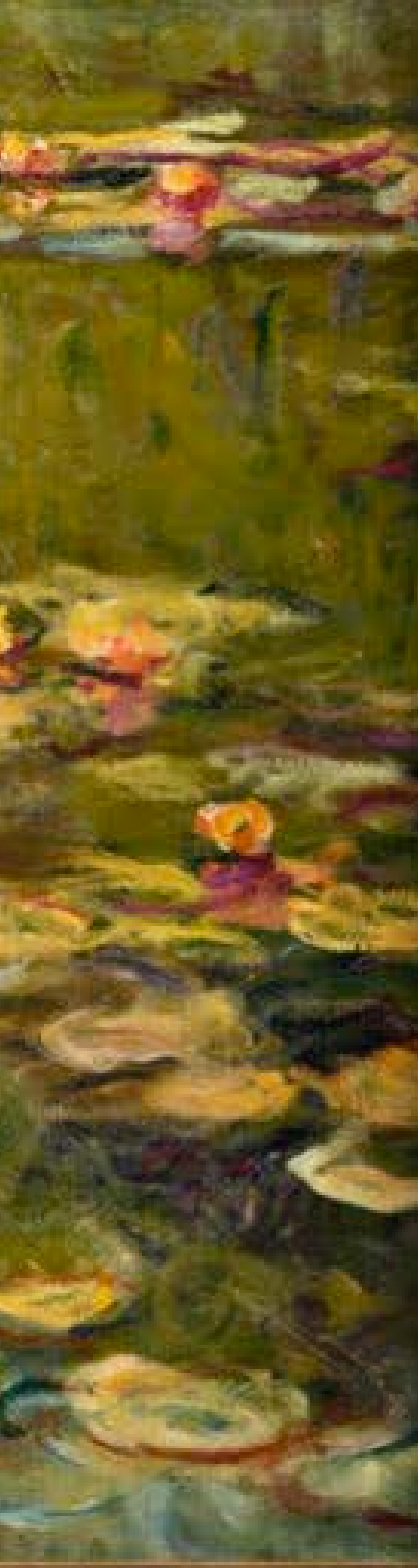




WQ26

FRENCH 111-2

ELEMENTARY FRENCH

**VIOT-SOUTHARD
MWF 9am-9:50am**

**VIOT-SOUTHARD
MWF 10am-10:50am**

**BRONACK
MWF 11am-11:50am**

**MCDONNELL
MWF 12pm-12:50pm**

**TBD
MWF 1pm-1:50pm**

French 111-2 is the second 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.

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.



WQ26

FRENCH 115-2

INTENSIVE ELEMENTARY FRENCH

DEMPSTER
MWF 9am-9:50am

DEMPSTER
MWF 10am-10:50am

French 115-2 is the second of a two-quarter sequence for students who have studied French for more than one year in High School or in another context. This course covers the same material as the three-quarter sequence of French 111. The aim of the course is to review and develop skills in speaking, understanding, reading, writing and cultural competence.

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.

An impressionist painting of a street scene. In the background, a church with a tall, dark spire rises above a red-tiled roof. The middle ground is filled with lush, colorful foliage in shades of green, yellow, and blue. In the foreground, two figures are visible: one in a red dress and another in a blue dress, both rendered with soft, visible brushstrokes. The overall style is characteristic of Impressionism, with a focus on light and color over fine detail.

WQ26

FRENCH 121-2

INTERMEDIATE FRENCH

RAYMOND

MWF 9am-9:50am

RAYMOND

MWF 10am-10:50am

NGUYEN

MWF 11am-11:50am

NGUYEN

MWF 1pm-1:50pm

French 121-2 is the second quarter of a three-quarter course for students who have completed French 121-1 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/PN, and must earn a C- or better to advance to the next course in the sequence.

An impressionist painting on the left side of the page, featuring a dense crowd of people in various colors, with a prominent red and blue figure in the upper left.

WQ26

FRENCH 125-3

INTENSIVE INTERMEDIATE FRENCH

SCARAMPI
MWF 10am-10:50am

LICOPS
MWF 11am-11:50am

LICOPS
MWF 12pm-12:50pm

French 125-3 is the third quarter of a three-quarter course for students who have completed French 125-1 and 125-2 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.

Class meets 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/PN, and must earn a C- or better to advance to the next course in the sequence.



WQ26

FRENCH 203-0

ORAL WORKSHOP: INDIVIDUAL AND SOCIETY IN FRANCE TODAY

PENT
MWF 12pm-12:50pm

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.

**Great for students preparing to
study abroad in France!**

**Practice
speaking
French**

A still life painting featuring a skull, a crown, a sword, and a banner with a coat of arms. The skull is in the foreground, and the crown is behind it. A sword is leaning against the crown. A banner with a coat of arms is in the background. The painting is in a classical style, with a focus on symbolic objects.

WQ26

FRENCH 210-0

LES FORMES DU MAL *READING LITERATURES IN FRENCH*

NAZARIAN

TTh 12:30pm-1:50pm

This course will explore representations of "le mal" in French literature from the Middle Ages to the present. The word "mal", in its complexity and breadth, can signify evil, wrong, damage, pain, disease, angst, etc. Looking across multiple literary genres including poetry, prose, drama, and the graphic novel, we will discuss the origins of evils and ills, their moral boundaries as well as the multiple forms of their representation. How can bad or frightening characters be appealing? What is the function of pain or illness in the moral, social, and political perspectives that literary texts propose? How does gender shape the portrayal of evil in fiction? This course will focus on close reading and the development of critical writing skills. All lectures and readings will be in French.

Open to students with 5 in AP French.

**Literature
& Arts
Distro/FD**

A photograph of the Eiffel Tower in Paris, France, viewed from a low angle looking up. The tower is made of dark metal lattice and is set against a clear blue sky with some light clouds. The base of the tower is partially obscured by green trees and a body of water in the foreground.

WQ26

FRENCH 300-0

FRENCH PHONETICS

SCARAMPI

MWF 1pm-1:50pm

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.

**Improve your
French
pronunciation**



WQ26

FRENCH 303-0

ADVANCED CONVERSATION: DEBATING CONTEMPORARY FRANCE

PENT
MWF 2pm-2:50pm

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.

**Great for students preparing to
study abroad in France!**

**Practice
speaking
French**

WQ26

FRENCH 362-0

MEMORIES OF SLAVES & LEGACIES OF SLAVERY

AFRICAN LITERATURES AND CULTURES

QADER

TTh 11am-12:20pm

Read African Literature in French!

In 2007, the great Senegalese singer, composer, songwriter Youssou N'Dour undertook a "musical odyssey" to bring a concert to the Gorée Island-Senegal. The journey begins in Georgia, USA, with the story of jazz. The title of the film, "Retour à Gorée," evokes "the door of no return," all the doors along the coast of West Africa from which slaves were embarked on ships for Europe and the Americas, never to return. The most famous of these many doors is on Gorée, a slaving post since the 15th century. We will begin this course with this musical homage to the memory of slaves and the legacies of slavery and then turn to works of fiction where the stories of slaves are not only kept alive but also brought to the forefront of our collective consciousness not only of the past but also of the present. These stories focus our attention on the singular, the forgotten, or the erased from the broader history, including that of slavery itself.

We will study only selected works from the vast corpus on this question by African and Caribbean writers and thinkers. Despite time restraint, we will nevertheless pluralize our frame of reference to account for how this history has imbricated different times and places as well as the diversities of approaches to it. We will close the course with a film suggesting that dynamics that fed the violence of slavery are not merely in the past, but insinuate themselves in global economic and social inequities fueled by continued exploitation and extractivism that send people into the dangerous waters of the Atlantic, become emblematic of the risk and violence of forced displacement generally.

Close analyses of these novels and films together with theoretical and critical works will enable students to reflect on literature and cinema's critical role in foregrounding the present's entanglement with the past in general, a question at the heart of this course.

**Literature
& Arts
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**Liberation monument on
Gorée Island-Senegal**

Northwestern | French and Italian

WQ26

FRENCH 371-0

GIANTS, CANNIBALS, AND CRITIQUE

NAZARIAN

TTh 9:30am-10:50am

How do fantastic figures and imagined places help us understand the real world? This focuses on early modern French and European literature and philosophy, exploring the ways in which the 16th century imagined its "others" and molded its ideals. How do satire and scepticism function as modes for social commentary within their historical and political contexts? How did the "Renaissance" define itself against the religious, pedagogical, political, philosophical and literary norms of the past? Why did giants, cannibals, monsters and imaginary places play such a critical role in redefining society in this period of intense political and religious upheaval? **This course will be taught in English.**

Readings and discussion in English.

**Literature
& Arts
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WQ26

FRENCH 395-0

THEORIZING POWER IN PRISON

ADVANCED STUDIES IN CULTURE AND THOUGHT

BLAKENEY

TTh 2pm-3:20pm

This course will look at several models of state power as it has been elaborated in the work of key French thinkers (Althusser, Foucault, Deleuze and Guattari, Bourdieu). As a case study to understand these models, we will simultaneously look at the history and representation of French prisons from the 19th century to the present through literary, archival, and filmic texts. While prisons are often thought of as spaces of totalizing state power over the individual, the texts we read will highlight the limits of that power and means of resistance still open to prisoners. Which theoretical models of power best help us understand and describe the power dynamics at work in prisons? What appears in the texts that some models of power don't seem to account for? The goal will not be simply to apply the theory to the prison texts, but to think the two sets of texts together in a dynamic way in order to reflect on the power and limits of theory.

**Literature
& Arts
Distro/FD**

**Open to Seniors in French and
Comparative Literature.**



WQ26

FRENCH 450-1

1857: THE BIRTH OF MODERNITY?

STUDIES IN THE 19TH CENTURY

BLAKENEY

Tues 4pm-6:50pm

Within the space of fourteen months, three of the major works of nineteenth century French literature were published: Victor Hugo's *Les Contemplations*, Flaubert's *Madame Bovary*, and Baudelaire's *Les Fleurs du mal*. Flaubert and Baudelaire's publications are often understood as heralding the beginning of modern literature in French, looking forward to a long tradition of texts in the 20th century that would question language's capacity to represent reality, while Hugo's text is excluded from that narrative. In this course, we will question whether 1857 was really such a turning point. Was there something new happening in the works of Flaubert and Baudelaire? How can we understand them within their moment rather than interpreting them through 20th century literature? And what other narratives of literary history might emerge if we don't define a critical relationship to mimesis as the key marker of modernity? Key authors studied will be Hugo, Flaubert, Baudelaire, Sand, Ponge, and Ernaux. **This course will be taught in English.**

Readings and discussion in English.



WQ26

FRENCH 493-0

INTRO TO SOCIAL AND HISTORICAL CONSTRUCTIONISM *TOPICS IN LITERARY THEORY*

DUPAS

Wed 3pm-5:50pm

This seminar introduces students to social and historical constructionism as a mode of thinking, a critical epistemology, and a foundational approach within queer theory. Through ten thematic sessions, the course explores key debates around essentialism, performativity, discourse, and the genealogy of sexuality. Readings include foundational texts by Foucault, Butler, Halperin, Sedgwick, and others, with attention to intersections of gender, desire, and power across historical contexts, including Greco-Roman antiquity and contemporary feminist thought.



WQ26

ITALIAN 101-1

ELEMENTARY ITALIAN

TBD

MWF 2pm-2:50pm

The first course of a three-quarter Elementary Italian sequence. 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 the full-year Italian 101 sequence, students will be able to successfully handle 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 first 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 meet asynchronously.

A vertical painting of a Venetian canal scene. It shows a stone bridge with a decorative railing over a canal. In the background, there are multi-story buildings with arched windows and balconies adorned with flowers. The water in the canal is dark and reflects the surrounding architecture.

WQ26

ITALIAN 101-2

ELEMENTARY ITALIAN

BIFFANTI

MWF 10am-10:50am

MORGAVI

MWF 1pm-1:50pm

TBD

MWF 2pm-2:50pm

The second course of a three-quarter Elementary Italian sequence. 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 the full-year Italian 101 sequence, students will be able to successfully handle 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.

**Please note that Tuesday classes will meet
asynchronously.**

Northwestern | French and Italian

A painting of a Venetian canal scene. In the foreground, a gondola with a gondolier and passengers is on the water. The background shows colorful buildings lining the canal under a cloudy sky.

WQ26

ITALIAN 102-2

INTERMEDIATE ITALIAN

MORGAVI
MWF 11am-11:50am

BIFFANTI
MWF 1pm-1:50pm

The second course of a three-quarter Intermediate Italian sequence. Intermediate Italian continues and completes the two-year sequence in Italian language and culture. At the end of the full 102 sequence, 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 completes 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 meet asynchronously.



WQ26

ITALIAN 133/134-2

INTENSIVE ITALIAN

DELFINO

MWF 11am-11:50am (133-2)

DELFINO

MWF 12pm-12:50pm (134-2)

The second course of a two-quarter Intensive Italian sequence. 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.), and 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 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 meet asynchronously.



WQ26

ITALIAN 275-0

DANTE'S DIVINE COMEDY

NASTI

TTh 12:30pm-1:50pm

The Good of Intellect: At once an extraordinary adventure and an ambitious reflection on the political, social, religious, philosophical, and theological landscape of the early fourteenth century, Dante Alighieri's (1265-1321) *Divine Comedy* stands as one of the foundational texts of European literature and thought. Refashioning the conventions of poetry, Dante transforms the account of his visionary journey through the three realms of the Christian afterlife - Hell, Purgatory, and Paradise - into a profound meditation on the human condition at the close of the Middle Ages. This course examines the *Comedy* within its cultural, social, and political contexts. We will explore how Dante redefined the relationships between the human and the divine, justice and peace, love and hatred, will and reason, happiness and knowledge, literature and Scripture. The poem will serve as a framework to discuss how literature, grounded in ethical and rational thought, responds to political turmoil, philosophical debate, and religious conflict to reimagine a just, peaceful, and lawful world. **This course will be taught in English.**

Literature
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**Readings and discussion in English.
No prerequisites in Italian.**



WQ26

ITALIAN 349-0

BEAUTY AND THE BEAST: MOB STORIES FROM THE SOUTH

TOPICS IN ITALIAN CULTURE AND LITERATURE

NASTI

TTh 9:30am-10:50am

This course explores how Naples' powerful criminal network - the Camorra - has been imagined, aestheticized, and exposed across literature, film, and media. Through texts such as Roberto Saviano's 'Gomorrah', along with documentaries, films, and TV series, we will analyze how representation engages with the beastly realities of violence, corruption, and survival. Students will investigate how stories about organized crime both reveal and conceal the structures of power that shape modern Italy and the global economy. From gritty documentaries to stylized dramas, we will ask: What happens when crime becomes a cultural product? And what truths hide behind the allure of the underworld? As we move deeper, we will shed light on the syndicate's vast economic reach, its global networks, and its impact on local communities. Students will examine how artists and writers envision a society where legality and crime blur, and where violence, corruption, and survival intertwine in everyday life. Topics include urban decay, "geo-crimes," and the rise of the eco-mafia phenomenon. Students will gain a critical understanding of how organized crime shapes culture, politics, and the global economy - and how Naples becomes both a setting and a symbol of resistance, complexity, and survival. Taught in Italian. Texts will be in Italian - with some exposure to dialect, films are subtitled.

**Literature
& Arts FD**

Northwestern | French and Italian



WQ26

ITALIAN 370-0

EXPERIMENTAL LIVES: FRIENDSHIP AND LOVE IN FERRANTE

MAJOR FIGURES IN ITALIAN HISTORY AND CULTURE

RICCIARDI

TTh 3:30pm-4:50pm

In this course, we will read works by two of today's most celebrated novelists: Elena Ferrante and Annie Ernaux. Ferrante has been hailed by The New York Times as the author of the best book of the 21st century, *My Brilliant Friend*, while Ernaux has been recognized with the Nobel Prize in Literature in 2022 as one of the world's most vital practitioners of the art of autofiction. Both authors have created a new intimacy on the page, experimenting with radical forms of friendship and love. Indeed, Ferrante and Ernaux's cliché-annihilating explorations of loneliness, troubled and troubling emotions, sexuality, and violence may be said to suggest nothing less than a creative and disruptive refashioning of traditional feminist concerns on an epic narrative scale. To clarify the significance of this project, we will read Ferrante's *The Days of Abandonment* and *My Brilliant Friend* and Ernaux's *Simple Passion* in dialogue with major writings of Italian and French feminist philosophy. Texts by Cavarero, Cixous, de Beauvoir, Ferrante, Ernaux, Kristeva, Lonzi, and Muraro.