FF 363 SPECIAL STUDIES IN FRENCH 3 THE GAZE IN THE FRENCH SHORT STORY: 1800-1920

This course will examine a collection of short-stories ranging from the beginning of the 19th century to a few years after World War I. The cohesion of this collection derives from a focus on sight, viewing, the eye, voyeurism, the evil eye, etc. A number of the tales will feature visual artists as protagonists. We will also explore the topic of the "coup de foudre" (love at first sight), and of voyeurism. Some of these stories will represent the work of major French prose writers (Balzac, Gautier, Maupassant, Baudelaire), while others will serve as introductions to the productions of authors not so well known at the undergraduate level: Eckmann-Chatrian, Octave Mirbeau, Marcel Schwob, Paul Morand....). Besides the motif of "the gaze," we will also explore the historical and cultural background of the stories, and we will learn key tools for analyzing narrations. The class-work will combine intensive oral participation with a series of written assignments. *Prerequisites FF* 208 and/or 210, and a 200 level class in French Literature of any period. If you want to discuss your qualifications for the class, please email me at mwiesman@skidmore.edu. According to your personal proficiency, I can make exceptions to the rules above. M. Wiesmann

FJ 363. SPECIAL STUDIES IN JAPANESE 3 EARLY-ADVANCED JAPANESE II

An intensive course in Japanese with a systematic study of everyday Japanese using a Japanese TV drama as text. Emphasis will be placed on an advanced understanding of everyday Japanese including social dialects and set phrases, and its practical use including discussion based on the TV drama and writing diaries and emails in everyday Japanese. Class is conducted entirely in Japanese using authentic spoken and written materials. By the end of the semester, you will be able to: 1. Understand everyday "natural" Japanese. 2. Converse and wr ite in "natural" Japanese. 3. Watch and enjoy Japanese TV drama! M. Inamoto

FL 231 - CRIME FICTION 3

Mystery fiction defies national boundaries. This course investigates the origins of the genre (Edgar Allan Poe) in English speaking countries and its transformation in the 1960s in *noir*. Considering examples from China, Japan, Italy, Spain, Mexico, French Canada, and Germany, the course explores both the common thread that unifies crime fiction around the world and its regional distinctions. S. Smith

FL 251. CONTEMPORARY GERMAN CINEMA

When redheaded Lola ran across Berlin to the sound of techno music in Tom Tykwer's blockbuster *Run Lola Run* (1998), German film was suddenly popular, fun, innovative, commercially successful, and critically acclaimed. This course looks at German cinema from the turn of the millennium until today as a vehicle to understand recent developments in the German culture. Viewing motion pictures as both daydreams of society and instruments of social change, we examine how films engage with significant issues in contemporary German culture and society: the pleasures and pitfalls of urban life in the Berlin Republic, the complications of modern love and sexuality, the violence of Germany's past (Third Reich, GDR, leftwing terrorism), the desire for utopian solutions to social and economic inequities, and the problems of a multicultural, multiethnic society. If students want to take FG 272 discussion course, it is a one-credit add-on taught in German. M. O'Brien

FL 263: ETHNICITY AND CONTEMPORARY CHINA

This course explores the ways in which "ethnicity" is envisioned and practiced in the People's Republic of China. Through an interdisciplinary approach, the course pursues the fundamental question regarding why ethnicity matters to our understanding of contemporary Chinese society, culture, and politics.