



French 2101.01	Introduction to French and Francophone Studies
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French

French 2101.01: Introduction to French and Francophone Studies

TuTh 3:55-5:15 pm; 20855

Instructor: TBA

WeFr 2:20-3:40 pm; 20856

Instructor: TBA

Prereq: 4 cr hrs of French 1103 or 5 cr hrs of French 104 or permission of the instructor. Not open to students with credit for French 201.01, 201.51, or 206.

Techniques for reading and interpreting different French texts: stories, poetry, plays, films, music and ads while building vocabulary, comprehension, speaking and writing skills.

French 2101.01H: Honors Introduction to French and Francophone Studies

TuTh 3:55-5:15 pm; 20854

Instructor: Prof. Danielle Marx-Scouras

How can the act of opening a door constitute poetry? Why do contemporary French musicians make use of seventeenth and nineteenth century writers such as La Fontaine and Rimbaud? Is hip-hop poetry? Are love and war related topics? Why is Camus still the best selling author in France? Is the French spoken in Quebec still “French”? How do gender and ethnicity alter language and culture? Join us as we answer these and other questions pertinent to French and francophone studies, on a journey that will take us from France to Quebec, Algeria, Martinique, and other countries. Representative works from literature and the media will be read in conjunction with music and film.

Students will gain proficiency in analyzing literary texts and media materials. They are expected to engage in lively class discussions and give oral presentations. Writing is also an essential component of the course. This course prepares students for further work in culture, literature, composition, and conversation. It will also introduce students to the workings of undergraduate research. An outing to La Chatelaine is planned.

Non-honors students are welcome, but need the permission of the instructor to enroll. (marx-scouras.1)

French 3101: French Grammar Review

MoWeFr 9:10-10:05 am; 20858

Instructor: TBA

MoWeFr 10:20 – 11:15 am; 20857

Instructor: TBA

Prereq: French 1103.01 (104.01), or 4 sem cr hrs of 1103.51 (5 qtr cr hrs of 104.51), or equiv. Students with 4 sem cr hrs or 5 qtr cr hrs for 1103.02 (104.02), 1103.03 (104.03), or 1103.04 (104.04) will need permission from the instructor to enroll. Prereq or concur: French 2101. Not open to students with credit for French 401.

Consolidation of previously learned grammar and introduction to new grammatical concepts. Practice in speaking French with attention to comprehension and oral expression. Not open to native speakers of this language through regular course enrollment or EM credit.

French 3103: French Conversation**TuTh 12:45 p.m.-2:05 pm; 20859****Instructor: Prof. Garrett Heysel**

Prereq: French 2101 (201.01) or 2101.51 (201.51) or French 206. Not open to students with credit for French 402.

Practice in speaking French, building of practical vocabulary; emphasis on comprehension and oral expression.

French 3202: Literary and Visual Texts of the Francophone World**TuTh 11:10-12:30 pm; 20864****Instructor: Prof. Cheikh Thiam**

Prereq: 2101.01(201.01) or 3 cr hrs of 2101.51(5 cr hrs of 201.51) and 3101(401). Not open to students with credit for 427

Readings and analysis of Francophone literary and multimedia texts that provide an appreciation and understanding of the French-speaking world.

French 3701: Introduction to French Cinema**WeFr 3:55-5:15 pm; 28093****Instructor: TBA**

Prereq: 3101 (401). Not open to students with credit for 470.

Introduction to the study of French cinema, French film history and the art of the cinema.

French 3801: French-American Culture Wars**TuTh 12:45-2:05 pm; 20861****Instructor: Prof. Jennifer Willging**

What do the French really think about the United States and Americans? What has been the impact of various American "exports" (such as jazz, GIs, Hollywood, fast food, and the War on Terror) on French society and on how the French view Americans? Which of these exports have the French embraced, and which have they resisted and why? In what ways has French culture influenced American culture, and why are many Americans so fascinated by France? In this course we'll examine these and other questions about the complex "love-hate" relationship between these two nations.

This course will be taught in English and can either fulfill a GE Cultures and Ideas requirement or count toward the French major (but not the minor).

French 5101: Advanced French Grammar**MoWeFr 3:00-3:55 pm; 20895 (Graduate) & 20896 (Undergraduate)****Instructor: TBA**

Prereq: Undergrad students must have credit for French 3101 (401). Not open to students with credit for French 601.

Systematic review of French grammar with composition and other exercises based on contemporary authors; modern tendencies in syntactic analysis. Prerequisites: French 3101 (401) and at least one other course at the 3000-level (400-level) or higher, preferably two.

French 5102: Advanced Pronunciation and Accents of the Francophone World

MoWeFr 11:30-12:25 pm; 20897 (Graduate) & 20898 (Undergraduate)

Instructor: TBA

Prereq: Undergrad students must have credit for 3102(404) or permission of instructor. Not open to students with credit for 604.

Training in auditory and oral aspects of advanced French pronunciation; analysis of different styles of spoken French and different francophone accents.

French 5202: Versailles o the Enlightenment: Texts and Contexts

Qu'est-ce que "l'homme"? À la recherche de la nature humaine.

WeFr 12:45-2:05 pm; 32451 (Graduate) & 32452 (Undergraduate)

Instructor: Prof. Karliss Racevskis

In this course we will study French authors of the 17th and 18th centuries from the perspective of their approach to a question that is still with us, namely "what does it mean to be human?"

Our notions of a human nature are several centuries old and reflect the concerns of thinkers and writers from cultures and ages past. There is perhaps no period in the history of Western civilization when these concerns were as vital as in the classical age of French literature. The purpose of the course will be to examine the different ways of conceptualizing the nature and character of human beings in the writings of Descartes, Molière, Pascal, La Rochefoucauld, Mme de LaFayette, Bayle, Fontenelle, Montesquieu, Voltaire, Diderot, Rousseau, Olympe deGouges, and Isabelle de Charrière. Taught in French; 2 exams and term paper.

French 5403: Topics in French-Speaking Cultures and Literatures

Marseille, the City with a 'bad rap'

TuTh 11:10-12:30 pm; 28095 (Graduate) & 28096 (Undergraduate)

Instructor: Prof. Danielle Marx-Scouras

Open to Undergraduate and Graduate Students

Fulfills Culture Requirement for Graduate Students

"A patriot loves not his nation, but the spiritual meannesses of his life of which he has created a frontier wall to hide the beauty of other horizons." (Claude McKay)

"But what nobody can deny, unless they are of bad faith, is that Marseilles is not one, but multiple. It is multicultural, multiracial and, of course, multi-musical. The people of Marseilles sing in several languages, just as we think and dream in several languages."

(Jean-Claude Izzo)

In 2013, France's oldest and second largest city made international news as European Cultural Capital. Thanks in large part to articles in the media (the *NYT* placed Marseille second, after Brazil, as the place to visit this year), American tourists no longer shun the Phocian port city of sailors, prostitutes, and drugs rendered notorious by the "French Connection." Beginning with the recent media buzz on Marseille, we shall explore what makes this city unique and examine how the representation of this city in popular literature, music, and film provides a new perspective on France: "Marseille, c'est pas la France" reads the popular slogan on tee shirts for tourists. Marseille is the perfect *mescla* (provençal for *mêlée*, *mélange*) for a multilingual, cross-cultural, transnational and multimedia encounter in our new HH 160 classroom, where we shall pedagogically test and intellectually tackle burning questions pertaining to "Frenchness," and "foreignness."

Music by Massilia Sound System, IAM, Moussu T e lei Jovents, and Keny Arkana. Readings from authors such as Alexandre Dumas, Walter Benjamin, Claude McKay, Anna Seghers, Jean-Claude Izzo, Olivier Boura, and Akhenaton. Films could include *The French Connection*, *Marius et Jeannette*, *La Ville est tranquille*, and *Comme un aimant*. We expect to have at least one video-concert with Marseille.

French 5702: Studies in French Cinema**TuTh 3:55-5:15 pm; 20903 (Graduate) & 20904 (Undergraduate)****Instructor: Prof. Julie Parson**

Prereq: 10 qtr cr hrs or 6 sem cr hrs in Literature and/or Cinema taken at the 2000 (200) level, or permission of instructor; or Grad standing, and permission of the Graduate Studies Chair in consultation with student's advisor. Not open to students with credit for 672. Repeatable to a maximum of 6 cr hrs.

Study of the history and aesthetics of French cinema. Taught in English.

French 8302: Issues in Second Language Studies**Vocabulary Acquisition: Theory, Research, and Classroom Practice****Th 2:15-5:00; 28013****Instructor: Prof. Wynne Wong**

Second language acquisition (SLA) researchers and practitioners agree that the acquisition of vocabulary may be the most important component of learning a new language. When language learners have a solid corpus of L2 vocabulary at hand, they can get their meaning across in most communicative situations even with limited grammatical knowledge. This seminar explores the phenomenon of vocabulary learning by examining theoretical and pedagogical implications of research on vocabulary acquisition, including the development of materials and activities for the classroom. Topics in the course include (but are not limited to):

- theoretical underpinnings that underlie research on vocabulary acquisition;
- what it means to learn a new word;
- lexical input processing and implications for instruction;
- incidental and intentional vocabulary learning;
- principles of effective vocabulary instruction;
- evaluating vocabulary instructional techniques;
- creating effective vocabulary activities for the classroom.

Course is taught in English. Topics are not language specific.

French 8899: Dissertation Workshop**TBA, 20863****Instructor: Prof. Cheikh Thiam**

Faculty-led workshop in which Ph.D. candidates meet bi-weekly to discuss and critique their current dissertation research. Required each semester for Ph.D. candidates, including the semester in which they defend the dissertation. Prereq: Ph.D. candidate in French or Italian. Repeatable to a maximum of 10 cr hrs. This course is graded S/U.

Italian

Italian 2052: Italian Literature in Cultural Context I: From the Renaissance to the Present

Untold Histories: The Forgotten and the Invisible in Modern Italy

WeFr 11:10-12:30 pm; 28072

Instructor: Prof Marisa Giorgi

History and those that tell it often focus on its protagonists, overlooking those who live(d) at the margins of society. How would our account of history be different if women, the poor, gays and immigrants were the ones telling it? In this course we will examine works that give voice to those marginalized subjects in Italian culture who have faded from visibility or have been forgotten in historical narratives. Through an analysis of literature and film that spans from the Renaissance to the new millennium, we will attend to narratives of minoritarian subjects that present a more holistic vision of modern Italian politics and society. We will explore works by Manzoni, Verga, Lampedusa, Visconti, Morante, Scola, Gramsci and Pasolini, among others. Course conducted in English. GE Literature, GE Diversity: Global Studies

Italian 2055: Mafia Movies

TuTh 11:10-12:30 pm; 21551

Instructor: Professor Dana Renga

The Mafia in Italy is referred to as an octopus as the organization has pervaded almost every facet of Italian cultural life. Tony Soprano, Don Vito and Michael Corleone, Lucky Luciano, Robert De Niro, Salvatore Giuliano, Martin Scorsese, Placido Rizzotto, Peppino Impastato, Christopher Moltisanti and Donnie Brasco are some of the historical and fictional figures that contribute to the myth of the Italian and Italian-American Mafias. In this course we will identify these and other protagonists of mafia folklore and explore the myth of the Mafia that is so widespread in America, and trace its history and function as it passes across time and through multiple cultures. We will question whether there exists a unique American or Italian cinema treating the Mafia and explore how filmmakers from the two countries approach the subject in dissimilar fashions, especially in terms of stereotyping, gender roles, and representations of violence. We will watch films and read books and essays by Martin Scorsese, Giuseppe Tomasi di Lampedusa, Wallace McCutchen, Francis Ford Coppola, Luchino Visconti, David Chase, Roberta Torre, Pasquale Scimeca, Matteo Garrone, Paolo and Vittorio Taviani, Michele Placido, John Dickie, Anton Blok and Renate Siebert. Taught in English. GE VPA course.

Italian 2102: Contemporary Italian Society

WeFr 2:20-3:40 pm; 21552

Instructor: TBA

WeFr 2:20-3:40 pm; 21568

Instructor: TBA

Prereq: A grade of C- or above in Italian 1103, or permission of the instructor. Not open to students with credit for Italian 202.

In this course you will learn about a variety of aspects of Italian contemporary society and culture, while at the same time focusing on the four language skills: listening, reading, writing, and speaking. Since you are transitioning from the elementary to the intermediate level, at this point more emphasis will be placed on developing your reading skills, so you will be exposed to a lot of Italian in authentic contexts. (However, your listening, writing, and speaking skills will not be ignored!) You will learn techniques to improve your reading in Italian and you will progress from reading relatively short texts to reading short stories. Moreover, the course progresses from guided reading and comprehension activities to individual reading followed by comprehension tests in order for you to become an autonomous reader of texts in the Italian language. Grammar will be reviewed and tested throughout the course. The targeted structures for this course are: adjectives, indefinite adjectives and pronouns, the present indicative, the present perfect (il passato prossimo), the imperfect (l'imperfetto) versus the present perfect (il passato prossimo), the passato remoto, and the past perfect (il trapassato prossimo).

Italian 2194: Group Studies: Teaching Italian to Middle School Children

Mo 3:30-5:00 pm; 28073

Enrollment is by Permission of the Instructor, Janice Aski

Prereq: Italian 2102

Teach Italian to sixth grade students at Indianola Alternative Elementary School on Mondays from 3:30-5:00. The course meets until 4:30, and afterward you will meet with the course coordinator, Prof. Janice M. Aski, for 30 minutes to discuss teaching strategies and the lesson plan/materials for the following class. We will also practice the Italian words, expressions, and explanations together. We speak Italian to the kids and do not use English unless we absolutely have to, so if you want to improve your spoken Italian, this is the way to do it! Our goal is to assign one OSU undergraduate to one or two children, so the class is run like a tutoring session.

The school is located at 251 E. Weber Rd. If you don't have a car you can organize a car pool with someone who does. If you have a class that ends at 3:18 you can still arrive on time if you have a car.

The prerequisite for this experience is Italian 2102.

Italian 3220: Italian Culture through the Ages

TuTh 11:10-12:30; 28074

Instructor: Prof. Jonathan Combs-Schilling

Prereq: 2102 (202), or permission of instructor. Not open to students with credit for 420. FL Admis Cond course.

An overview of Italian cultural history from the Medieval period to today; develops language skills through discussion of readings and film. Not open to native speakers of Italian.

Italian 3221: Reading Italy: Italian Literature and Culture

WeFr 2:20-3:40 pm; 21553

Instructor: Prof. Marisa Giorgi

This course will provide students with an introduction to modern Italian cultural productions. We will pay special attention to women writers while exploring themes of gender and history in literature and film. Students will continue to improve their reading, writing and speaking skills in Italian through the completion of reading assignments and grammar exercises. The instructional approach taken in this course and in all of the intermediate and advanced Italian courses is *Content-Based Instruction*, which is a holistic approach to foreign language education; that is, you will develop your language skills while learning about a particular topic. New vocabulary will be derived from the texts and topics that you will discuss. Grammar will be reviewed as necessary, but a certain number of structures will be targeted for focused review or presentation. The *Targeted Structures* for this course are: *il congiuntivo* (all tenses), *la concordanza dei tempi*, *il period ipotetico* and *il congiuntivo con le congiunzioni*.

Italian 5331: History of the Italian Language

WeFr 2:20-3:40 pm; 28075 (G) & 28076 (UG)

Instructor: Prof. Janice Aski

In this course we will discuss the development of the sounds and structures of Italian from their Latin origins and examine the earliest attestations of these transformations in the first documents written in the spoken language (il volgare) rather than Classical Latin. This will be followed by an exploration of the literary works in volgare during the 13th and 14th centuries and the role they played in the debate over the choice of the national standard language, known as the questione della lingua. Finally, we will follow the development and use of standard Italian through the period of unification to today.

*Language of instruction: Italian

For some easy background reading, I suggest: Della Valle, Valeria and Giuseppe Patota. 2006. *L'italiano: Biografia di una lingua*. Milan: Sperling & Kupfer Editori.

Course texts:

- Marazzini, Claudio. 2002. *La lingua italiana. Profilo storico*. Terza edizione. Bologna: il Mulino. (Available from Internetbookshop.it and Amazon.it.)
- Patota, Giuseppe. 2002. *Lineamenti di grammatica storica dell'italiano*. Bologna: Il Mulino. (Available from Internetbookshop.it and Amazon.it.)
- Dante. *De vulgari eloquentia*. 2000. Milano: Garzanti. (only Libro I) (Available from Internetbookshop.it and Amazon.it.)

Italian 8222: Studies in Italian Literature: History and Memory in Post-War Italy

Mo 2:15-5:00 pm; 28079

Instructor: Prof. Marisa Giorgi

Hayden White claims: "historical narratives succeed in endowing sets of past events with meanings." In this course we will examine representations of history and memory in the post-war novel. We will read novels, by Tomasi di Lampedusa, Consolo, Moravia, Ginzburg, Morante and Calvino, among others. We will explore the different aesthetic forms employed by these authors, specifically the historical novel, the neorealist novel and the memoir. What roles do memory and gender play in narrating the past? Furthermore, how do the political and cultural landscapes of the period in which the authors were writing influence the representation of the past? In addressing these questions, we will analyze the different ways the above-mentioned authors emplot the same historical periods, specifically the Risorgimento and World War II. This seminar will be conducted in Italian.

Italian 8242: Studies in Italian Culture: Gender and Genre

Tu 2:15 – 5:00 pm; 28077

Instructor: Prof. Dana Renga

This course is interested in looking at film genre, and will consider genres intrinsic to Italian cinema (such as commedia all'italiana, the spaghetti western, neorealism, the Italian mafia movie, cinema politico) as well as the genre film more broadly considered (the teen film, woman's film, melodrama, male melodrama, and film noir.) We will think about genre as it relates to gender, and will interrogate the representation of gender in films made over the last seventy years. We will look at films by Lucini, Torre, Fellini, Bertolucci, Rossellini, Wertmuller, DeSica, Germi, Sorrentino, Leone, Placido, and Diritti and will read essays that engage with the following lines of inquiry: feminist film theory, postfeminist theory, psychoanalysis, Marxism, star studies, auteurism, national and transnational film theory, queer theory, and realism. Conducted in English. Open to qualified undergraduates with permission of instructor.