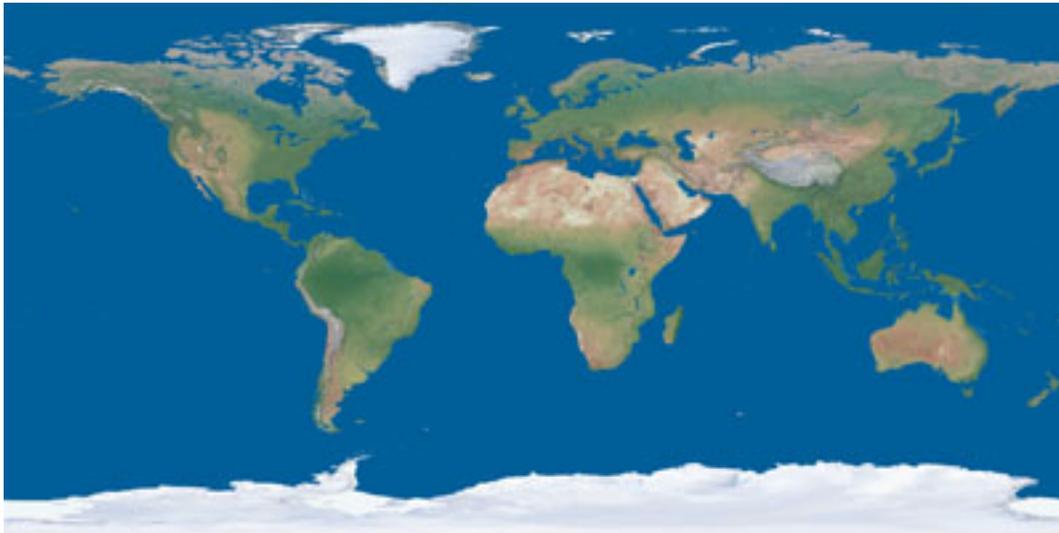


# French Department Course Handbook 2016-2017



*French is the official language in 29 countries  
and 11 dependent entities worldwide.*

<https://en.wikipedia.org/wiki/...French...>

This course handbook is also available on the French Department's website at  
<http://www.wellesley.edu/french>



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Please visit us at:

<http://www.wellesley.edu/french>

<http://www.wellesley.edu/ois/wellesleyprograms/aix>

<https://www.facebook.com/pages/Wellesley-College-French-Department/112088402145775>

**FRENCH 101-102 (Fall & Spring)**  
***Beginning French I and II***

Systematic training in all the language skills, with special emphasis on communication, self-expression and cultural insight. A multimedia course based on the video series *French in Action*. Classes are supplemented by regular assignments in a variety of video, audio, print and Web-based materials to give students practice using authentic French accurately and expressively. Three class periods a week. *Each semester earns 1.0 unit of credit; however, both semesters must be completed satisfactorily to receive credit for either course.* Written and oral work; sustained class participation; weekly quizzes; periodic oral exams; no midterm or final exam.

**Prerequisite:** Open to students who do not present French for admission or by permission of the instructor.

**Gunther  
Egron-Sparrow**

<p><b>FRENCH 101-102 &amp; 201-202 are year courses. Students must complete both semesters to receive credit.</b></p>
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**FRENCH 103 (Fall)**  
***Intensive French I***

Intensive training in French. FREN 103 covers the material of FREN 101-FREN 102 in a single semester. A blended course: three class periods supplemented by regular required work with online materials. This is a demanding course designed for students interested in taking a junior year or semester abroad. Not recommended for students seeking to fulfill the foreign language requirement in French.

**Open by permission of the instructor to first-year students and sophomores who would like to prepare for study abroad their junior year in a Francophone country. Normally not open to students who present French for admission.**

**Students receive 1.25 credits for the course.**

**Students planning to study abroad in their junior year will need to elect FREN 203 in the spring semester. For details, consult the instructor.**

**Important: There is no spring semester course to follow FREN 103 other than FREN 203. (FREN 201 is not offered in the spring.)**

**Lydgate**

**FRENCH 201-202 (Fall & Spring)**  
***French Language, Literature and Cultures***

Reading, writing, speaking skills and critical thinking are developed through analysis and discussion of cultural and literary texts. Issues of cultural diversity, globalization and identity are considered. Thorough grammar review.

Three 70-minute periods a week.

Each semester earns one unit of credit; however, both semesters must be completed satisfactorily to receive credit for either course. Students are strongly advised to complete the FREN 201-202 sequence within the same academic year and, in order to ensure they receive credit for the two courses, should consult the chair if they foresee a gap in their enrollment for the sequence.

A student who petitions to take FREN 202 without having completed FREN 201 must elect one of the following courses in order to complete the language requirement: FREN 205, 206, 207 or 209.

**Prerequisite: 102 or 103, SAT II score of 500-590, or an equivalent departmental placement score, or an AP score of 1 or 2 or permission of the instructor.**

**Morari  
Tranvouez  
Ganne-Schiermeier**

<p><b><i>FREN 101-102 &amp; 201-202 are year courses. Students must complete both semesters to receive credit. Accelerating students may follow FREN 201 with FREN 205.</i></b></p>
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**FRENCH 203 (Spring)**  
***Intensive French II***

The continuation of FREN 103. Systematic training in all the language skills. A blended course: three class periods supplemented by regular required work with online materials.

**Prerequisite: Open to students who have completed FREN 103 or by permission of the instructor.**

**This course is equivalent to FREN 201-FREN 202, and is designed to prepare students to qualify for international study and to major in French after two further courses: a unit of FREN 206, FREN 207, FREN 208 or FREN 209, and a unit of FREN 210 or FREN 211.**

Students receive 1.25 credits for the course.

**Lydgate**

## **FRENCH 205 (Fall)**

### ***Literature and Film in Cultural Contexts***

Discussion of modern literature and film in their cultural contexts. Training in techniques of literary and cultural analysis. Materials include novels, short stories, poetry, films, screenplays and videos from France and the Francophone world. Vocabulary building and review of key points of grammar. Frequent written practice. Attention to oral skills and listening comprehension as needed.

**Prerequisite: 202 or 203, an SAT II score of 600-640, an equivalent departmental placement score, or an AP score of 3.**

Students who have taken FREN 202 and wish further language training should take FREN 205, emphasizing reading and writing, before moving on to other 200-level courses. FREN 205 is also recommended for incoming students who place as indicated above and who would benefit from some grammar review and special attention to writing prior to further literature or culture courses.

A transition course from basic language acquisition at the intermediate level to the study of literature, film and culture, FREN 205 provides a review of key points of grammar, vocabulary building and help with writing as well as an introduction to techniques of literary and cultural analysis. It will also help build reading skills. Although the emphasis is on reading and writing, oral comprehension and speaking will not be neglected. Active participation in class discussion is essential. Short papers will be assigned throughout the semester.

The literary, film and cultural selections will cluster around four pivotal moments or movements of the past century: la Belle Époque, World War II and the Resistance, feminisms in France and other Francophone countries, colonialism and post-colonialism.

#### **Works studied include:**

François Truffaut: *Jules et Jim* (film and screenplay)

Poetry from La Belle Époque (Guillaume Apollinaire, Nathalie Clifford Barney, Lucie Delarue-Mardrus)

Vercors: *Le Silence de la mer* (novella and film)

Pierre Sauvage: *Les Armes de l'Esprit* (film)

Colette: *La Femme cachée* (short stories)

Simone de Beauvoir, *Le Deuxième sexe* (excerpt)

Feminist manifestoes of the 1970's

Négritude and anti-colonial poetry from Africa

Albert Camus: *L'Exil et le Royaume* (short stories)

Gillo Pontecorvo: *La Bataille d'Alger* (film)

Assia Djebar: excerpts from *Femmes d'Alger dans leur appartement*

**Datta**

**FRENCH 206 (Fall & Spring)**  
***Intermediate Spoken French***

Practice in conversation, using a variety of materials including magazine articles, short stories and films. This course is designed to develop oral proficiency and listening comprehension, with necessary attention to the other skills—reading, and writing.

**Prerequisite: 202, 203, or 205, an SAT II score of 650-680, an equivalent departmental placement score, or an AP score of 4.**

Throughout the semester, special attention is given to the idiomatic expressions, forms of speech and pronunciation. In addition to the reading and study of magazine articles and short stories, extensive use is made of French short films. Class time is entirely devoted to conversation and a wide variety of activities is proposed to increase students' vocabulary, improve pronunciation, fluency and comprehension. At the end of the course, students' oral and listening skills are substantially developed.

**Masson  
Egron-Sparrow**



*Cassis, France*

**FRENCH 207 (Spring)**  
***Perspectives on French Culture and Society:***  
***French Identity in the Age of Globalization***

In this introduction to French society and culture, we will examine France's identity crisis at the beginning of the twenty-first century. From its historical position of political, economic, and intellectual leadership in Europe and the world, France is searching to maintain its difference as a defender of quality over mass appeal and the proud values of its national tradition in the face of increasing globalization. Topics covered include Franco-American relations, the European Union, immigration, the family, and the role of women in French society. Readings are drawn from a variety of sources: historical, sociological, and ethnographic. Magazine and newspaper articles along with television programs and films will provide supplementary information.

**Prerequisite: FREN 202, FREN 203, or FREN 205, an SAT II score of 650-680, an equivalent departmental placement score, or an AP score of 4.**

Given the comparative perspective of this course, we will begin by studying American stereotypes of the French as well as French stereotypes of Americans. Next, we will explore the way in which the French define themselves, examining such topics as French attitudes toward their language, geography, and history, as well as toward the state, money, and food. We will then continue our survey of contemporary French society and culture, taking care to situate issues of current interest within an historical framework. The major challenge facing the French today is related to the globalization of their culture and economy. Franco-American relations as well as France's role in the European Union are the product of French attitudes toward its past: witness the recent discussions of freedom of the press and of secularism in the wake of the *Charlie Hebdo* attacks. The impact of immigrant culture, in particular, Islamic culture, has led to the emergence of a multicultural identity which challenges the traditional notion of "France, une et indivisible," inherited from the French Revolution and reinforced by the republican school system, established in the 1880s. The meritocratic discourse of the republican schools still resonates today, although these schools seem to reinforce social inequalities rather than transcend them. Women, too, in spite of egalitarian rhetoric, lag behind their European sisters in terms of representation in French politics, although legislation has been passed recently to help rectify this situation. All in all, France faces many difficult problems in the twenty-first century.

**Readings:**

Wylie et Brière, *Les Français* (textbook)  
Articles from the French and American press

**Films:** *La Haine*, *Entre les murs*, *Les Intouchables*, *Bienvenue chez les Ch'tis*, *L'Auberge espagnole*, *Etre et avoir*

**Assignments:** Three short papers on a film or text studied in class and a final research paper.

**Datta**

**FRENCH 208 (Fall)**  
***Women and Literary Tradition from the  
Middle Ages to the Twentieth Century***

Highlighting what historians of literature have traditionally referred to as the "singularity" of women's writing, the course will examine women writers' tendency to break with social language and literary codes, to challenge the characteristic attitudes, ideas, and conventions of the dominant tradition of men's writing. We will study not only familiar genres such as the novel and poetry, but also less "mainstream" ones: fairy tales and letters. We will view these women not as the object of man's desire or discourse, but as subjects thinking and creating independently, expressing their desires, their wishes for themselves and humanity, their vision of society and the world, their own experience of love, power and powerlessness. Special attention is given to the continuities among women writers and to the impact of their minority status upon their writing. **Prerequisite: 202, 203, or 205, an SAT II score of 650-680, an equivalent departmental placement score, or an AP score of 4.**

This course is designed to develop an appreciation of the evolution of women's writing across the centuries and of women's place in French literary history. Its specific goal is to develop a basic understanding of the richness and diversity of women's literary tradition by means of close analysis of selected works from the twelfth through the twentieth centuries. In our chronological overview we will be especially attentive to recurrent themes, including love, mother/daughter relations, education, women's literary and social emancipation.

Reading assignments range from poems and other short texts to excerpts from longer works and short novels. We will progress to a maximum assignment of fifty pages over the span of the semester. To appreciate the context in which these women wrote, we will refer to the prevalent masculine tradition as well as to the writings of other women authors whose influence on the evolution of French literature is finally gaining recognition.

Short papers will be assigned through the semester. Intensive participation in class discussion is expected. Presentation in groups of one of the authors (Wittig, Chawaf, or Chedid). One short final project.

Authors include: Marie de France, Christine de Pizan, women troubadours (Middle Ages); Louise Labé, Marguerite de Navarre (Renaissance); Madeleine de Scudéry, Marie-Madeleine de Lafayette, Marie de Sévigné, Marie-Catherine d'Aulnoy, (seventeenth century); Jeanne Marie Le Prince de Beaumont, Françoise de Graffigny, Isabelle de Charrière (eighteenth century); Germaine de Staël, George Sand, Marceline Desbordes-Valmore (nineteenth century); Colette, Renée Vivien, Joyce Mansour, Simone de Beauvoir, Nathalie Sarraute, Marguerite Duras, Monique Wittig, Chantal Chawaf, Andrée Chedid (twentieth century).

**Texts:**

Mistacco, Vicki, *Les Femmes et la tradition littéraire : Anthologie du Moyen Age à nos jours* (2 volumes : *Première partie: XIIe-XVIIIe siècles, Seconde partie: XIXe-XXIe siècles*).

**Masson**

**FRENCH 209-01-F (Fall)**  
***Studies in Literature and Film***  
**Topic: *The Paris of Poets***

A study of the city of Paris as urban inspiration for French poetry, with an emphasis on speaking and writing skills. This course explores the visual arts, culture and history of the City of Light as represented and celebrated through French poetry. Special attention is paid to Parisian artistic and poetic life from the late nineteenth-century to the present.

**Prerequisite: FREN 202, FREN 203, or FREN 205, an SAT II score of 650-680, an equivalent departmental placement score, or an AP score of 4.**

Please note that the distribution for FREN 209 is Language and Literature or Arts, Music, Theatre, Film, Video.

*The Paris of Poets* explores French poetry directly inspired by the centuries of architectural, cultural, even political layers that compose the urban landscapes of Paris. Spiraling outward like some massive snail shell, each of Paris's twenty *arrondissements* has been touched by the writings of the French poets that we will read: (among many others) Baudelaire, whose "Le Cygne" is set in the Tuileries Garden (1<sup>er</sup> arrondissement), Senegalese poet Léopold Senghor's "Luxembourg 1939" (5<sup>e</sup> arrondissement), Théophile Gautier's « L'Obélisque de Paris » (8<sup>e</sup> arrondissement), Raymond Queneau's "Rue Paul-Verlaine" (13<sup>e</sup> arrondissement), and contemporary poet Jacques Réda's « Hauteurs de Belleville » (20<sup>e</sup> arrondissement). Other poems we will read crisscross Paris and its *banlieues*. The poetry of Paris has equally inspired and been inspired by some of the greatest paintings and sculptures in the holdings of Paris museums, thus a part of our course is devoted to exploring the special relation between the painters, sculptors and poets of Paris through the ages. The course emphasizes learning how to read a poem (both out loud and analytically). Short papers will be assigned through the semester. Intensive participation in class discussion is expected. There will be one short final project.

**Texts:** A Reader will be made available for this course.

**Petterson**

**FRENCH 210-01-F (Fall)**  
***French Literature and Culture Through the Centuries***  
**Topic: *From the Middle Ages through the Enlightenment***

Major authors from the Medieval period through the Enlightenment studied in their historical and cultural contexts, with emphasis on close reading, critical analysis, and writing in French. Attention to literary genres, including the constraints and innovations they engender, and study of key notions that will inform students' understanding of French literature and history—*galanterie*, *courtoisie*, mimesis, poetics, epistolarity, Salic law, French Wars of Religion, the Edict of Nantes, and Absolutism. We will end with consideration of pre-revolutionary works, anticipating the rise of the French Republic.

**Prerequisite: At least one unit of FREN 206, FREN 207, FREN 208, FREN 209 or above, an SAT II score of 690-800, an equivalent departmental placement score, or an AP score of 5.**

**For students entering after 2014,  
FREN 210 and FREN 211 each fulfill the 200-level requirement for the major, for study abroad,  
and for all French Department courses at the 300 level. Majors should consult with a member of  
the French Department to determine which course best suits their needs.**

In tracing the literary portrayal of France's turbulent emergence as a nation, we will begin with Charlemagne's defeat of the invading Moors and end with Voltaire's call for religious tolerance and the abolition of State-run torture. With these works marking our trajectory, we will explore how literature from the fifteenth to the eighteenth centuries shaped visions of the past—and the nostalgia for a past that perhaps never was—in order to organize the present.

Topics will include:

- The memory and misremembering of French foundational moments in *La Chanson de Roland* and Rivette's *Jeanne d'Arc*.
  - Portrayals of civil war chaos and the glorification of military heroes in *La Princesse de Montpensier* and *Cinna*.
  - The textual creation of monuments and eye-witness accounts in the essays of Montaigne and Voltaire and in *l'Heptaméron*.
  - Narratives of travel to and from the French kingdom's borders in *Les Regrets*, *Lettres portugaises*, and *L'Ingénu*.
- Our ultimate aims are, first, to familiarize students with texts from the early modern French canon; and, second, to better understand how fiction, in conversation with political ideology, religious doctrine, and literary genre can (re)create national history.

**Texts:**

*La Chanson de Roland* (excerpts)

Du Bellay, *Les Regrets*; *Défense et Illustration de la langue française*

Marguerite de Navarre, *L'Heptaméron* ("Amadour et Floride")

Montaigne: *Les Essais* "Des Cannibales," "De la Clémence," "De l'Utile et de l'honorable," and "Des Coches"  
Corneille, *Cinna*

Lafayette, *La Princesse de Montpensier*

Guilleragues, *Lettres portugaises*

Voltaire, *L'ingénu* and *L'Affaire Calas* (excerpts)

**Film:**

Jacques Rivette, *Jeanne D'arc*

**Bilis**

**FRENCH 210-01-F (Spring)**  
***French Literature and Culture Through the Centuries***  
***Topic: From the Classicism to the Present***

A study of major authors in their cultural contexts from the eighteenth century to the twentieth with emphasis on textual analysis and essay writing in French. Readings will be drawn from the following authors: Montesquieu, Voltaire, Diderot, Beaumarchais, Balzac, Flaubert, Gide, Sartre, Camus, Duras, and Bâ.

**Prerequisite: At least one unit of FREN 206, FREN 207, FREN 208, FREN 209 or above, an SAT II score of 690-800, an equivalent departmental placement score, or an AP score of 5.**

This course is designed as an introduction to French Literature. The chronological order provides a broad framework within which emphasis is placed on the close study of individual texts as well as on the general characteristics of periods and authors.

The course begins with the study of authors from the eighteenth century, a century marked by evolution and revolution, skepticism and “libre pensée”. Voltaire and Montesquieu, two “philosophers” whose ambition was to rethink every form of knowledge and to question authority, reject anything that is not supported by Reason, including religion.

Following in the steps of the 1789 Revolution, the nineteenth century is a period of political turmoil, characterized by a succession of political regimes. It is a time of economic development and of scientific discoveries. Society evolves rapidly and the “Bourgeoisie” becomes a powerful class whose money replaces titles in the social hierarchy. Balzac and Flaubert bear witness to the social changes of their time. We will examine the way they represent nineteenth century reality, their objectivity or lack thereof, as well as their views on social evolution.

The twentieth century has been profoundly touched by two World Wars, colonial wars and political divisions of all sorts. Many intellectual and literary movements stem from this unrest: Surrealism and Existentialism among others. Many authors reflect upon the meaning of life in a world where destruction has been prevalent. In this class, we will read Gide, a moralist in search of individual freedom, and Camus who demonstrates the absurdity of the human condition and yet refuses to resign himself to the Absurd.

Voltaire, *Candide*  
Montesquieu, *Les Lettres Persanes*  
Balzac, *Une fille d'Eve*  
Flaubert, *Trois Contes*  
Gide, *La Porte Etroite*  
Camus, *L'Etranger*

**Tranvouez**

**The prerequisites for all 200-level French courses numbered from  
FREN 210 on up are the same.  
These upper 200-level French courses may be taken in any order.  
Students preparing to spend their junior year in France or a Francophone country should  
take FREN 210 or FREN 211 as soon as possible.**

## **FRENCH 211 (Fall & Spring)** *Studies in Language*

Comprehensive review of French grammar, enrichment of vocabulary, and introduction to French techniques of literary analysis, composition, and the organization of ideas. Open to first-year students if they have taken one of the prerequisite courses.

**Prerequisite: At least one unit of 206, 207, 208, 209 or above, an SAT II score of 690-800, an equivalent departmental placement score, or an AP score of 5.**

We will study fundamental concepts and techniques of analysis as they apply to French literature. Students will practice reading different literary genres in depth, including poetry, the short story and the novel. Students will learn to identify ways in which these texts are organized and the techniques an author uses to convey meaning. Students will be introduced to the techniques of the “*explication de texte*”, the “*commentaire composé*” of prose and poetical texts, and the “*dissertation*” (formal French essay).

Students will be acquiring a critical vocabulary for the analysis of texts and will learn to refine their writing style through intense practice. They will learn to write proper introductions and conclusions and to organize their ideas in a manner appropriate to each writing assignment. We will develop the linguistic means necessary for organizing the presentation of information, for putting ideas together, and for bringing more precision and nuance to writing. Finally, we will learn to improve writing style by incorporating new grammatical structures in compositions.

Chapters of the grammar book that introduce new notions will be thoroughly presented; grammar points students have learned at the intermediate level will be reviewed in detail and presented in the context of more complex analytical approaches. Students will learn how to use their grammar book as a reference guide—a “tool” to be used by each student according to her/his specific needs. Students will also learn how and where to find specific grammatical information.

### **Texts:**

#### **Grammar:**

*Difficultés expliquées du français for English Speakers* by Alain Vercollier, Claudine Vercollier, Kay Boulier -  
Editor CLE INTERNATIONAL

#### **French Composition:**

*Tâches d'encre* by H.Jay Siskin, Cheryl L. Kruger, Maryse Fauvel

#### **Novel:**

*La Place* by Annie Ernaux

**Bilis**  
**Egron-Sparrow**

## **FRENCH 217 (Fall)** ***Books of the Self***

This course focuses on texts that seek to reveal the reality of the self in the space of a book, including readings of confessional and autobiographical works by the twentieth-century writers Annie Ernaux, Roland Barthes, Albert Camus and Maryse Condé, and by their literary ancestors Augustine, Abélard, Montaigne, and Rousseau. Themes examined include: the compulsion to confess; secret sharing vs. public self-disclosure; love, desire, and language; the search for authenticity; dominant discourse and minority voices; the role of the reader as accomplice, witness, judge, confessor.

**Prerequisite:** At least one unit of 206, 207, 208, 209 or above, an SAT II score of 690-800, an equivalent departmental placement score, or an AP score of 5.

**This course fulfills distribution requirements in both LL (Language and Literature) and REP (Religion, Ethics and Moral Philosophy).**

What compels people to confess? And why are readers—not to mention television audiences—so interested in public self-revelation? Abuse, alcohol, madness, incest: the most popular daytime TV shows and websites are filled with secret sharers. So, increasingly, are the hot writing workshops and the best-seller lists. Rousseau (and Jerry Springer after him) had it right: we are authenticated as individuals by what we say about ourselves. You have nothing to confess? Then you aren't really a person.

This course will take a look at some of the confessional masterpieces of the French tradition, analyzing the tension between the impulse to reveal the self and the need to keep it hidden. Confession and autobiography are inherently dialogic—they require an *other* to hear, to judge, to understand, to forgive. The highly ambiguous plural roles of the reader as recipient, actualizer, mediator and enabler of the book of the self will be a major focus of our discussions.

Another focal point will be the relationship of confessional writing to reference: How do I know if the narrator is lying? Or embroidering on the truth, or shading it? Can the “I” of an autobiographical work be distinguished in some systematic way from the “I” of a work of pure fiction? A third focus will be the role of conversion—that crucial moment of rebirth and renewal when one discovers a vocation, assumes an identity, comes out of the closet, hears the Word, and so forth—as a structuring principle of the story. Finally, we will look at the ways in which confessional writers confront and resolve the need for narrative closure in the context of biological continuity. How can my story have an end—or even a plot—if my life is still in process?

Problems of writing are central to the book of the self and will also be a principal focus of the course. Participants will keep a journal in which they will be asked to write about their own perspectives on issues that have preoccupied the writers they are reading.

**Written work:** A journal in four installments; two analytical papers. No final exam.

**Readings:** St. Augustine, *Confessions*; Pierre Abélard, *Historia calamitatum*; Montaigne, *Essais* (excerpts); Rousseau, *Confessions* (excerpts); Camus, *L'Étranger*; Annie Ernaux, *Une Femme, Passion Simple*; Maryse Condé, *Moi, Tituba sorcière, noire de Salem*; Roland Barthes, *Roland Barthes par Roland Barthes*.

**Lydgate**



## **FRENCH 226 (Spring)** ***Speaking Through Acting***

Improvement of French oral skills and public speaking skills through the use of acting techniques. Intensive analysis of short literary texts and excerpts from several plays with emphasis on pronunciation, diction, elocution, acting, and staging.

**Prerequisite: At least one unit of FREN 206, FREN 207, FREN 208, FREN 209 or above, an SAT II score of 690-800, an equivalent departmental placement score, or an AP score of 5.**

In this course, students will improve their pronunciation of the French language through the study of French phonetics and corrective phonetics. Phonetic exercises will be done on line. Students will also work on improving the intonation and the rhythm of their French.

In class, students will work on their diction and elocution. They will learn exercises used by actresses and actors at conservatories to improve their breathing and articulation, and to adjust the pitch of their voice. They will also learn ways to become more confident with their French by using both speech and gestures in improvisation exercises and by performing short texts or excerpts of plays.

Students will read and analyze those classical and modern texts (prose and poetry) from the 17<sup>th</sup> to the 21<sup>st</sup> century. It will be essential that students first gain a deep understanding of these texts prior to interpreting and performing them.

This course is especially useful to students preparing a teaching certificate or going abroad for their junior year.

Intensive participation in class is expected. Each individual presentation in class will be graded. There will be one mid-term and one final oral exam.

### **Texts:**

Excerpts from classical and modern texts (prose and poetry) from the 17<sup>th</sup> to the 21<sup>st</sup> century

### **Methods:**

Excerpts from:

*Traité pratique de la diction française*, Leroy.

*Grammaire de diction française*, Leroy.

*Nouveau solfège de la diction*, Martens.

*Diction. Expression*, Rabault.

*La lecture par le jeu dramatique*, Grosset-Bureau, Christophe, Isaac.

### **Phonetics exercises:**

*Sons et Intonations* – Exercices de prononciation, Martins & Mabilat, Didier.

**Masson**

**FRENCH/AMST 231 (Spring)**  
***Americans in Paris: Race, Gender and Sexuality in the City of Light***  
***(In English with Paul Fisher)***

For more than two hundred years, the experiences of Americans in Paris have exerted an outsized influence on American, French, and global culture. These transnational encounters have included writers and artists as well as diplomats, students, filmmakers, jazz musicians, bohemians and tourists. Drawing on a variety of historical and literary documents, among them novels and essays, along with films and music, we will trace the history of American encounters with Paris from the late eighteenth century to the present day. Through our study, Paris emerges as a long-running site of complex cultural encounters, a creative and dynamic metropolis with special significance to many different groups, among them, African Americans, women, and queer people, who have made this city a hotbed of intellectual innovation and social change. Race, class, gender, and sexuality have created vibrant intersectionalities in a Paris surprisingly diverse and increasingly global. Expatriate Paris may be associated with Henry James, Mary Cassatt, John Singer Sargent, Ernest Hemingway, and Julia Child, but even these familiar figures offer much more complexity than the casual observer might know. Less well-known visitors to Paris—Louisa May Alcott, Buffalo Bill, Jack Kerouac, or Jackie Kennedy—fill out a milieu that is in fact less about famous personalities than a complex and multivalent nexus of cultural exchange. The course will focus on many social groups and many dynamics, for example, African-Americans—Ada “Bricktop” Smith, Josephine Baker, James Baldwin, Richard Wright, Nina Simone, and Angela Davis—who not only exported jazz and other American cultural products but who also relished a society without an American-style color-line. They overlapped with feminist and queer expatriates—for example Gertrude Stein, Djuna Barnes, Natalie Barney, Romaine Brooks, Janet Flanner, and Susan Sontag—who also sought liberty, transformation, and enlightenment in the cosmopolitan worlds of Paris. Far from being an outmoded expatriate playground, Paris emerges from our examination as a harbinger and proving ground for vital contemporary and transnational issues.

**Prerequisite: None**

Some Preliminary Readings and Resources:

**I. Paris Geography, Cartography, Mythology, and Built Environment**

Digital resources to be developed (Google Earth, etc.)

- Primary and Secondary Sources:
- Edmund White, *The Flâneur: A Stroll through the Paradoxes of Paris* (2001)
- Patrice Higonnet, *Paris: Capital of the World* (2002)
- Colin Jones, *Paris: The Biography of a City* (2004)
- T.J. Clarke, *The Painting of Modern Life* (1984), selected images (paintings and photographs)
- Philippe Roger, *The American Enemy: The History of French Anti-Americanism* (2005)
- Vincente Minnelli, *An American in Paris* (film, 1951)
- Woody Allen, *Midnight in Paris* (film, 2011)

**II. Revolution and Early Nineteenth Century**

Primary sources:

- Bill of Rights alongside *Déclaration des Droits de l’Homme*
- Benjamin Franklin, *Autobiography*
- Thomas Paine, “Shall Louis XVI Have Respite?”
- Thomas Jefferson, “Letters from France”

Secondary sources:

- David McCullough, *The Greater Journey: Americans in Paris* (selections, 2012)

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- Merchant-Ivory, *Jefferson in Paris* (selections, film, 1995)
- John Adams, *Don't Treat on Me* (episode 3)

### III. Fin de siècle/Gilded Age/Early Twentieth Century

Primary sources:

- Henry James, *The Americans* (1878) or *The Ambassadors* (1903)
- Edith Wharton, *French Ways and Their Meanings* (1919)
- Cecilia Beaux (painter), *Background with Figures* (autobiography, 1930)
- Louisa May Alcott and May Alcott, *Little Women Abroad: The Alcott Sisters' Letters from Europe, 1870-1871*, ed. Daniel Shealy (2008)
- Charles Eldridge Griffin and Chris Dixon, eds. *Four Years in Europe with Buffalo Bill: Papers of William F. Buffalo Bill Cody* (2010)
- Elihu Washburne, *Recollections of a Minister to France, 1869-1877*, (1887)

Secondary sources:

- Gabriel Weiserg and Jane Becker, eds. *Overcoming All Obstacles: The Women of Académie Julian* (catalogue, 1999).
- John Milner, *The Studios of Paris: The Capital of Art in the Late Nineteenth Century* (1988)
- Hilton Als, "The Sojourner" (Langston Hughes in Paris, 2015)
- Jill Jonnes, *Eiffel's Tower and the World's Fair: Where Buffalo Bill Beguiled Paris, the Artists Quarreled, and Thomas Edison Became a Count* (selections)
- Nancy L. Green, *The Other Americans in Paris: Businessmen, Countesses and Wayward Youth, 1880-1940* (2014)
- Venita Datta, "Buffalo Bill Goes to France; French-American Encounters, 1889-1905" (2015)
- Paul Fisher, "The Lost Ambassador: Henrietta Reubell and Transnational Queer Space in the Paris Arts World, 1876-1903" (2015)
- Edward Klekowski and Libby Klekowski, *Eyewitnesses to the Great War: American Writers, Reporters, Volunteers and Soldiers in France, 1914-1918* (2012)
- Gillian Perry, *Women Artists and the Parisian Avant-Garde: Modernism and Feminine Art, 1900 to the Late 1920s* (1995)

### IV. Interwar Period/Jazz Age

Primary sources:

- Ernest Hemingway, *A Moveable Feast* (1964)
- F. Scott Fitzgerald, "Babylon Revisited" (1931)
- Gertrude Stein, *Paris, France* (1940) or *The Autobiography of Alice B. Toklas* (1933)
- Janet Flanner, *Paris Was Yesterday* (1925-1939) (letters to the *New Yorker*)
- Richard Brooks, *The Last Time I Saw Paris* (selections, film, 1951)
- Josephine Baker, *Princess Tam-Tam* (1935), *Les Triplettes de Belleville* (selection)

Secondary sources:

- Whitney Chadwick, *Amazons in the Drawing Room: The Art of Romaine Brooks* (2000)
- Brooke Lindy Blower, *Becoming Americans in Paris: Transatlantic Politics and Culture between the World Wars* (2011)
- *When African Americans Came to Paris* (six films featuring Josephine Baker, Sidney Bechet, and Harlem Renaissance Writers, 2014)
- Andy Fry, *Paris Blues: African American Music and French Popular Culture, 1920-1960* (2014)
- Tyler Stovall, *Paris Noir: African-Americans in the City of Light*
- Jeffrey Jackson, *Making Jazz French* (2003)
- Shack, William A. *Harlem in Montmartre: A Paris Jazz Story between the Great Wars* (2001)
- Harvey Levenstein, *Seductive Journey: American Tourists in France since Jefferson to the Jazz Age* (1998)

### V. World War II

Primary and secondary sources:

- Mary-Louise Roberts, *What Soldiers Do: Sex and the American GI in World War II France*
- Louis Gilloux, *OK Joe* (2003)
- Charles Glass, *Americans in Paris: Life and Death under Nazi Occupation* (2010)

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## VI. Postwar Period to 1970s

Primary sources:

- James Baldwin, “Encounter on the Seine: Black Meets Brown” (1950)
- James Baldwin, Giovanni’s Room (1956)
- Jean-Paul Sartre, “I Discovered Jazz in America” (1947)
- Julia Child with Alex Prud’homme, My Life in France (2006)
- Jean-Luc Godard, Breathless (film, 1966)

Secondary sources:

- Alice Kaplan, Dreaming in French: The Paris Years of Jacqueline Bouvier Kennedy, Susan Sontag, and Angela Davis (selections, 2012)
- James Campbell, Exiled in Paris: Richard Wright, James Baldwin, Samuel Beckett, and Others on the Left Bank (2003, 1994)
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## VII. 1980s to Present

Primary sources:

- Shay Youngblood, Black Girl in Paris (2000)
- Adam Gopnik, From Paris to the Moon (2000)
- David Lebowitz, The Sweet Life in Paris (2009)
- Bertrand Tavernier, Round Midnight (film, 1986)

Secondary sources:

- Richard F. Kuisel, Seducing the French: The Dilemma of Americanization (1993)
- Victoria de Grazia, Irresistible Empire: America’s Advance through Twentieth-Century Europe
- Harvey Levenstein, We’ll Always Have Paris: American Tourists in France Since 1930

## Datta



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## **FRENCH 232 (Fall)**

### ***Occupation and Resistance***

Few experiences in recent French history have marked French collective memory as profoundly as World War II. During these years, the French dealt not only with the trauma of defeat and the German Occupation, but also with the divisive legacy of the collaborationist Vichy regime, headed by Marshal Philippe Pétain, a revered World War I hero. Memories of the war have continued to mark the public imagination to the present day, manifesting themselves in the various arenas of French national life among them, the cinema and television, fiction, and memoirs, as well as in public debates concerning commemorations and war trials. This course examines the history and memory of the French experience of World War II through historical documents, memoirs, films, literature, and songs.

**Prerequisite: At least one unit of 206, 207, 208, 209 or above, an SAT II score of 690-800, an equivalent departmental placement score, or an AP score of 5.**

The first few weeks of the course are devoted to the history of the French experience during the war, from the beginning of hostilities in 1939 to the Liberation; subsequently, we will examine the memory of the war to the present day. We will thus study a variety of documents, historical as well as contemporary, including speeches, propaganda tracts, memoirs, newspaper articles, literary texts, films and songs.

#### **Readings:**

Charles de Gaulle and Philippe Pétain, speeches  
Jean-Paul Sartre, "Paris sous l'Occupation," "Portrait d'un collaborateur"  
Marc Bloch, *L'Étrange Défaite* (excerpts)  
Albert Camus, "Lettres à un ami allemand" and selections from *Combat*  
Lucie Aubrac, *Ils partiront dans l'ivresse* (excerpts)  
Irène Némirovsky, *Suite française* (excerpts)  
Sarah Kauffmann, *Rue Labat, Rue Ordener*

#### **Secondary texts** (excerpts from the following):

Richard Golsan, *Vichy's Afterlife: History and Counterhistory in Postwar France*  
Julian Jackson, *France: the Dark Years, 1940-1944*  
Robert Paxton, *Vichy France*  
Henry Rousso, *Le Syndrome de Vichy*  
Henry Rousso and Eric Conan, *Vichy: Un passé qui ne passe pas*  
Susan Suleiman, *Crises of Memory and the Second World War*  
Richard Vinen, *The Unfree French: Life under the Occupation*

#### **Films:**

Jean Renoir, *La Grande Illusion* (1937)  
H-G Clouzot, *Le Corbeau* (1943)  
Marcel Ophüls, *Le Chagrin et la pitié* (1971)  
Louis Malle, *Lacombe Lucien* (1971)  
Claude Chabrol, *Une Affaire de femmes* (1988)  
Pierre Sauvage, *Les Armes de l'esprit* (1989)  
Claude Chabrol, *L'Œil de Vichy* (1993)  
Mathieu Kassovitz, *Un Héros très discret* (1996)  
Claude Berri, *Lucie Aubrac* (1997)  
Rose Bosch, *La Rafle* (2010) et/ou Gilles Paquet-Brenner, *Elle s'appelait Sarah* (2010)

**Datta**

**FRENCH 278 (Fall)**  
***Court, City, Salon: Early Modern Paris -***  
***A Digital Humanities Approach***

**(Taught jointly with Prof. Hélène Bilis and Hélène Visentin, Smith College in Fall 2016)**

This course has two main goals. First, to introduce students to the spaces that defined seventeenth- and eighteenth-century France, politically and culturally, from the height of the Ancien Régime up to the French Revolution—the royal court, the city (Paris), and the salon. Students will become familiar with authors who navigated between these milieus, wrote influential works that depicted them, and, in turn, shaped them. These are the spaces where notions of good taste and sound judgment, still crucial to French identity today, took root, and where the European Republic of Letters emerged. Second, the course will introduce students to the methods and theories of the digital humanities, combining study and praxis of these approaches. Students will consider established critical readings of the texts under consideration and explore how the application of digital humanities approaches can broaden, confirm, disprove or reinterpret dominant analyses of these spaces and works.

**Prerequisite: At least one unit of FREN 206, FREN 207, FREN 208, FREN 209 or above, an SAT II score of 690-800, an equivalent departmental placement score, or an AP score of 5.**

The course will examine how traditional scholarship has explored the rivalries and networks of authors who moved between the court, the city, and the Parisian salons, and the ways in which distant reading, digital mapping, and graphing can create new perspectives on old materials. Students will also engage with virtual timelines, word mining, and computational formalism. The course is intended to further students' understanding of major texts from early modern France and to serve as a means of reflecting critically on the field of the digital humanities.

In Fall of 2016, this course will be taught in parallel with an early modern French course offered at Smith College on the same subject. The students at Wellesley and Smith will share a common syllabus and engage in parallel assignments, which they will present to each other virtually, as well as, from time to time, in person. They will jointly contribute to a website dedicated to presenting the fruits of their research.

**Readings:**

**Primary Texts:**

*La Princesse de Clèves*, Madame de Lafayette  
*La Critique de L'Ecole des femmes*, Molière  
*Correspondance* (extraits), Madame de Sévigné  
*Encyclopédie* (extraits), Diderot et d'Alembert  
*La Religieuse*, Diderot  
*L'Ingénu*, Voltaire

**Digital Humanities Texts and Projects (excerpts):**

Franco Moretti, *Graphs, Maps, Trees*. London: Verso (2007).  
Matthew K. Gold, ed. *Debates in the Digital Humanities*. Minneapolis, MN: University of Minnesota Press (2012).  
Anne Burdick, Johanna Drucker, Peter Lunenfeld, Todd Presner and Jeffrey Schnapp eds. *Digital\_Humanities* eds.. Cambridge, MA: MIT Press (2012)  
Mapping the Republic of Letters, Dan Edelstein  
Johanna Drucker, 'Graphesis: Visual knowledge production and Representation,' *Poetess Archive Journal*, (2010) Vol. 2, No. 1, p. 1 – 36.

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“The French Enlightenment Network,” with Maria Comsa, Melanie Conroy, Chloe Edmondson, and Claude Willan, *Journal of Modern History* (forthcoming).

“Enlightenment Scholarship by the Numbers: dfr.jstor.org, Dirty Quantification, and the Future of the Lit Review,” *Republics of Letters* 5, no 1 (2014)

The Salons Project: <http://republicofletters.stanford.edu/casestudies/salons.html>.

### Secondary Texts (excerpts):

Erich Auerbach, “La Cour et la ville,” trans. Ralph Mannheim, *Scenes from the Drama of European Literature* (Minneapolis: University of Minnesota Press, 1984); originally published in German 1933.

Gérard Genette, “Vraisemblance et Motivation.” *Figures II* (Paris: Editions du Seuil, 1969).

Deena Goodman, *The Republic of Letters: A Cultural History of the Enlightenment* (Ithaca: Cornell University Press, 1994)

Antoine Lilti, *Le Monde des Salons: Sociabilité et Mondanité à Paris au XVIIIe siècle* (Paris: Fayard, 2005)

Karen Newman, *Cultural Capitals: Early Modern London and Paris* (Princeton: Princeton University Press, 2007).

Geoffrey Ravel, *The Contested Parterre: Public Theater and French Political Culture 1680-1791* (Ithaca: Cornell University Press, 1999)

### Assignments:

3 short reading response papers (2-2.5 pages)

3 hands-on digital humanities projects (digital mapping, timeline, and social-network analysis)

field trip to Smith College

No prior experience in Digital Humanities Methods necessary or expected

## Bilis



[www.histoire-image.org](http://www.histoire-image.org)

**FRENCH 308 (Fall)**  
***Advanced Studies in Language***

The techniques and theory of translation are studied through analysis of the major linguistic and cultural differences between French and English. Translations from both languages will serve to explore past and present-day practices and theories of translation.

**Prerequisite: Either FREN 211 or, for students entering in 2014 or later, FREN 210; and one additional unit, FREN 213 or above.**

Comparative study of the major linguistic features of French and English as they apply to translation.

The main goals of the course are:

1. to learn the main strategies needed to translate;
2. to get used to using the translator's toolkit of hardcopy and on-line reference works and to know where to look or whom to ask when the standard references are of no help;
3. to learn to write and think like a translator.

The course highlights the differences between French and English styles of writing, between the two cultures, and how translators engage these differences. Differences of register and dialect, as well as of country, will be discussed.

The main activities of the course are the translation of texts from French into English or from English into French as well as our readings in translation theory. Texts are taken from a wide variety of registers and genres — from advertising, cartoons, and magazine articles to literary criticism, novels, and poetry. Issues related to translation such as subtitling and dubbing movies will also be discussed.

**Texts:**

All texts are made available on-line

**Petterson**

*Je tiens à cette idée que la traduction est cette sorte de représentation dont j'ai besoin pour mieux voir et mieux comprendre (dans) ma propre langue.*

*...Emmanuel Hocquard*



## **FRENCH 314 (Fall)**

### ***A Cinematic History of Intellectual Ideas in Post-war France: The Politics of Art***

This course examines the various ideological turns and patterns in post-World War II France through the study of cinema. Proceeding from the assumption that aesthetics and politics are intertwined, the course will focus on form and content in order to examine the political engagement of filmmakers, overtly militant cinema, propaganda, and the shaping of moral spectatorship, in parallel with specific trends in French intellectual and political history. Our focus will be on the films of Alain Resnais, Jean-Luc Godard, Agnès Varda, Chantal Akerman, Claude Chabrol, Mathieu Kassovitz, and Abdel Kechiche. Readings will include contemporary political philosophers Jacques Rancière, Alain Badiou, and Étienne Balibar. **Prerequisite: FREN 211 or, for students entering in 2014 or later, FREN 210; and one additional unit, FREN 213 or above.**

How can one give a satisfactory account of French post-war cinema without at least questioning the relationship between aesthetic movements and processes, on one hand, and political practices, on the other? The radical avant-garde Situationist aesthetic made a strong statement after the war by contradicting the Platonic proscription of the poets and becoming a symptomatic example of the contemporary ebb and flow of aesthetics and politics. Proceeding from the assumption that aesthetic acts are configurations of experience that create new modes of sense perception and induce new forms of political subjectivity, this course will explore the connections between post-war political movements and aesthetic practices in French cinema. Film will include Godard's *La Chinoise* and *Histoire(s) du cinéma*, Chantal Akerman's *Jeane Dielmann*, Resnais's *Night and Fog*, Agnès Varda's *Les Glaneurs et la glaneuse*, Raymond Depardon's *Faits divers*, Eric Zoncka's *La Vie rêvée des anges*, Olivier Assayas' *Paris s'éveille*.

**Films** will be discussed with concepts provided by contemporary political philosophy including:

Badiou, Alain. *Démocratie, dans quel état?* 2009.

Badiou, Alain. *Petit manuel d'esthétique*, 1998.

Balibar, Etienne. *Droit de cité. Culture et politique en démocratie*, 2002.

Rancière, Jacques. *Le Partage du sensible*, 2000.

Rancière, Jacques. *Malaise dans l'esthétique*, 2004.

### **Morari**



<http://www.legrandaction.com/images/p/paris-seveille/paris-seveille-04.jpg>

**FRENCH 323 (Fall)**  
***Liberty, Equality, Sexualitiés: How the values of the French Republic  
have both protected and limited sexual freedoms***

An examination of sexualities and genders in France from the *ancien régime* to the present that highlights the ways in which sexuality and gender have been conceptualized differently in France than in places like the United States. At the end of the semester, the course will focus on recent changes in discussions of gender and sexuality and address the issue of whether traditional paradigms for explaining gender and sexuality in France still apply or whether the French might be entering a new sexual era.

**Prerequisite: FREN 211 and one additional unit, FREN 213 or above.**

A central theme will be the paradoxical relationship between France's relative indifference toward sexuality, on the one hand, and its fixation with gender difference, on the other. There is no doubt that with regard to homosexuality, France has been a tolerant place. French homosexuals have largely escaped the kind of legal repression seen in other countries over the last two hundred years – in fact, France was the first country in Europe to legalize sodomy as early as 1791. Since at least the *Belle Époque*, a tacit tolerance of homosexuality has been a part of French society, particularly among its cultural elite. However with regard to gender, France has not been as indifferent. French women were not granted the right to vote until 1944, and in the decades since, gender has remained one of the most important and widely accepted criteria for social distinction in France. This explains why French homosexual movements have been most harshly criticized precisely at those moments when they were perceived as a threat to gender difference and the “symbolic order” that it supports.

A second theme in the course will be the values of the French Republic and the possibilities they have offered for social change. The French Republic's core values of secularism, separation between public and private spheres, liberalism, and universalism have been responsible for keeping a variety of sexual practices legal in France. But French republicanism has also created constraints. The strong separation between public and private spheres, in particular, has meant that the American notion that “the personal is political” has resonated differently in the context of France and that French people have been inclined to express sexual identity more discretely and to embrace identity politics with less enthusiasm than their American counterparts.

Some of the questions that students will explore include:

- How are issues of gender and sexuality framed differently in France and America?
- Why have French movements for gay rights and women's rights cooperated at times and diverged at others?
- Why, from an American perspective, do the French appear so comfortable with sex, while at the same time, so constrained by gender roles?

At the end of the semester, students will analyze recent changes in French discussions of gender and sexuality and address the question of whether France might be entering a new sexual era. Recent events provide reason to doubt some of our basic understandings of French society, and in particular the notion of an absolute separation of public and private spheres, as issues of gender and sexuality increasingly “come out” in French public debates.

**Works studied include:**

- Scott Gunther, *The Elastic Closet*, New York: Palgrave, 2009.
- Michèle Riot-Sarcey, *Histoire du féminisme*, Paris: La Découverte, Repères, 2002.
- Clarisse Fabre and Eric Fassin, *Liberté, égalité, sexualités*, Paris: Belfond/Le Monde, 2003

Assignments include short writing assignments, one oral presentation and one final paper.

**Gunther**

**FRENCH 333 (Spring)**  
***French Classical Tragedy: Corneille versus Racine:  
Rethinking the Parallel***

Ever since La Bruyère's famous comment on Corneille and Racine—"The first depicts men as they should be, the second as they are"—critics have been tireless in pitting the two French tragedians against each other. In this course, we will take a critical look at the archetypal Corneille-Racine parallel in the light of important but marginalized playwrights such as Jean Rotrou, Tristan l'Hermite, and Catherine Bernard, whose works do not fit standard definitions of Classicism and tragedy. This encounter will lead us to question the notion of auteurs classiques and the seventeenth century's status as the "Grand Siècle." We will explore the many variations on the Corneille-Racine theme, asking if there is a "grand Corneille" and a "tender Racine," and considering why in certain historical periods one playwright was considered to encapsulate "French values" and patriotism more than the other. Students will become familiar with an array of seventeenth-century tragedies and reflect on the process and politics of literary canonization.

**Prerequisite: FREN 211 or, for students entering in 2014 or later, FREN 210; and one additional unit, FREN 213 or above.**

We will analyze the progression from the dominance of tragic-comedy in the early seventeenth century, to tragedy's heyday at mid-century, and, finally, opera's supplanting of tragedy at the end of century. We will consider the artistic and political factors responsible for promoting these changes. We will also discuss the specific historical contexts within which the playwrights worked, and how tragedy's status as the "monarchical genre" influenced their subject matter. We will take into account how the foundation of the Académie française and the Comédie française, as well as the influence of the *doctes*, the *parterre*, and the growing importance of female opinion shaped French tragedy.

This course will allow students to engage with critics of French literature who have shaped current thinking on seventeenth-century tragedy (e.g., Barthes, Starobinski, Genette, Forestier) while encouraging them to question the validity of aesthetic periodization and classifications such as "the baroque" or "the classical." Finally, the course will offer an *état des lieux* of French classical tragedy today. We will consider, for instance, which plays are still widely taught and performed and for what audiences. We will question the exclusion of certain playwrights at the expense of others and interrogate the status of "minor" and "major" works within the corpus of canonical authors.

**Readings:**

Corneille, *Le Cid*, *Horace*, *Suréna*, *Les Trois Discours sur le poème dramatique*

Racine, *Andromaque*, *Bérénice*, *Phèdre*, Préfaces

Rotrou, *Le Véritable Saint Genest*

Tristan l'Hermite, *La Marianne*

Catherine Bernard, *Brutus*

Thomas Corneille, *Timocrate*

D'Aubignac, *La Pratique du théâtre* (excerpts)

We will also watch video-recordings of contemporary stagings of these plays, and at least one cinematic adaptation of one of these works.

**Assignments:** short response papers, one mid-term paper, one final paper, and one oral presentation.

**Bilis**

## **FRENCH 350**

### ***Research or Individual Study***

350s will ordinarily be permitted in cases where there is no overlap of the content of the proposed study with a course being offered by the French Department in the same semester. A student interested in doing an independent study should first have a well-defined topic, including, for example, the author(s) to be considered, the question or central idea to be studied, and the approach that will be taken. Students should consider which professor whose area of specialization and interests most closely match her proposed study. Meetings and regular assignments will be discussed and arranged with the professor in question. Please refer to the back of this handbook for faculty information or visit <http://www.wellesley.edu/french/faculty>.

Students should contact the instructor at the time of pre-registration and, in any case, no later than the end of the first week of classes. **Prerequisite: FREN 211 or, for students entering in 2014 or later, FREN 210; and one additional unit, FREN 213 or above.**



## **FRENCH 356 (Spring)**

### ***The French Love Affair with Shakespeare***

In this experimental seminar, we will examine the reception and impact William Shakespeare's plays have had in France from the 18<sup>th</sup> century to the present day. In all, 85 translators have so far adapted the Bard's works for the French stage. We begin by discussing Voltaire's reading of Shakespeare's plays and the adaptations he himself made of them. Then, we examine how Stendhal's and Hugo's readings of the Bard influenced French romantic drama. We will investigate how English actors performing Shakespeare in Paris in the 19<sup>th</sup> century radically changed acting on French stages. Finally, we will analyze the art and practice of translation and adaptation by comparing different versions of several French renderings of Shakespeare's plays.

**Prerequisite: FREN 211 or, for students entering in 2014 or later, FREN 210; and one additional unit, FREN 213 and above.**

Historical, literary, and poetic approaches will inform our analysis of Shakespeare's impact on French drama and poetry. We will begin by reading Voltaire's work on Shakespeare before turning to Jean-François Ducis' rewriting of the Bard, of interest because since Ducis knew no English he worked from Pierre Félicien Le Tourneur and Antoine de La Place's earlier translations. Excerpts from Stendhal's *Racine et Shakespeare* (1823) and Victor Hugo's *Préface de Cromwell* (1827) will help us understand why Shakespeare is associated with French romantic drama. We will analyze Alfred de Vigny's *Le More de Venise* performed at the Comédie-Française in 1829 before seeing how Alexandre Dumas and Paul Meurice adapted *Hamlet* for the Théâtre Historique in 1847. We will read Marcel Schwob and Eugène Morand's fin-de-siècle *Hamlet* (1899) which starred Sarah Bernhardt, who wrote about her experience cross-dressing to play the roles of Hamlet, Lorenzaccio and l'Aiglon. The course will conclude with Yves Bonnefoy's translations of Shakespeare, his *Hamlet* (1957) and various articles and interviews in which Bonnefoy explains how translating Shakespeare helped him understand his own poetic craft. Finally, we will view Patrice Chéreau's staging of Bonnefoy's last version of *Hamlet* (1988).

During the course, we will reflect on the distinctions between translation and adaptation, on the notion of "anxiety of influence" as defined by Harold Bloom, and the comparative advantages of prose or alexandrine verse as replacements for Shakespeare's iambic pentameter.

**Work for the seminar:** for their semester-long project students will have the choice of working on one adaptation or translation of a play not studied in class, for example, modern translations by Pierre-Jean Jouve, Jacques Copeau, Jules Supervielle, or Jean-Michel Déprats who claims to offer a "live Shakespeare for the stage." Students may also direct a play in French or create a bilingual show using excerpts from different adaptations.

#### **Reading List**

##### Primary Sources:

Voltaire, excerpts from *Lettres Philosophiques*, *Lettre de Mr de Voltaire à l'Académie Française*

Stendhal, *Racine et Shakespeare*

Victor Hugo, *Préface de Cromwell*

Alfred de Vigny, *Le More de Venise*

Alexandre Dumas and Paul Meurice, *Hamlet*

Marcel Schwob & Eugène Morand, *La tragique histoire d'Hamlet*

Yves Bonnefoy, *Hamlet*, 1957 and 1988 versions; Patrice Chéreau's staging of the 1988 version

##### Secondary Sources:

Amadori, Sara. "Yves Bonnefoy et la traduction de Shakespeare: l'épreuve du dialogue"

L'Abbé Prévost on Shakespeare in his journal "Le Pour et le contre"

Descotes, Maurice. "Les comédiens anglais," *Le Drame romantique et ses grands créateurs* (excerpts)

(Continued next page)

- Bernhardt, Sarah. *L'art du théâtre, Souvenirs de scène* (excerpts)
- Bloom, Harold. *Shakespeare Through the Ages: Hamlet* (excerpts)
- Bonnefoy, Yves. "L'Acte du traducteur", "Entretiens avec John Naughton à propos de Shakespeare," "L'inquiétude de Shakespeare," "Shakespeare et le poète français," "Shakespeare sur scène," Traduire Shakespeare : entretien avec Marion Graf" (1998)
- Golder, John, "Les tragédies shakespeariennes de Jean-François Ducis (1769-1826) "
- Hasting, Charles. *Le théâtre français et anglais* (excerpts)
- Heylen, Romy. "Translation as Allegory : Yves Bonnefoy's *La Tragédie d'Hamlet*", *Translation, Poetics, and the Stage : Six French Hamlets* (excerpts)
- Horn-Monval, Madeleine. *Les Traductions françaises de Shakespeare*. (excerpts)
- Naugrette, Florence. "Shakespeare, modèle du théâtre romantique français ?"
- Pemble, John. *Shakespeare Goes to Paris* (excerpts)
- Sand, George. "Hamlet," homage to the actor William Macready

Masson



[http://i.dailymail.co.uk/i/pix/2014/11/25/237F383500000578-0-image-2\\_1416935384840.jpg](http://i.dailymail.co.uk/i/pix/2014/11/25/237F383500000578-0-image-2_1416935384840.jpg)

**FRENCH/CPLT 359 (Spring)**  
**Calderwood Seminar in Public Writing:**  
***Advocating for Other Cultures***  
**(in English)**

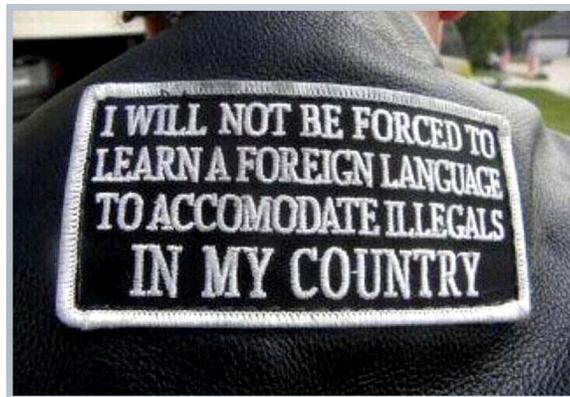
Your local school board is considering eliminating foreign language instruction at the high school. You think it's a bad idea. How will you make your voice heard? This seminar will explore writing that challenges language majors to rethink and repurpose their academic knowledge, shaping it to contribute to public debates. Such writing may include op-eds and letters to the editor; book, film and music reviews; blogs; and interviews with notables in the field. Students will write weekly and revise their work in response to comments from the instructor and their peers. The presence of majors in different languages will introduce students to the assumptions, perspectives and approaches of other cultures, with the goal of helping participants become advocates for a wider, more inclusive cultural literacy. Cross-listed as CPLT 359.

**Prerequisite: At least two courses at the advanced 200 level or the 300 level in the major department.**

**Open to junior and senior majors in the foreign language departments and related programs, and in Classical Studies and Comparative Literature, and by permission of the instructor.**

Participants in this seminar will draw on their mastery of a foreign language and culture to interpret their fields to non-specialists. Their studies have already taught them the skill of projection—of imagining oneself as another and seeing reality from a standpoint outside oneself—that is central to understanding a foreign culture. That skill is also, significantly, one of the keys to writing successfully for a general public. The seminar will be organized around three main issues: the nature and function of language in understanding culture, including issues of translation; the traditions and purposes of criticism and literary theory; and the differing attitudes, values, creativity and histories of national groups.

**Lydgate**



## **Honors in the French Major**

*The department offers two options for the achievement of honors in French:*

Under **Option A**, students write and defend a senior thesis. Candidates must complete a 300-level course or its equivalent before the fall of senior year. In addition, a 300-level course is to be taken concurrently with FREN 360-FREN 370. (See the description of those courses below.)

Under **Option B**, students sit for a written examination based on major works and authors of the French and Francophone literary traditions. (See requirements, below.) Option B carries no course credit, but candidates may elect a unit of FREN 350 in the fall of senior year as part of their preparation for the examination.

To be admitted to either program, a student must have a grade point average of at least 3.5 in all work in the major field above the 100 level; the department may petition on her behalf if her GPA in the major is between 3.0 and 3.5.

### **Honors, Option A: Senior Thesis**

#### **FRENCH 360: Senior Thesis Research**

#### **FRENCH 370: Senior Thesis**

##### **Requirements:**

1. Grade point average of 3.5 in the major, above the 100-level (Exceptions: see appended *Articles of Government, Book II, Section 2, Honors Programs*.)
2. Recommendation of Department's Honors Committee when Project is submitted
3. A 300-level course or its equivalent before the Fall of senior year
4. French 360 and 370 do not count towards the minimum requirement of two 300-level courses for the major.

**Prerequisite for French 360: By permission of the department. See Academic Distinctions.**

**Prerequisite for French 370: French 360 and permission of the department.**

##### **Spring of Junior Year**

In the Spring of the Junior Year qualified students who wish to be in the Honors Program must submit a proposal for 360 Senior Thesis Research. Students in the Wellesley-in-Aix program should discuss their plans with the program Director. Any eligible junior who wishes to do so should then consult a faculty member for advice in selecting appropriate research material for summer reading and in developing her topic into a promising proposal, which is to be formally submitted to the department in the fall. The advisor should be contacted in February. In March and April the student should gather a bibliography and by the end of April she should submit it to her advisor along with a preliminary proposal. The advisor should comment on the bibliography and proposal by the beginning of June.

It is suggested that interested students look at the Honors theses of former students in the French Department Germaine Lafeuille Library. The Chair of the department is available for advice about selecting an Honors advisor. Students may also consult the short description of the specializations of each French Department faculty member on the department website <http://www.wellesley.edu/french/faculty>.

##### **Summer**

Read in general area of research and begin writing proposal for submission to the Department. Compile an annotated bibliography.

##### **September**

Meet with advisor during the first week of classes to discuss thesis topic, annotated bibliography, and the reading done over the summer. A schedule of conferences and deadlines should be worked out at this time.

### **October 1**

Proposals are to be submitted to the Honors Committee of the department after consultation with the advisor. Goals, scope of study, and critical approach should be clearly and precisely defined. Special attention should be paid to grammar, spelling, and style. A tentative, but detailed, outline of the thesis, suggesting the progression of the argument or analysis must accompany the proposal. A bibliography should also be included. Separate copies of the proposal are to be provided for each member of the Honors Committee.

If the proposal is not approved, the student will be notified by October 8: in this case, the student may withdraw from the Honors Program. She will be credited with one unit of 360 if sufficient work is done during the semester to justify it.

### **October 29**

A more substantial outline should be submitted to the advisor.

### **December 1**

A substantial sample (chapter or section, 20-25 pages) should be submitted to the advisor and the members of the Honors Committee. During finals week, a mini-oral will be scheduled with the student, her advisor and two members of the Honors Committee. At that time, the student, in consultation with her advisor and the committee, should decide whether her 360-370 work thus far, written or otherwise, justifies the continuation of her project into the second semester: it happens sometimes that a topic turns out to be less interesting or fruitful than originally anticipated. In that case, credit will be given for one unit of 360, provided sufficient work has been done. If the submitted sample appears promising, work on the 360 project should continue in consultation with the advisor. In the latter case the instructor may choose to give a T.B.G. grade (To Be Graded) instead of a letter grade for work done in the fall.

### **December**

By the end of the final exam period the student will be notified of the decision of the Honors Committee. In order to avoid the possibility of having two 360's on her transcript, a student may find it prudent to register for a course in French which might serve as a substitute for the second semester.

### **List of Honors Candidates to CCI (Committee on Curriculum & Instruction) of the College**

Before the end of the tenth week of classes the Honors Committee reports to the Curriculum Committee of the College (with copy to the Chair of the Department), the names of students registered for 370's who are candidates for honors.

### **Oral exam**

The thesis is due in the Dean's Office at a date specified by the College, usually 2-3 weeks before the last day of classes. The Oral Defense committee comprises the Advisor, the Chair of the Department (or her or his deputy), a representative of the Curriculum Committee of the College, and at least one other department member ordinarily chosen by the Advisor and Honors candidate.

If her thesis and her oral exam are judged of honors quality, the student is awarded honors in the major field. If the thesis is completed but it or the honors exam is not of honors quality, honors are not awarded; 370 remains on the transcript as Senior Thesis with an appropriate grade.

## Honors, Option B: *The Survey of French Literature Examination*

A second path towards earning Honors in the French department is through examination.

**Requirements:** In accordance with Wellesley College Articles of Government (Article IV, Section 2) and French Department Policy:

1. Grade point average of 3.5 in the major, above the 100-level;
2. Students must be recommended by at least two professors from the department;
3. A 300-level course or its equivalent by the Fall of senior year;
4. No course credit will be awarded for the preparation of this exam. Students in this Honors path do not register for French 360 or 370;
5. A student requesting such an examination must do so in writing to the French department and to the Committee on Curriculum and Academic Policy, normally by the end of the third week of her eighth semester;
6. The examination shall be given during the reading period;
7. A student passing the examination will receive Honors in French on the permanent record.

**Description of the Exam:** A written examination of major works and authors based on the “French Department List of Representative Works from the French and Francophone Traditions (Medieval Period to the Twenty-First century).” See list below.

- At the time of the exam, students are required to have read **one work classified under the Medieval period and at least five works from each century thereafter**; additionally, students are required to view at least six works listed under the “Cinéma” category of which Three must predate 1985 (**a minimum total of 26 works of literature and six films**).
- Students will have 3 hours to complete the exam, which will consist of **two separate prompts**. Students will not be required to address every one of the works they have read in their exam answers, but their responses must display breadth and depth in placing a variety of readings within historical and literary contexts.
- Students taking the exam must submit an “Honors Exam Reading Binder” which consists of notes, papers and/or exam drafts, attesting to their completion of the required readings. This binder must include the written feedback of at least 3 professors the students have consulted in preparation for the exam (see below).

### **Timeline:**

Students interested in pursuing the examination path to Honors are encouraged to consult with their professors early in their careers within the French Dept. Though the Honors Option B is not limited to students who begin their preparation for it as first or second years, the preference is that studying for the exam be a methodical process rather than a fourth-year endeavor.

#### **Fall of Second Year:**

By the fourth week of the Fall semester, professors nominate students who have displayed excellence in and enthusiasm for the study of French language and literature. The students meet with a designated “Honors Exam Advisor” who will discuss the goals of the exam and share strategies for reading effectively. This advisor will meet with the students again before the start of winter break and in the spring to encourage reading progress and provide guidance. He or she will be available to answer questions and help formulate ideas about the readings.

**From Second-Year to Fourth year:** Students continue making progress on their readings, consulting with professors as they go. Students must obtain written feedback from at least three professors in the department on their readings, attesting to their initiative in seeking out dialogue and feedback regarding the texts they have read.

**Fourth-year:** Students complete the reading list. Sample examination questions are printed. Students may choose to take the exam either in the Fall or Spring Reading Periods.

### **French Department List of Representative Works from the French and Francophone Traditions from the Middle Ages to the Twenty-first century:**

Moyen Age (9th-15th centuries) : Read At least one of the Following :

Chrétien de Troyes	Chevalier de la charrette (Lancelot)
Marie de France	Lais—à choisir
	La Chanson de Roland
	Tristan et Iseult

1. XVIe siècle: Read at least *five* of the following:

Marguerite de Navarre (extraits)	
Montaigne	Les Essais (extraits)

- |           |   |
|-----------|---|
| Rabelais  | Pantagruel (extraits)   |
| Ronsard   | Premier Livre des Amours, Premier Livre des Sonnets pour Hélène |
| Du Bellay | Les Antiquités de Rome (extraits)                               |
| La Boétie | Discours de la Servitude volontaire                             |
2. XVIIe siècle: Read at least *five* of the following:
- |             |                                    |
|-------------|------------------------------------|
| Lafayette   | La Princesse de Clèves             |
| Corneille   | Le Cid, Cinna, Horace              |
| Molière     | L'École des femmes, Le Misanthrope |
| Racine      | Bérénice, Phèdre                   |
| Descartes   | Discours de la méthode             |
| Pascal      | Pensées (extraits)                 |
| La Bruyère  | Les Caractères (extraits)          |
| La Fontaine | Fables (extraits)                  |
| Bernard     | Brutus                             |
3. XVIIIe siècle: Read at least *five* of the following:
- |                 |  |
|-----------------|--|
| Beaumarchais    | Le Mariage de Figaro   |
| Diderot         | La Religieuse  |
| Voltaire        | Candide, L'Ingénu  |
| Graffigny       | Lettres d'une Péruvienne   |
| La Clos         | Les Liaisons Dangereuses   |
| Montesquieu     | Lettres persanes   |
| Marivaux        | Le jeu de l'amour et du hasard   |
| de Saint-Pierre | Paul et Virginie   |
| Rousseau        | Discours sur l'origine et les fondements de l'inégalité parmi les hommes |
| D'Alembert      | Discours préliminaire à l'Encyclopédie                                   |
| Bougainville    | Voyage autour du monde (extrait)   |
| de Gouges       | L'Esclavage des Noirs  |
4. XIX siècle: Read at least *five* of the following:
- Romans:*
- |               |                             |
|---------------|-----------------------------|
| Balzac        | Le Père Goriot              |
| Chateaubriand | René                        |
| Constant      | Adolphe                     |
| Flaubert      | Madame Bovary               |
| Maupassant    | Boule de Suif               |
| Sand          | Indiana, François le champi |
| Staël         | De l'Allemagne              |
| Stendhal      | Le Rouge et le noir         |
| Zola          | Germinal                    |
- Poésie :*
- |            |   |
|------------|---|
| Baudelaire | Les Fleurs du mal (extraits)                      |
| Hugo       | Les Contemplations (extraits)                     |
| Mallarmé   | Poésies (extraits)                                |
| Rimbaud    | Poésies (extraits)                                |
| Verlaine   |   |
| Théâtre    |   |
| Hugo       | Hernani   |
| Musset     | Lorenzaccio                                       |
| Sand       | Cosima  |
| Dumas      | Antony  |
|            | Poèmes saturniens (extraits) and "L'art poétique" |
5. XXe siècle et XXIe siècle : Read at least *five* of the following:
- |          |                                  |
|----------|----------------------------------|
| Beauvoir | Le Deuxième Sexe, "Introduction" |
| Bâ       | Une si longue lettre             |
| Breton   | Nadja                            |
| Camus    | L'étranger                       |
| Céline   | Voyage au bout de la nuit        |
| Colette  | Le blé en herbe, Vagabonde       |
| Dadié    | Un nègre à Paris                 |

Duras	L'Amant
Gide	Les Faux-monnayeurs
Memmi	Portrait du colonisateur suivi du portrait du colonisé Un negre a paris
Perec	W ou le souvenir d'enfance
Proust	Du côté de chez Swann
Robbe-Grillet	La Jalousie
Djebar	Ombre sultane / L'Amour, la Fantasia
Sartre	La Nausée
Chalem	Dis à ma fille que je pars en voyage
Thomas	Les Adieux à la reine
<i>Poésie:</i>	
Apollinaire	<i>Alcools</i>
Valéry	<i>Charmes</i>
Leiris	<i>Mots sans mémoire</i>
Césaire	<i>Cahier d'un retour au pays natal (extraits)</i>
Senghor, Damas	<i>Selections</i>
<i>Théâtre :</i>	
Beckett	En attendant Godot
Cocteau	La Machine infernale
Genet	Les Bonnes / Les Nègres
Giraudoux	La Guerre de Troie n'aura pas lieu
Ionesco	La Cantatrice chauve
Zadi Zaourou	Négresse bonheur et putain d'Afrique
Ndiaye	Papa doit manger
Werewere Liking	Puissance d'Um
Soni Labou Tansi	Qui a mangé Madame d'Avoine Bergotha
Sartre	Huis-Clos
Schmitt	Le Visiteur
Obaldia	Monsieur Klebs et Rozalie
Camus	Les Justes
Vinaver	11 septembre 2001
Duras	Savannah Bay
<i>Cinéma (6 films dont 3 avant 1985) :</i>	
Jean Vigo	L'Atalante (1934)
Jean Renoir	La Règle du Jeu (1939)
Robert Bresson	Un condamné à mort s'est échappé (1954)
Alain Resnais	Hiroshima mon amour (1959)
Jean-Luc Godard	À bout de souffle (1960)
Gillo Pontecorvo	Bataille d'Alger (1966)
Sembène Ousmane	Xala (1975)
Agnès Varda S	ans toit, ni loi (1985)
Matthieu Kassovitz	La Haine (1995)
Olivier Assayas	Irma Vep (1996)
Joseph Gai Ramaka	Karmen Geï (2001)
Abderrehmane Sissako	Bamako (2006)
Abdeladif Kechiche	La Graine et le mulet (2008) ou Vénus noire (2010)
Claire Denis	White Material (2009)

### **Advanced Placement Policies and Language Requirement in French**

A student entering Wellesley must have an Advanced Placement score of 5 or an SAT II score of 690 to satisfy the foreign language requirement. The Wellesley College language requirement is normally met with the completion of either FREN 201-FREN 202 or FREN 203. Students who present an AP score of 3 or an SAT II score between 600-640 can satisfy the requirement by taking FREN 205. Students who present an AP score of 4 or an SAT II score between 650-680 can satisfy the requirement by taking one of the following courses: FREN 206, FREN 207, FREN 208 or FREN 209. All incoming students who have taken French are required to take the placement test prior to registering for French department courses. Any discrepancy between a student's AP score and her score on the departmental placement test will be resolved by the placement committee. Any student who takes a language course at another institution and would like college credit must obtain permission in advance and take the French placement test upon her return to verify she has attained the required level.



<http://www.studentsoftheworld.info/infopays/photos/pic.php?CP=FRA>

### **Graduate Study in French**

Students planning graduate work in French or comparative literature are encouraged to write an honors thesis and study a second modern language and/or Latin.

### **Teacher Certification in French**

Students interested in obtaining certification to teach French in the Commonwealth of Massachusetts should consult the chair of the education department.

## Requirements for the French Major

The major in French requires a minimum of eight units. Students entering before 2014 must complete FREN 211 and FREN 308 or their equivalents. Beginning with students entering in 2014, majors may elect either FREN 210 or FREN 211 or their equivalents to satisfy the 200-level requirement, and must additionally complete FREN 308 or its equivalent.

FREN 101, FREN 102, FREN 103 and FREN 201 count toward the degree **but not toward the French major**. The language courses FREN 202, FREN 203, FREN 205, FREN 206, FREN 211 and FREN 226 count toward the French Major. Courses taught in English do not count toward the minimum requirement for the major in French. All majors must take at least one culture course (FREN 207, FREN 225, FREN 229, FREN 230, FREN 232, FREN 237, FREN 314, FREN 322, FREN 323, FREN 324, FREN 332) or spend one semester studying in a Francophone country, and at least one literature course (FREN 208, FREN 209, FREN 210, FREN 213, FREN 214, FREN 217, FREN 221, FREN 224, FREN 228, FREN 235, FREN 237, FREN 241, FREN 302, FREN 303, FREN 306, FREN 307, FREN 313, FREN 315, FREN 317, FREN 330, FREN 333). All majors must take two 300-level French courses at Wellesley College, at least one of which must be during their senior year.

FREN 350, 360 and 370 do not count toward the minimum requirement of two 300-level courses for the major. No more than two courses taken credit/noncredit at Wellesley College may be applied to the French major. Students planning to major in French should consult with the chair of the French department. The department does not offer a minor.

## The French Cultural Studies Major

Wellesley offers an interdepartmental major in French Cultural Studies, which combines courses from the Department of French with those in Africana Studies, Art, History, Music, Political Science or any other department offering courses on France or Francophone countries. French Cultural Studies majors ordinarily work closely with two advisors, one from the French Department and one from the other area of concentration.

For students entering before Fall 2014:

The major in French Cultural Studies consists of a minimum of eight units. At least four units in the French department above FREN 201 are required, including FREN 207 and FREN 211.

For students entering in Fall 2014 or later:

The major in French Cultural Studies consists of a minimum of eight units. At least four units in the French department above FREN 201 are required, including FREN 207, and either FREN 211 or FREN 210.

For all students: In special cases, an upper-level culture course in French approved by the program director may be substituted for FREN 207. At least two units in French at the 300 level are required. FRST 350, FRST 360 and FRST 370 do not normally count towards the minimum requirement of two 300-level courses for the major. In exceptional cases this requirement may be waived by the FCS director and/or the chair of the French department. No more than two courses taken credit/noncredit at Wellesley College may be applied to the French Cultural Studies major. Students planning to major in French Cultural Studies should consult with advisors to the major. For related courses for credit toward the FCS major, please check <http://www.wellesley.edu/french/culturalmajor>.

## LINGUISTICS COURSES

### **LING 114 (Fall & Spring)** ***Introduction to Linguistics***

Designed to familiarize students with some of the essential concepts of linguistic analysis. Suitable problem sets in English and in other languages will provide opportunities to study the basic systems of language organization – phonology, morphology, syntax, and semantics. Additional topics include introduction to language organization in the brain, child language acquisition, language change and language in society.

**Prerequisite: None**

In introductory linguistics, we begin with a consideration of the nature of language and then move to an examination of current ideas about the representation of language in the brain. The central part of the course then focuses on the different levels of structural organization in language - the levels of morphology, syntax and phonology—and presents some of the modern techniques of linguistic analysis. Linguistic problem sets will provide the opportunity to develop logic skills and problem-solving techniques. Once students have developed an understanding of the units and principles of language organization at each of these levels, we will begin to explore other topics of interest in linguistics, including semantics (the study of meaning), sociolinguistics (how language use varies with social class membership), historical linguistics (how languages change over time) and language acquisition. There will be problem sets, a midterm and a final. Text: Fromkin, Rodman and Hyams, *An Introduction to Language, 9th Edition*.

Carpenter

### **LING 238 (Spring)** ***Sociolinguistics***

The application of linguistics to the analysis of sociocultural variation in language. We will examine the way information about age, gender, social class, region, and ethnicity is conveyed by variations in the structural and semantic organization of language. We will also examine language attitude and language planning in multilingual societies.

**Prerequisite: LING 114, CLSC 216/PSYC 216, or by permission of the instructor.**

Levitt

### **LING 240 (Spring)** ***The Sounds of Language***

What are the possible linguistically relevant sounds of the human vocal tract? How does each language organize a subset of those sounds into a coherent system? Examination of the sounds of language from the perspective of phonetics and of phonology. Each student will choose a foreign language for intensive study of its phonetic, phonologic and prosodic characteristics. Includes extensive use of speech analysis and phonetics software.

**Prerequisite: LING 114, CLSC 216/PSYC 216, or by permission of the instructor.**

Carpenter

## LING 312 (Fall)

### *Bilingualism: An Exploration of Language, Mind and Culture*

Exploration of the relationship of language to mind and culture through the study of bilingualism. The bilingual individual will be the focus for questions concerning language and mind: The detection of “foreign” accent, the relationship of words to concepts, the organization of the mental lexicon, language specialization of the brain, and the effects of early bilingualism on cognitive functioning. The bilingual nation will be the focus for questions dealing with language and culture: societal conventions governing use of one language over another, effects of extended bilingualism on language development and change, and political and educational impact of a government’s establishing official bilingualism. **Prerequisite: Open to juniors and seniors who have taken a related 200-level course in linguistics, psychology, anthropology, philosophy, or by permission of the instructor.**

Carpenter

## LING 322 (Spring)

### *The Cognitive Science of Verbal Humor and Verbal Play*

In this course we will be studying the cognitive science of verbal humor and verbal play. We will read materials from a wide variety of fields: psychology, linguistics, philosophy, neuroscience, anthropology, sociology and computer science to see what we can learn about the origins of humor and its relationship to laughter and smiling, theories that have been proposed to account for it, its development and neurological basis, and its affects on our health, well-being and social success. We will also see how the major concepts in linguistics can all be illustrated using various types of verbal humor, including jokes and puns. Finally, we also look at issues relating gender and humor and ethnicity and humor.

Levitt

## La Maison Française

Qualified students are highly encouraged to live at the Maison Française, also known as the French House. The Maison Française is a French-speaking residence and a cultural center for the Wellesley College community. It houses fourteen students and two French assistants from the Université de Provence. It is a place where majors and non-majors who have demonstrated a significant competence in French live and can exchange ideas. During the academic year, the Maison Française organizes seminars, talks and colloquia, which students are encouraged to attend. Details are available on our website at <http://www.wellesley.edu/french/maisonfrancaise>

## Wellesley-in-Aix

The French Department's junior year or semester program in Paris and in Aix-en-Provence, in the South of France, was created during the 1982-83 academic year and has been popular since that time. Students may either spend the entire academic year in Aix or choose a fall or spring semester option. About one quarter of Wellesley's French majors, as well as many non-majors, participate each year. The Wellesley-in-Aix (WIA) program offers students an exciting and challenging course of study and an authentic experience of French life and culture. The program is tailored to individual interests and needs. Interested students should contact the program's Associate Director, or the Chair of the department. Details are also available on our website: <http://www.wellesley.edu/ois/wellesleyprograms/aix>



*Marseille: La Corniche*

## **French Department Faculty and their Specializations**

### **Hélène Bilis**

Hélène Bilis specializes in the literature and culture of early modern France, in particular the relationship between seventeenth-century theater and absolutist political theories of sovereignty. Her current book-length project addresses representations of the king-as-judge and scenes of royal decision-making in the works of Rotrou, Corneille, Racine, and Voltaire. Recent publications have focused on feeble and aging kings and the crises of dynastic succession they provoke on the tragic stage. Professor Bilis is also interested in the historiography of the seventeenth century as France's "Grand Siècle," how and why literary genres gain and lose prominence, and early modern rewritings of ancient texts. In the classroom, she uses the insights of visual arts, ceremonial fictions, and juridical and political writings to illuminate literary texts.

### **Venita Datta**

A specialist of nineteenth- and twentieth-century French cultural and intellectual history, Vinni Datta is interested in the relationship of politics and culture, particularly in the formation of national identity. She is the author of *Heroes and legends of Fin-de-Siècle France: Gender, Politics and National Identity* (2011) and *Birth of a National Icon: The Literary Avant-Garde and the Origins of the Intellectual in France* (1999). She has recently begun work on a new book project on French images of Americans and the United States in Belle-Epoque France. Professor Datta teaches a variety of courses in cultural history, among them French 332, "Myth and Memory in Modern France," French 324, "La Belle Époque," French 229, "America Through French Eyes: Perspectives and Realities;" and French 207, the introductory course in French Cultural Studies. Professor Datta is a past president of the Western Society for French History (2001) and is currently the co-Editor of the H-France Forum and a member of the editorial board of *French Historical Studies*.

### **Sylvaine Egron-Sparrow**

Sylvaine Egron-Sparrow specializes in French civilization and conversation courses. Her areas of interest include contemporary novels, analysis of films by immigrant filmmakers, and novels by African writers. She has been Director, Associate Director and Campus Director of the Wellesley-in-Aix program, and Director the French House.

### **Marie-Cécile Ganne-Schiermeier**

A native of southwest France, Marie-Cécile Ganne-Schiermeier holds a Ph.D. in French literature and an MA in English literature from Boston University, as well as a Licence de lettres modernes from La Sorbonne. She has taught in several institutions, including UMass Amherst, Boston University, Fordham University and Drew University. She is committed to seeking out new and enhanced pedagogical approaches, including the use of technology in the classroom, and is dedicated to teaching and to her students. Her academic focus includes anonymously-authored early modern French texts and her research concentrates on authorship, textual strategies and the fashioning of subjectivity. Currently, she is interested in Asian Francophone literature and the rise of chocolate as a culinary and social commodity in early modern France.

### **Scott Gunther**

Scott Gunther is a specialist of contemporary French culture and society. His interests include the mass media, gender and sexuality, France's role in the European Union, Franco-American relations, Franco-German relations and comparative (French/American) law. He teaches from a broad, interdisciplinary perspective, relying on the contributions of disciplines as diverse as law, gender and sexuality studies, anthropology, history, sociology and cultural studies. He has published articles on gay politics in France and on French popular media. His book, *The Elastic Closet: A History of Homosexuality in France, 1942-present* (Palgrave, January 2009) examines gay politics in contemporary France with a focus on the complex relationship between French republican values and the possibilities they offer for social change.

### **Andrea Levitt**

Professor Levitt teaches a variety of linguistics courses - sociolinguistics, historical linguistics, bilingualism, and the spoken and written word. Professor Levitt has published numerous articles on speech perception and production in children and adults. She is also interested in the acquisition of speech sounds and native-like prosody by second-language learners. Both the National Institutes of Health (NIH) and NATO have provided support for her work. Professor Levitt is a research scientist at Yale University's Haskins Laboratories, a center for the study of speech and reading. She frequently involves Wellesley students as assistants in research ongoing projects. Andrea Levitt was one of three recipients of the Samuel and Anna Pinanski Teaching Prize for 1998-1999, and in 1999, she was named Margaret Clapp '30 Distinguished Alumna Professor of Linguistics and French. She served as chair of the French department from 1995-1998 and 2007-2011 and as associate dean of the college from 1999-2004.

### **Barry Lydgate**

Barry Lydgate teaches courses on post-Liberation Paris (FREN 237, "Saint-Germain-des-Prés") and on Renaissance literature and culture (FREN 302, "Discourses of Desire in the Renaissance.") He has written on Rabelais, Montaigne, the genesis of the novel, and literary self-portraiture in the sixteenth century, and is active in Book Studies at Wellesley. He is also interested in comparative and cross-century courses—his "Books of the Self" (FREN 217) examines confessional writings from St. Augustine to Annie Ernaux, and he teaches a Calderwood Seminar in Public Writing for majors in the language departments (FREN/CPLT 359, "Advocating for Other Cultures"). Lydgate is co-author of *French in Action*, the "flipped" online multimedia course in language and culture developed for the PBS network that is the basis for FREN 101, 102, 103 and 203. (The third edition of the course was recently published by the Yale Press.) He is a member of the college's Honor Code Council and the committee that supports Wellesley students for Watson Fellowships, and served as chair of the French department from 2011-2015.

### **Catherine Masson**

Catherine Masson is a specialist of theater. Her approach to theater is not only literary and theoretical, but also practical—she has performed with professional actors, and designed decor and costumes. In her classes, students are introduced to techniques of acting and directing. She is also concerned with the influence of performance on spectators and has studied surrealists, 20<sup>th</sup> century playwrights, and contemporary writers. She has written on the role of the stage director as critic, analyst andrewriter. She created a montage on Jacques Prévert, *Pour faire le portrait de Prévert*, which has been performed in the US and in various European countries (1996, 2001). Since 2004 her play, *George Sand - Gustave Flaubert, Echanges Epistolaires* has been performed under her direction in France, Switzerland, Monaco, and the US; it was published in 2006. She directed a production of *Huis clos* by Jean-Paul Sartre that has been presented in Europe and the US. She is currently doing research on George Sand, Marguerite de Navarre and Olympe de Gouges as playwrights. Her book, *L'Autobiographie et ses aspects théâtraux chez Michel Leiris*, was published in 1995. She has done research on women playwrights at the Comédie-Française and has given presentations on the theater of Marguerite de Navarre, Olympe de Gouges and George Sand. She has written articles on twentieth-century theater, and more recently on George Sand's theater and on her adaptations of novels for the stage and of Shakespeare. She has written an article on the reception of George Sand's work in the US from 1837 to 1876. She co-edited eight plays by Marguerite de Navarre for the first volume of an anthology, *Théâtre de femmes de l'Ancien Régime* (2006). She also co-edited the volume *George Sand, une écriture expérimentale* (2006). Her edition of the play *Cosima* by George Sand was published in France by Le Jardin d'Essai in 2013. She is currently preparing a book, *George Sand Dramaturge: Adaptation et Réécriture*.

### **Codruta Morari**

My research focuses on forms of spectatorship in post-war European cinema, with an emphasis on French film, seeking to reveal the dynamics of the viewers embodied minds as the locus of modern subjectivity. I have published articles on film perception, cinephilia and urban spectatorship. My work examines the relationship between the cinematic apparatus and the cognitive, affective and ideological basis of film perception. I am currently working on two books based on my doctoral thesis defended in 2008 at the University of Sorbonne Nouvelle. "The Topographical Mind: Essay on the Metaphor-Effect in Cinema" is an essay on the rhetoric of film perception. "The Praxis of Visuality: Maps and Urban Paths in the Project of Mapping History" aims to weave together post-war French cinema and the formation of the modern self. I look forward to rich and lively discussions in my courses on French cinema and the politics of French art.

### **James Petterson**

James Petterson is a specialist of nineteenth- and twentieth-century literature and poetry, with a focus on their philosophical and ideological contexts. In 2000 he published *Postwar Figures of L'Ephémère: Yves Bonnefoy, Louis-René des Forêts, Jacques Dupin, André du Bouchet* (Lewisburg: Bucknell University Press). His second book, *Poetry Proscribed: Twentieth-Century (Re)Visions of the Trials of Poetry in France*, was published in fall 2008, and was published in French by the Presses Universitaires du Septentrion (April 2013). Professor Petterson is currently working on a book project provisionally titled *Poetry's Incomplete Indifference* on poetry, philosophy and political commitment in twentieth- and twenty-first-century France. Petterson is also the translator of works and essays by Gérard Noiriel, Jacques Dupin, Jean Baudrillard, and Yves Bonnefoy. Along with courses on poetry, Professor Petterson offers seminars on "Literature and Inhumanity: Novel, Poetry, and Film in Interwar France," "Le Roman Contemporain et le *Plaisir du Texte*," and "Commitment and the Contemporary French Poet." He also offers an advanced course on the practice and theory of translation, a survey of French literature and culture from the Enlightenment to the present, and Intermediate French. Professor Petterson serves on a number of college committees including the Committee on Lectures and Cultural Events, and has served as Representative to the Modern Language Association Delegate Assembly.

### **Anjali Prabhu**

I specialize in Francophone studies and theoretical issues in literature, cinema, culture, and postcolonial studies. In July 2015, while continuing to offer courses in the French Department, I assumed duties as the Director of the Newhouse Center for the Humanities. I have published *Contemporary Cinema of Africa and the Diaspora* (Wiley-Blackwell 2014) and *Hybridity: Limits, Transformations, Prospects* (SUNY 2007). I am a peer-reviewed author in journals such as *Research in African Literatures*, *French Forum*, *Cinema Journal*, *The Cambridge Journal of Postcolonial Literary Inquiry*, *Studies in Twentieth-Century Literature*, *International Journal of Francophone Studies*, *Journal of French and Francophone Philosophy*, *Levinas Studies*, and *Diacritics*. The above work includes many authors/filmmakers whom you are likely to encounter in my classes as well: for example, Mariama Bâ, Sembene Ousmane, and Joseph Gaï Ramaka from Senegal, Assia Djebar and Albert Memmi from Algeria, Driss Chraïbi from Morocco, Moufida Tlatli from Tunisia, Frantz Fanon and Edouard Glissant from Martinique, Jean-Marie Teno from Cameroon, Abdourahman Waberi from Djibouti, Ananda Devi and Marie-Thérèse Humbert from a small island called Mauritius, off the coast of Africa. Some courses I offer in Francophone/postcolonial studies and Cinema studies are: FREN 218, 331, 330 (offered in English and French, cross-listed with Comparative Literature), and 334. I also routinely teach FREN 210, 211, and 201-202. I look forward to meeting you in some of these courses and for independent study. I often guide students for their work or study in Francophone countries. I have served extensively in the Modern Language Association: (a) Postcolonial Division Executive Committee (b) Northeast representative to the Delegate Assembly and (c) Program Committee. I serve on the Editorial Boards of *Research in African Literatures*, *The Cambridge Journal of Postcolonial Literary Inquiry*, and the *Journal of French and Francophone Philosophy*.

### **Marie-Paule Tranvouez**

Marie-Paule Tranvouez, a specialist of the nineteenth-century French novel, wrote her doctoral dissertation on Balzac using a narratological and semiotic approach. Her teaching interests include pedagogy, the French Novel, cultural studies and the autobiography as a genre. She is a co-author of the sixth edition of *Ensemble: Culture et Société*, a cultural textbook introducing students to contemporary French documents and media. With her co-author, Jean-Marie Schultz, she published the second edition of *Réseau: Communication, Intégration, Intersections*, an innovative intermediate French textbook based on the notion of linguistic and cultural intersections. She was the Secretary of the *Association for French Cultural Studies* and has co-organized several colloquia on cultural studies at Wellesley College.

# French Department Awards 2016

## *Carlo François Prize for Excellence in French*

1. Candidates éligibles:  
Sont éligibles:
  - a. étudiantes dont la langue maternelle n'est pas le français;
  - b. étudiantes de parent(s) dont la langue maternelle n'est pas le français.
  - c. étudiantes du niveau 200, à partir de 205, n'ayant jamais suivi de cours 300
2. Conditions:  
Après avoir été nommées par leur(s) professeur(s), les candidates ayant accepté de participer au concours, rédigeront un texte en français lors d'une séance d'une heure et demie dans la bibliothèque Germaine Lafeuille. Date et heure au choix selon le "honor code": le mercredi 13 avril (entre 12h et 14h) ou le jeudi 14 avril (entre 10h et 14h). Les candidates souhaitant participer à ce concours devront contacter préalablement Sarah Allahverdi (poste 2403) pour prendre rendez-vous. Les candidates se présenteront à Sarah Allahverdi (Green Hall 228A) qui leur fournira les questions et du papier. Un choix de sujets sera proposé et l'usage de dictionnaires sera permis. Le texte soumis ne doit porter aucun nom d'auteur, l'anonymat permettant au jury d'évaluer objectivement la qualité du français.  
Le but de ce prix est de reconnaître la maîtrise de la langue française et la qualité de l'expression écrite. Un seul prix sera décerné.
3. Procédure:  
Chaque candidate devra remettre son manuscrit en mains propres à Sarah Allahverdi (Green Hall 228A) qui lui assignera un numéro d'ordre.
4. Dates:  
Les manuscrits doivent être déposés au département immédiatement après la séance de rédaction le 13 ou le 14 avril, 2016.

## *Germaine Lafeuille Prize*

1. Candidates éligibles:  
Spécialistes de français.
2. Conditions:  
Les candidates devront soumettre un essai imprimé (analyse ou critique littéraire), en français, portant sur une œuvre ou un auteur de langue française. Cet essai peut fort bien être un "paper" écrit dans le cadre d'un cours de littérature. Il peut aussi être un chapitre extrait d'un mémoire de "350" ou de "360/370". Il peut également être un essai rédigé tout spécialement pour ce prix. Longueur approximative des manuscrits: 8 à 10 pages imprimées à double intervalle.  
Ou bien, les candidates pourront soumettre une composition originale en français (poèmes, nouvelle, pièce de théâtre, etc.) Longueur approximative des manuscrits: 8 à 10 pages imprimées à double intervalle. Les manuscrits de poésie pourront être plus courts.  
Les manuscrits imprimés ne doivent porter aucun nom d'auteur, l'anonymat permettant au jury d'évaluer objectivement le contenu et la forme des manuscrits soumis.  
Deux prix seront décernés.
3. Procédure:  
Chaque candidate devra remettre son manuscrit en mains propres à Sarah Allahverdi (Green Hall 228A), qui lui assignera un numéro d'ordre.
4. Dates:  
Les manuscrits doivent être déposés au département avant le 14 avril 2016 à 16h00.

## ***Michel Grimaud Award for Excellence in the Translation of French***

1. Candidates éligibles:

Spécialistes de français.

2. Conditions:

Les candidates devront soumettre une traduction française (thème ou version) d'un texte court, traduction faite lors d'une séance d'une heure et demie dans la bibliothèque Germaine Lafeuille. Date et heure au choix selon le "honor code": le mercredi 13 avril 2016 (entre 12h et 14h) ou le jeudi 14 avril 2016 (entre 10h et 14h). Les candidates souhaitant participer à ce concours devront contacter préalablement Sarah Allahverdi (poste 2403) pour prendre rendez-vous. Au moment du rendez-vous, elles se présenteront à Sarah Allahverdi (Green Hall 228A) qui leur fournira les textes et du papier. Un choix de textes sera proposé et l'usage de dictionnaires sera permis. Un seul prix sera décerné.

3. Procédure:

Chaque candidate devra remettre son manuscrit en mains propres à Sarah Allahverdi (Green Hall 228A), qui lui assignera un numéro d'ordre.

4. Dates:

Les manuscrits doivent être déposés au département immédiatement après la séance de rédaction le 13 ou le 14 avril 2016.

## ***French House Award in Cultural Studies***

1. Candidates éligibles:

Spécialistes de français.

2. Conditions:

Les candidates devront soumettre un essai en français, portant sur un aspect de la culture française (histoire, art, cinéma, sociologie, science politique). Cet essai peut être un devoir écrit dans le cadre d'un cours de culture. Il peut aussi être un chapitre extrait d'un mémoire de "350" ou de "360 /370". Il peut également être un essai rédigé tout spécialement pour ce prix. Longueur approximative des manuscrits: 12 à 15 pages imprimées à double intervalle. Les manuscrits imprimés ne doivent porter aucun nom d'auteur, l'anonymat permettant au jury d'évaluer objectivement le contenu et la forme des manuscrits soumis. Un seul prix sera décerné.

3. Procédure:

Chaque candidate devra remettre son manuscrit en mains propres à Sarah Allahverdi (Green Hall 228A) qui lui assignera un numéro d'ordre.

4. Dates:

Les manuscrits doivent être déposés au département avant le 14 avril 2016 à 16h00.

## ***The Dorothy Dennis Prize***

1. Candidates éligibles:

Juniors de Wellesley College, de préférence spécialistes de français, passant l'année scolaire entière en France dans le cadre du programme de Wellesley. Les candidates doivent apporter la preuve d'un fort intérêt pour l'histoire et la civilisation française ainsi que d'un réel souci de perfectionnement dans la maîtrise de la langue française.

2. Conditions:

Le but du prix est de permettre à la lauréate d'enrichir sa découverte de la France grâce à une expérience culturelle marquante: par exemple, une visite d'une journée dans une région du pays qu'il ne lui serait pas possible autrement d'explorer, l'expérience d'un spectacle, ou d'une exposition en français. Au cours du premier semestre les candidates devront soumettre un projet précis. Le prix est accordé de façon à être utilisé durant le second semestre. Les demandes doivent être déposées avant le 1er décembre 2016 à 16h00.

## **Nathalie Buchet Fellowship for Preliminary Thesis Work in the French Department**

The Nathalie Buchet Fellowship supports an excellent student with strong initiative and the ability to work both independently and under close supervision. The ideal candidate will have displayed in her classes: a strong command of the French language; the ability to read critically, analyze closely, identify and obtain secondary texts, and understand basic theoretical or technical language as appropriate to her chosen area; as well as consistent capacity to respect deadlines and deliver under pressure. The award, in the amount of \$1,000, is to support research, travel, procuring of books, films or other material in the summer between the student's junior and senior year. It is intended for a student who will work *actively* on her thesis preparation in the summer and whose advisor is willing to participate in it. Receipt of this award does *not* affect eligibility for other thesis awards.

1. Deadline

April 30<sup>th</sup> of student's junior year.

2. Eligibility

Declared French/French cultural studies majors nominated by prospective advisors (French department faculty) at the end of their junior year are eligible for the award. Strong candidates, those who have taken a variety of classes in the French department and who have already discussed in detail with their advisor the thesis that they intend to write in their senior year, are eligible to be nominated for the Nathalie Buchet Fellowship by their professor. Before nominating the student, the advisor will seek support from at least two other members of the department who have also had this student in their classes or in registered independent work for credit. Completing an independent study (FREN 350) does not satisfy the terms of the award.

3. Application

The student should submit a short proposal (about 2 pages) to her professor based on their conversations. It is understood that this proposal will be representative of the student's own work under the guidance of her advisor.

4. Calendar

Advisors will circulate the proposal (April 30<sup>th</sup> deadline) to members of the prize committee on behalf of the student along with the written recommendations of at least two other members of the French department and the student's Wellesley transcript. The prize committee for the department will select the winner. The chair of the French Department will announce the award to the student and advisor, who is responsible for contacting the student and going over the student's summer research plans. The student is then expected to contact the department chair by May 30<sup>th</sup> to make arrangements for payment of the award. The student should report to her advisor as arranged between them and carry out promptly any changes to the plans that were agreed upon. The advisor is expected to respond to the student and maintain communication at reasonable intervals over the summer. The student, along with her advisor, will be invited to discuss her summer research with the members of the prize committee in September.

5. Report and Expenses

The entire amount received by the student should be spent by early September of the fall term of her senior year. By the end of the first week of classes in the fall of her senior year, the student must submit to her advisor a written report outlining the work that she completed. Any amount that is undocumented and/or unspent by this time reverts to the department. The student must submit original receipts documenting all expenditures supported by the award to the department administrative assistant.

## **The Michèle Respaut French House Fellows Program**

### **Overview of the program**

The Michèle Respaut French House Fellows program provides an opportunity for students to learn about French/Francophone politics and culture through internships in government offices, political and public interest groups, media organizations, private groups, and research and cultural institutions. Two Fellows from the Wellesley-in-Aix program who have identified and secured an internship will be selected to work in France or another francophone country for up to eight weeks during the summer. Fellows receive a stipend to help defray living expenses and an additional stipend for housing. Upon their return, after consultation with the Fellowship director they will present a talk to the college community about their internship at the Tanner Conference.

### **Application procedure**

Wellesley students on the Wellesley-in-Aix program are eligible to apply to the Michèle Respaut French House Fellows program. Students who spend a full year have priority.

#### **By April 15<sup>th</sup> students must have the following:**

- An up-to-date résumé
- A completed application form including an essay in French describing your project (available at the Wellesley office in Aix-en-Provence).
- Two references (one from a faculty member in the French Department, the other from faculty, work supervisor, etc.)
- Grade report (including the French fall grade report if available)
- A “Convention de stage” (official agreement) from the participating internship entity. Please check with the Wellesley-in-Aix director.

Students who are accepted by the program must submit a letter from a parent or a guardian acknowledging their participation.

#### **Deadline for completed application is April 15.** Selection will be announced by April 25.

Selection will be made by the Michèle Respaut French House Fellows selection committee based upon the following criteria:

- Evidence of preparation for specific placement through course work, employment, previous internships, travel, or other experience;
- Initiative, maturity, adaptability, and responsibility, as indicated by a candidate's application materials and recommendations;
- Quality of oral and written expression in French as presented in the essay;
- Potential for intellectual growth through the project.

Once accepted by the program, students must agree to abide by the list of responsibilities they sign under the provisions of the Wellesley College Honor Code.

### **Arranging Placement**

Michèle Respaut French House Fellows, with the assistance of the Wellesley-in-Aix Director, will be responsible for identifying and applying for appropriate positions. The Fellowship funds will be disbursed upon confirmation from the institution where the student plans to intern.

### **Financial and Housing Arrangements**

The base stipend (taxable) for summer 2016 will be \$2,500. For further information, please contact the department administrative assistant for the name of the Fellowship Director for 2015-16.

**The Michèle Respaut French House Fellowship program is  
supported by the French House Fund.**