Frantz Fanon, Ahmadou Kourouma, Marguerite Duras, and Assia Djebar. Taught in French.
This course explores the evolution of love as a theme in French literature during the High Middle Ages (c. 1000-1300). Although French literature during this period is notable for the dazzling variety and richness of its subjects, love stands out as a central, even dominant theme in every literary genre. Why were medieval readers and writers so invested in theorizing, analyzing, praising, condemning and simply representing the experience of falling in love? What did love mean for medieval people? How do literary descriptions of love help us to understand the historical evolution of emotion and desire, marriage, family and the self? We will focus in particular on the phenomenon of “courtly love,” asking how narratives that depict intense, often illicit sexual desire might reflect changing political and social dynamics, as well as emerging notions of individuality, sexuality and gender. Readings and discussions in French.
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 Robert Bresson, Jean-Luc Godard, Jacques Tati, Luis Buñuel, Alain Resnais, Chris Marker, Ousmane Sembène and Djibril Diop Mambéty.
The nineteenth century is the time when modernity is invented. Nowhere is this more obvious than in Paris of the Second Empire. In this course we will read literary texts spanning the entire nineteenth-century and that represent some of the hallmarks of modernity. We will start with a discussion of social mobility and the way it is mapped onto spatial mobility in Balzac’s Père Goriot. We will then move to the second half of the century and study poetic and prose texts by Baudelaire that deal with the phenomenon of the crowd as well as with the role and place of the artist in modern, urban society. We will continue with the issue of consumer culture as depicted in Zola’s story of the birth of the department store, Au Bonheur des dames and will end with two stories by Maupassant, “Le Horla” and “Qui sait” that treat the question of rationality vs irrationality.