
FRENCH DEPARTMENT COURSE BROCHURE 2019-2020

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French Department

Sarah Allahverdi (sallahve@wellesley.edu)..... (781) 283-2403
Hélène Bilis (hbilis@wellesley.edu) (781) 283-2413 (On Leave)
Venita Datta (vdatta@wellesley.edu) (781) 283-2414
Jessica DeVos (jessica.devos@wellesley.edu) (781) 283-2415
French House *Assistantes* - (781) 283-2413
Marie-Cécile Ganne-Schiermeier (mgannesc@wellesley.edu) (781) 283-2412
Scott Gunther (sgunther@wellesley.edu) (781) 283-2444 *Chair 2018-2019*
Régine Jean-Charles (TBA)
Barry Lydgate (blydgate@wellesley.edu) (781) 283-2439 (On Leave-Fall)
Catherine Masson (cmasson@wellesley.edu) (781) 283-2417 (On Leave)
Codruța Morari (cmorari@wellesley.edu) (781) 283-2479
James Petterson (jpetters@wellesley.edu) (781) 283-2423
Anjali Prabhu (aprabhu@wellesley.edu) (781) 283-2495
Marie-Paule Tranvouez (mtranvou@wellesley.edu) (781) 283-2975

Course Distribution, when applicable, is noted in parenthesis following the prerequisites.

FRENCH 101-102 (FALL & SPRING)

BEGINNING FRENCH I AND II

Prerequisite: Open to students who do not present French for admission, an equivalent departmental placement score, or by permission of the instructor.

FREN 101-102 is a year-long course. Students must complete both semesters satisfactorily to receive credit for either course. 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.

Lydgate

Ganne-Schiermeier

DeVos

FRENCH 201-202 (FALL & SPRING)

FRENCH LANGUAGE, LITERATURE, AND CULTURES

FREN 201-202 is a yearlong course. Student must complete both semesters to receive credit. Accelerating students may follow FREN 201 with FREN 205. Completion of FREN 202 allows first-year students to qualify for international study after two further courses in French: a unit of FREN 206, FREN 207, FREN 208, or FREN 209, and a unit of FREN 210, FREN 211 or FREN 212.

Prerequisite: FREN 102 or FREN 103, an equivalent departmental placement score, or permission of the instructor. (FREN 201 None, FREN 202 LL)

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 class periods per week.

Each semester of FREN 201 and FREN 202 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, FREN 206, FREN 207, or FREN 209.

Datta

Ganne-Schiermeier

DeVos

FRENCH 205 (FALL)

LITERATURE AND FILM IN CULTURAL CONTEXTS

Prerequisite: FREN 202 or FREN 203, or an equivalent departmental placement score. (LL)

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.

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 manifestos 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

Prerequisite: FREN 202, FREN 203, or FREN 205, or an equivalent departmental placement score. (LL)

This course develops the skills of listening and speaking in French, with special emphasis on pronunciation and attention to related skills of reading, writing, and grammatical accuracy. Participants will practice conversation through discussion of a wide variety of materials, including websites, magazine articles, short stories and film. This course is designed to develop oral proficiency and listening comprehension, with necessary attention to the other skills – reading and writing.

Throughout the semester, special attention is given to the idiomatic expression, 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.

Tranvouez



PERSPECTIVES ON FRENCH CULTURE AND SOCIETY: FRENCH IDENTITY IN THE AGE OF GLOBALIZATION

Prerequisite: FREN 202, FREN 203, or FREN 205, or an equivalent departmental placement score. (LL, SBA)

In this introduction to French society and culture, we will examine France's identity crisis in 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 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 with television programs and films will provide supplementary information. 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.

Gunther



TOPIC: CANNES: THE FRENCH FILM FESTIVAL

Prerequisite: FREN 202, FREN 203, or FREN 205, or an equivalent departmental placement score. (ARS, LL)

How did it happen that a minor festival in a town on the Côte d'Azur developed and came to gain world-wide recognition, rivaling the Oscars in matters of glamour, star allure, and cinematic cachet? Exploring the history of the Cannes Film Festival through a diverse array of published and audio-visual materials, this course will chart the history of this annual event and its formative role in French film culture, and foster student fluency in written and spoken French. Materials to be examined are French radio shows, newspapers reports, magazine and TV coverage, along with selected films, memoirs, and a *bande dessinée*.

Since its inception in 1946, Cannes Film Festival has asserted itself increasingly in the popular imagination. Each May, we are accustomed to Cannes dominating worldwide TV and newsprint coverage of media events, thanks to the stars and starlets it attracts, to its annual outbreaks of scandal and outrage and to the films laurelled on the final night at the Grand Palais. After the World Cup and the Olympics, Cannes is probably the most publicized event on the planet. Beyond this glamorous façade, Cannes is a battleground of warring cinematic values: art versus commerce, auteur cinema versus the multiplex, politics versus culture, Hollywood versus independent cinemas. In the course of time Cannes has become a significant driving force in world cinema; it now sets agendas for other film festivals, gives rise to significant careers, and shapes international appreciation of film as an art. Cannes is a *French* festival, indeed a French state business. Does Cannes simply peddle French cultural and political agendas? The presence of French films in competition is never a pure or simple matter. Political considerations often seem pertinent to the decision of which films win prizes. Students in this course will become familiarized with French oral and written discourses on the Festival. Each May, radio shows host special sessions on Cannes happenings, magazines cover the event, starting with the general organization including the selection of films and jury members, and ending with a heated discussion about the ceremony award. Joann Sfar's graphic novel *Croisette*, a chronicle of the festival's 60th anniversary, will provide unique, witty and entertaining coverage of the event and familiarize the students with the present situation of Cannes. In addition to numerous interviews, memoirs by Gilles Jacob, the festival director for 35 years, and Serge Toubiana, journalist and director of the French Cinémathèque, selected films will provide material for the exploration of the world's most famous festival. Articles, podcasts, and films screenings will provide a rich point of departure for the study of the festival's history. By the end of the course, students will be able to write a report on the latest edition of the festival in the light of its history, and to account for this unique nexus of aesthetic idealism, commercial opportunism and world politics.

Readings will include:

Gilles Jacob, *La Vie passera comme un rêve* (in English *Citizen Cannes*); Thierry Frémaux, ed., *Ces années-là: 70 Chroniques pour 70 éditions du festival de Cannes*.

Films will include:

Chacun son cinéma (a 2007 film commissioned for the 60th anniversary of the festival) and films from the latest edition of the festival.

Morari

FRENCH 209 (SPRING)

TOPIC: THE PARIS OF POETS

Prerequisite: FREN 202, FREN 203, or FREN 205, or an equivalent departmental placement score. (LL)

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 during the late nineteenth-century to the present.

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^{er} arrondissement), Senegalese poet Léopold Senghor's "Luxembourg 1939" (5^e arrondissement), Théophile Gautier's « L'Obélisque de Paris » (8^e arrondissement), Raymond Queneau's "Rue Paul-Verlaine" (13^e arrondissement), and contemporary poet Jacques Réda's « Hauteurs de Belleville » (20^e 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 211 (SPRING)

STUDIES IN LANGUAGE

Prerequisite: At least one unit of FREN 206, FREN 207, FREN 208, FREN 209 or above, or an equivalent departmental placement score. (LL)

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. 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.

Grammar:

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

Analyse littéraire:

Littérature Progressive du Français, Nicole Blondeau, Ferroudja Allouche, Editor CLE INTERNATIONAL

Tranvouez

FRENCH 212 (FALL & SPRING)

FROM CLASSICISM TO PRESENT DAY: FRENCH LITERATURE & CULTURE THROUGH THE CENTURIES

Prerequisite: At least one unit of FREN 206, FREN 207, FREN 208, FREN 209 or above, or an equivalent departmental placement score. (LL)

Major authors from the eighteenth century to the twenty-first, studied in their historical and cultural contexts, with emphasis on close reading, critical analysis, and writing in French. Literary generations and movements, from the philosopher-writers of the Enlightenment through the nineteenth-century innovations of the romantic and realist writers, to groundbreaking twentieth-century experiments in prose, poetry and theater, and the painful disillusionment of the Second World War. Concluding with readings in new directions in French literature. A key course for appreciating and understanding the materials in all our courses and one that prepares students to study abroad.

Petterson

WOMEN IN POSTCOLONIAL “FRENCH” AFRICA: AFTER *NÉGRITUDE*

Prerequisite: At least one unit of FREN 206, FREN 207, FREN 208, FREN 209 or above, or an equivalent departmental placement score. (LL)

Male elites in postcolonial Africa dominated the independence era with liberation movements such as “négritude.” Women’s position in both public culture and private spaces was ambiguous, rapidly changing, even contentious. Our study of a variety of media, while placing literary texts at the center, will seek to understand the place of women in the Francophone context and in postcolonial nations more widely.

“Négritude” is the term used to identify the poetics and politics of a group of young African and African diasporic writers who came together as university students in Paris in the early twentieth-century. The names associated most notably with that cohort are: Aimé Césaire from Martinique, Léon Damas from French Guyana, and Léopold Sédar Senghor, who went on to be Senegal’s first president. Studying these writers will provide the base for our critique of early Francophone literary creation and the politics of independence from a feminist perspective. The stark demarcations between white and black of the colonial period are played out in Ferdinand Oyono’s novel, *Une vie de boy*, whose central character tests out the meanings of being “French” African at the height of the colonial period. We will watch scenes from the film *Chocolat* to think about the actual subjective experiences of the contrast and contradictions of the white-black divide in colonial Africa.

Studying the writings and life of the revolutionary historical figure of Frantz Fanon will allow us to understand many aspects of the position of colonized women during his lifetime (1925-1961), and especially during the period leading up to the time when many French colonies were preparing for independence through revolutionary struggle. Fanon provides an interesting focal point for such a study: we will explore the place of women in both his native Martinique (which became a French Overseas Department) and in the space of his primary revolutionary activity, which was Algeria, when the war of independence broke out. In this section of the class we will read from Fanon, but also from a relatively unknown Martinican woman writer, Mayotte Capécia, whom he criticized in an effort to understand race relations under colonialism in the French Creole island of Martinique. Fanon analyzed the culture of his childhood and youth as being over-determined by colonial culture. While his early work attempts to revise and surpass such severe limits on his existence and that of the youth of his time, it is often ruthlessly gender blind. Our critique will focus on this blind spot as we explore the creativity of women in the Creolized colonial world. Alongside readings from Fanon and Capécia we will also watch the delightful film, *Sugarcane Alley*, which will allow us to explore, beyond Capécia’s biographical text, the multiple ways in which women were negotiating the same period. Our study of Caribbean culture and its relationship to metropolitan French culture will involve looking at French advertisements and some works on the history of the period. The classic film, *Bataille d’Algers*, will allow us to focus on the events of the Algerian war of independence, while we will critique the historical representation made of those events and of the FLN (Front de Libération Nationale) in the film. The film gives us a dramatic scene from which will ensue our discussion of the role of women in the war and soon after. Fanon’s famous essay on the veil provides textual entry into the question. Assia Djebar’s *Les enfants du nouveau monde* provides a fictionalized literary account of the role of women in that war. We will end the class with two less serious contemporary films that raise these issues in France. In *Café au lait*, the métisse (mixed-race), Lola, is pregnant and one of her two lovers is the father: is it Jamal, the son of African immigrants, or Félix, a young Jewish Frenchman? In *Banlieu 13*, which includes many chases, stunning *parkour* scenes, and a plot that does not rely on the spectator’s belief, a ruffian of North African descent, Leito, and a white undercover cop, Damien Tomaso, team up to infiltrate a ghetto which is mostly inhabited by immigrants and the poor. The two characters are to diffuse a bomb that would destroy the entire community. The films allow us to open up the question of colonization in contemporary France alongside issues of gender and immigration.

Novels/Essays:

Aimé Césaire *Cahiers d’un retour au pays natal*

Oyono, Ferdinand. *Une vie de boy*
Fanon, Frantz. *Peau noire, masques blancs* (extracts)
Fanon, Frantz. *L'An V de la révolution algérienne* (extracts)
Capécia, Mayotte. *Je suis martiniquaise*
Djebar, Assia. *Les enfants du nouveau monde*

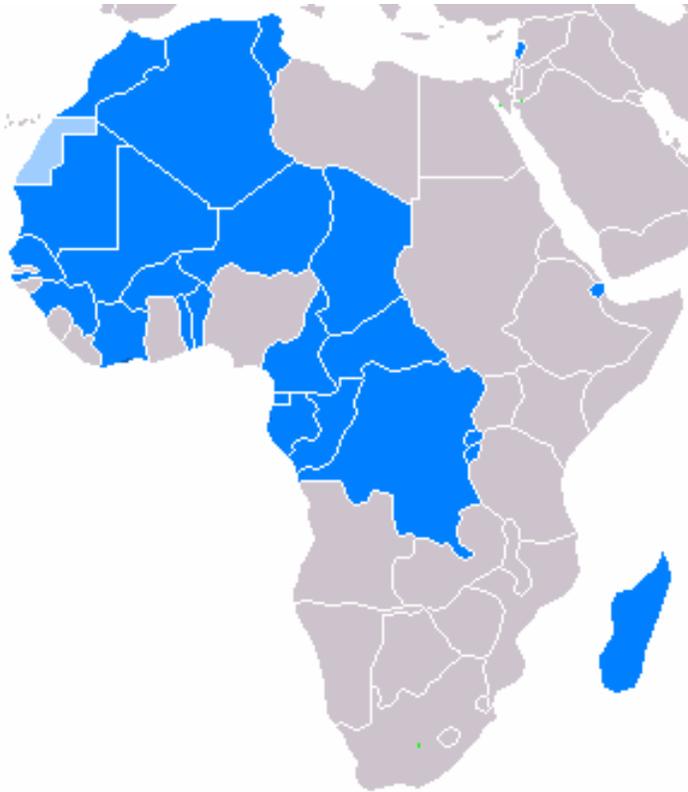
Films:

de Ponteverco Gillo. *Bataille d'Algers* (1966)
Vir Parminder. *Algeria: Women at War* (1992)
Denis, Claire. *Chocolat* (1988)
Kassovitz Matthieu. *Café au lait* (1994)
Morel, Pierre. *Banlieu 13* (2004)

Supplementary Reading:

Schloss, Rebecca Hartkopf. [Sweet Liberty: The Final Days of Slavery in Martinique.](#)
Hargreaves, Alec. [Multi-Ethnic France: Immigration, Politics, Culture, and Society.](#)
Horne, Alistair. [A Savage War of Peace: Algeria 1954-1962.](#)

Prabhu



DECODING THE FRENCH

Prerequisite: At least one unit of FREN 206, FREN 207, FREN 208, FREN 209 or above, or an equivalent departmental placement score. (LL, SBA)

This course offers students analytical tools for interpreting French history, society, and culture. The first part of the course focuses on the approaches that social science disciplines (history, anthropology, sociology) and theoretical frameworks (semiotics, Marxism, structuralism, cultural history, queer theory) have used to analyze French social phenomena. Short excerpts of texts by Claude Lévi-Strauss, Pierre Bourdieu, Roland Barthes, Algirdas Julien Greimas, Natalie Zemon-Davis, Michel Foucault, Lynn Hunt, Pierre Nora, Robert Darnton, Joan Scott and others will orient our discussions. In the second part of the course, students use these different approaches to examine the ways in which terms such as “nation,” “class,” “secularism,” and “gender” take on distinct meanings in the French context.

In-class Presentation 1 (over the course of the first half of the semester) and Paper 1: *Explaining the approaches*

Students will choose one approach and explain it to the class. I will meet with them individually during the first part of the semester to help them research these approaches and to come up with strategies for explaining them to the class. Questions that students might address include:

- What is the history of this approach? In what social context did this approach first appear? How has the approach changed over time?
- What kinds of cultural objects has the approach tended to look at?
- What criticisms exist of this approach? What are some of the potential blind spots of this approach?

In-class Presentation 2 (over the course of the second half of the semester): *Applying the approaches*

For this project, I will meet with students individually over the first half of the semester and we will work together to apply the approaches we’ve learned to the analysis of a cultural object. Possible objects for analysis include: the café, Astérix, French champagne, French vacations, French fashion (you can also propose to work on another French cultural object, if you find one that lends itself to analysis from multiple approaches). Students will examine their object from an integrative or multi-disciplinary viewpoint, so as to expose the complex relationships and interdependencies that contribute to the object’s meaning. Questions that students might address include:

- What was the historical context that produced the object? How was the icon interpreted at the time?
- What uses are made of the object in contemporary France? What does it mean today?
- Are there other objects in other historical or cultural contexts that play/played similar roles? In what ways are they similar and different?

Paper 2 (end of the semester): *Decoding French realities*

Students will write guides for Americans that explain some of the ways in which French understandings of the world differ from American ones. These guides will show that even though categories that we use to describe

our social realities, such as “nation,” “secularism,” “social class,” “gender,” and “queer,” exist in both countries, these terms take on different meanings and connotations in the two contexts.

Writing Requirements and Grading :

Paper 1	15%
Paper 2	25%
In-class oral presentation 1	15%
In-class oral presentation 2	25%
Participation/preparation	20%
TOTAL:	100%

Gunther



AMERICA THROUGH FRENCH EYES: PERCEPTIONS AND REALITIES

Prerequisite: At least one unit of FREN 206, FREN 207, FREN 208, FREN 209 or above, or an equivalent departmental placement score. (LL, HS)

The French have long been fascinated by the United States, especially since the end of the Second World War. At times, the United States has been seen as a model to be emulated in France; more often, it has stood out as the antithesis of French culture and values. This course examines French representations of the United States and of Americans through key historical and literary texts—essays, autobiographies, and fiction—as well as films. Topics to be explored include: representations of African Americans in French films (Josephine Baker), French views of Taylorization, the Coca-Cola wars of the 1950s, French-American tensions during the Cold War, especially under de Gaulle, as well as more recent debates about Euro Disney, McDonald's, Hollywood, globalization, and multiculturalism.

We will begin with a brief overview of French-American relations, concentrating on the late eighteenth century, that is, the period of the two revolutions, and then the 1920s and 1930s, when a significant American intellectual community resided in Paris. We will then study French-American relations—cultural, political, social and economic—from 1945 to the present day. In our examination of such issues of current interest as the war in Iraq, we will concentrate on texts from the French press and journal articles.

Readings:

-Excerpts of the following primary texts:

Alexis de Tocqueville, *De la démocratie en Amérique*

André Siegfried, *Les Etats-Unis d'aujourd'hui*

Paul Morand, *New York*

Georges Duhamel, *Scènes de la vie future*

Simone de Beauvoir, *L'Amérique au jour le jour*

Jean-Paul Sartre, "Individualisme et conformisme aux Etats-Unis"

Jean Baudrillard, *Amérique*

Edgar Morin, *Journal de Californie*

Hergé, *Tintin en Amérique*

-Excerpts from the following secondary texts:

Christine Fauré and Tom Bishop, *L'Amérique des Français*

Philippe Roger, *L'Ennemi américain: généalogie de l'antiaméricanisme*

Richard Kuisel, *Seducing the French: The Dilemma of Americanization*

Tyler Stovall, *Paris noir: African-Americans in the City of Light*

Jean-Philippe Mathy, *Extrême-Occident : French Intellectuals and America*

Films:

Midnight in Paris

A bout de souffle

Datta

POST-APOCALYPTIC CINEMA: FRENCH VISIONS OF ECOLOGICAL TRAUMA

Prerequisite: FREN 211 or, for students entering in 2014 or later, FREN 210 or FREN 212; and one additional unit, FREN 213 or above. (LL, ARS)

How has French cinema responded to the reality of environmental crisis and the specter of ecological catastrophe? Issues linked to political ecologies and environmental ethics, anthropocentrism, climate change, pollution and technological challenges have influenced the shape and substance of these cinematic responses. Work in the film medium has assumed a critical place in a forum otherwise dominated by specialists in sciences, economics and engineering. Indeed, French cinema has articulated a French voice in response to this global problem. As we probe environmental discourses and their cinematic figuration, we will read, among others, texts by Marc Augé, Luce Irigaray or Bruno Latour, and discuss representative films by directors such as Georges Méliès, René Clair, Agnès Varda, Chris Marker, Jean-Luc Godard, Claire Denis or Jacques Tati.

Scientists diagnose problems and prescribe solutions, economists calculate the costs of a green economy and engineers seek to invent technologies that will facilitate growth in challenged environments. What contributions might cinema and the humanities make in helping to negotiate this multifaceted crisis? To be sure, the arts and the humanities provide crucial perspectives in defining the problems that affect the environment and produce observations that make room for creative solutions and imagine new resources. In the common endeavor of “saving the planet,” the films and texts considered in this course contribute to the shared objective of developing both a national and a global response to the environmental debates.

Questions of technological trauma have accompanied film history since the very beginning, with Georges Méliès’s *Voyage sur la lune* from 1902 underscoring cinema’s seminal role in the modern conquest of new spaces. This early 20th century vision already revealed the threats posed by technology to humanism and pointed to visions of secular and environmental apocalypse that cinema successfully commercialized in the Sci-Fi genre, as well as environmental or social documentaries. The French film industry thus offers an impressive string of productions that have been internationally recognized, from Jean-Luc Godard’s Sci-Fi *Alphaville* and politically apocalyptic *Weekend* to Agnès Varda’s documentary *The Gleaners and I*, or Coline Serreau’s *Think Global, Act Rural*.

Georges Méliès’s filmic fantasies or Marcel L’Herbier’s and René Clair’s scientific visions of the early 1920s offer a glimpse into cinema’s major role in allegorizing the menace of technology face to face with nature. However, it is at the end of 1960s that French cinema becomes a major factor in environmental-related debates. As Kristin Ross has argued in her seminal book *Fast Cars, Clean Bodies: Decolonization and the Reordering of French Culture*, post-war French cinema frequently staged the connection between French modernization and physical and social landscapes. Following Ross’s lead, we will focus mainly on French films after 1959 which address across genres issues like ecological disasters, environmental justice, world ecology, pollution and recycling, as well as ecofeminism and anthropocentrism. This course attempts to question the rationale behind these cinematic projects and to contextualize them in relation to contemporary discourses in disciplines ranging from anthropology and history to philosophy and media studies. It is in this context that we will consider readings by prominent French thinkers such as Marc Augé, Jean Baudrillard, Michel de Certeau, Luce Irigaray, Henri Lefebvre, Bruno Latour, or Paul Virilio. Their

critical reflections will provide a discursive background for our discussions about ecological catastrophes and environmental challenges that are addressed in French films.

Fiction films and documentaries:

Voyage sur la lune (Georges Méliès, 1902)
Paris qui dort (René Clair, 1923)
Mon Oncle (Jacques Tati, 1958)
La Jetée (Chris Marker, 1962)
Alphaville (Jean-Luc Godard, 1965)
Fahrenheit 451 (François Truffaut, 1966)
Weekend (Jean-Luc Godard, 1967)
Je t'aime, je t'aime (Alain Resnais, 1968)
Sans Soleil (Chris Marker, 1983)
Les Glaneurs et la glaneuse (Agnès Varda, 2000)
Home (Yann-Arthus Bertrand, 2009)
White Material (Claire Denis, 2009)
Bird People (Pascal Ferran, 2014)
Les Combattants (Thomas Cailley, 2014)

Readings will consist of excerpts from:

Marc Augé, *Non-lieux: Introduction à une anthropologie de la surmodernité* (Seuil, 1992).
Etienne Balibar, *Droit de cité* (Editions de l'Aube, 1998).
Jean Baudrillard, *Pourquoi tout n'a-t-il pas déjà disparu* (Editions de l'Herne, 2008).
Michel de Certeau, *L'Invention du quotidien. 1. Arts de faire* (Gallimard, 1980).
Luce Irigaray, *Le Temps de la différence. Pour une révolution pacifique* (L.G.F., 1989).
Bruno Latour, *Politiques de la nature* (La Découverte, 2004).
Henri Lefebvre, *La Production de l'espace* (Anthropos, 1974).
Paul Virilio, *Ville panique: Ailleurs commence ici* (Galilée, 2002).

Morari



LITERATURE AND INHUMANITY: NOVEL, POETRY AND FILM IN INTERWAR FRANCE

Prerequisites: FREN 210 or FREN 212; and one additional unit, FREN 213 or above. (LL)

This course examines the confrontation between literature and inhumanity through the French literature, poetry and film of the twentieth century. Poetry by Guillaume Apollinaire, André Breton, Robert Desnos and René Char, films by Luis Buñuel and Man Ray, and novels and short stories by André Malraux, Jean-Paul Sartre, Maurice Blanchot and Jose Semprun, all serve to illustrate the profound crisis in human values that defined and shaped the twentieth century.

"My skull's been x-rayed! Even though I'm still alive, I saw my skull! If that's not new, what is!" The French poet Guillaume Apollinaire's anecdotal exclamation (after seeing an x-ray of his shrapnel wound received during World War I) announces the crisis of the modernist and neo-humanist belief in the merits of technological, social and artistic progress in early twentieth-century France. The works studied in this seminar illustrate the link between modernism's optimism and the Freudian concept of death; they also reveal humanity's own potential inhumanity.

The exploration of automatism in the Surrealist poetry, prose and films of Robert Desnos, André Breton and Luis Buñuel further reveals a humanity divested of its cherished prewar avant-garde and modernist values. We also will examine the pre-war, wartime and postwar writings of Jean-Paul Sartre, René Char, André Malraux, and Maurice Blanchot to experience the changed vision of humankind; one of "lucid despair" before man's ever more clear inhumanity. These authors are haunted by both the events of World War II and their own lack of a *raison d'être*. They are also lucid about their inability to further pretend that art can be the immediate and unproblematic remedy for man's inhumanity. Rather than quick answers, these wartime writings offer their own reformulation of Malraux's question, in his last novel *Les Noyers de l'Altenburg*, "does the notion of humanity make any sense?"

Assignments: Oral presentation, mid-term paper, and a final paper.

Reading list:

Apollinaire	Poèmes à Lou (selections)
Blaise Cendrars	L'Homme Foudroyé (selections)
Paul Valéry	« Note (ou l'euro péen) »
Man Ray	L'Etoile de mer (film)
Luis Buñuel	L'Age d'Or (film)
Robert Desnos	Corps et biens (selections)
Drieu La Rochelle	Mesure de la France
Francis Ponge	"Notes Premières de l'Homme" & "Pages bis"
Jean Paul Sartre	« Présentation »
Albert Camus	"Le Mythe de Sisyphe"
Jose Semprun,	L'écriture ou la vie (selections)
André Malraux	Les Noyers de l'Altenburg (selections)
Maurice Blanchot	L'Instant de Ma Mort
Jean Echenoz	14

Petterson

THE BELLE EPOQUE AND THE EMERGENCE OF MODERN FRANCE

Prerequisite: FREN 211 or, for students entering in 2014 or later, FREN 210 or FREN 212, and one additional unit, FREN 213 or above. Not open to students who took the same topic as FREN 349. (LL, HS)

The term *belle époque* (1880-1914) evokes images of Parisian boulevards, bustling cafés, glittering shop windows, and Montmartre cabarets, all symbols of modern consumer culture. No emblem of the era is as iconic as the Eiffel Tower, constructed for the World's Fair of 1889 as a tribute to French technology and progress. During the years preceding World War I, Paris was the center of the European avant-garde—indeed, the capital of modernity. While cultural ebullience is its hallmark, this period also witnessed the definitive establishment of a republican regime, the expansion of an overseas empire, and the integration of the countryside into national life. Drawing on historical documents and literary texts as well as films, posters, and songs, this interdisciplinary course examines French culture, politics, and society during the era that ushered France into the modern age.

We will begin by examining the political situation of the Third Republic, in particular, the scandals that shook the regime, notably the Dreyfus Affair; the conflict of Church and State, and the expansion of an overseas colonial empire. Next, we will study French society of the Belle Époque, exploring the family, the role of women, and the emergence of a working class and of consumer culture. In the final third of the course, we will study the literary and artistic achievements of the period, concentrating on the Parisian avant-garde, boulevard culture, the 1900 World's Fair, poster art, and the birth of the cinema.

Readings:

Eugen Weber, *France, Fin de Siècle*

Roger Shattuck, *The Banquet Years*

Emile Zola, *Au Bonheur des Dames*

Jules Ferry, *La mission coloniale*

Baronne Staffe, *Règles de savoir-vivre dans la société moderne* (excerpt)

Jacques Ozouf, *Nous les maîtres d'école: Autobiographies d'instituteurs de la Belle Époque* (excerpt)

Charles Rearick, *Pleasures of Paris* (excerpt)

Jules Verne, *Paris au XXe siècle*

Octave Mirbeau, *Le journal d'une femme de chambre* (excerpt)

Films:

Paris 1900 (documentary), *Germinal*, *French cancan*, *Fantômas*

Work for this course:

Two papers and an oral presentation.

Datta

BETWEEN NATURE AND CULTURE: FRANCOPHONE CARIBBEAN LITERATURE AND THE ENVIRONMENT

Prerequisite: FREN 211 or, for students entering in 2014 or later, FREN 210 or FREN 212, and one additional unit, FREN 213 or above. (LL)

The lushness of the mangroves, the flora and fauna of tropical landscapes, the intricacy of the rhizome, the flow of great rivers, the crashing waves of the Atlantic, the heights of mountainous lands, and expanse of the plateau—the natural world is an important site of Caribbean art in general and, more specifically, the francophone Caribbean novel of the 20th and 21st centuries. Applying eco-criticism to the field of francophone Caribbean literature, the goal of this class is to examine the ways that fiction explores the relationship between human activity and the environment. How does the novel inhabit Caribbean ecologies and topographies? How does it represent nature? In what ways do Caribbean texts meditate on nature and culture together or against one another? As the earthquake in Haiti demonstrated in 2010 with calamitous force, and the cycles of Caribbean hurricanes have shown over the years, natural disaster is also a political crisis. In view of this, we will also consider the legacies of slavery and colonialism in terms of class, gender and race politics. This investigation of the dynamics of natural and cultural phenomena will also have a theoretical frame rooted in critical texts of Caribbean of literary and political movements such as Indigenisme, Négritude, Antillanité, and Créolité.

Jean-Charles

ADVOCATING FOR OTHER CULTURES

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

Calderwood Seminar in Public Writing (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.

Open to junior and senior majors in 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.

[Lydgate](#)

RESEARCH OR INDIVIDUAL STUDY

Prerequisite: FREN 210 or FREN 212, and one additional unit, French 213 or above.

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 visit our faculty webpage for faculty information. 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.

Requirements for the French Major

For students entering before fall 2017, the major in French requires a minimum of eight semester courses above FREN 201, one of which must be FREN 210, FREN 211, or FREN 212. For students entering in fall 2017 or later, the major in French requires a minimum of nine semester courses above FREN 201, one of which may be a course taught in English in the French Department, and one of which must be FREN 210 or FREN 212. For all students, the major in French requires at least two 300-level courses taught in French, one of which must be during their senior year.

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. All majors must take at least one culture course (FREN 207, FREN 220, FREN 222, FREN 225, FREN 227, FREN 229, FREN 230, FREN 232, FREN 233, FREN 237, FREN 300, 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 213, FREN 214, FREN 217, FREN 221, FREN 224, FREN 228, FREN 235, FREN 237, FREN 241, FREN 278, FREN 302, FREN 303, FREN 306, FREN 307, FREN 308, FREN 313, FREN 315, FREN 317, FREN 330, FREN 333, FREN 356). For students entering before fall 2017, FREN 210 and FREN 212 also satisfy the literature requirement.

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.

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 one of the following: FREN 210, FREN 211 or FREN 212.

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>.

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 Espace Germaine Lafeuille. 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.

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. XVIIIe 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 nègre à paris
Percé	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 Bergothena
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	Sans 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

The Wellesley College language requirement can be met with the successful completion of the FREN 201-FREN 202 sequence, FREN 203, an Advanced Placement score of 5, or an SAT II score of 690. Students who begin with FREN 202 must successfully complete an additional course above FREN 202 to satisfy the language requirement. Students who place higher than FREN 202 can satisfy the requirement by successfully completing one course above FREN 202. All incoming students who have taken French are required to take the department's placement test prior to registering for French department courses. 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.

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 at www.wellesley.edu/education.



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 Campus Director or the Chair of the department. Details are also available on our website: <http://www.wellesley.edu/ois/wellesleyprograms/aix>



FRENCH DEPARTMENT FACULTY AND THEIR SPECIALIZATIONS

Hélène Bilis

Hélène Bilis specializes in French culture of the seventeenth and eighteenth centuries, with a particular focus on the relationship between literary texts and the socio-historical contexts in which they emerged. Interested in the promise and pitfalls of digital tools for studying French language and history. Her book, *Passing Judgement: The Politics and Poetics of Sovereignty Onstage* (UToronto Press, 2016) addressed representations of the king-as-judge and scenes of royal decision-making in the works of Rotrou, Corneille, Racine, and Voltaire. She is co-editing a volume on new approaches to teaching neoclassical tragedy. A current project addresses the notion of crowds and networks in French pre-revolutionary fiction. In the classroom, she uses the insights of visual arts, Digital Humanities methods, 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 is currently at work on a book project *Figures of Modernity: French-American Encounters: 1880-1914* 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, as well as French/American Studies 231, "Americans in Paris," co-taught with Professor Paul Fisher. Professor Datta is a past president of the Western Society for French History (2001) and is currently the Editor-in-Chief of the H-France Forum.

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 French media, genders and sexualities in France, France's role in the European Union, and Franco-American relations. He teaches from a broad, interdisciplinary perspective, relying on the contributions of disciplines as diverse as gender and sexuality studies, anthropology, history, sociology, law, media studies, and cultural studies. His book, *The Elastic Closet: A History of Homosexuality in France, 1942-present* examines gay politics in contemporary France with a focus on the complex relationship between the values of the French Republic and the possibilities they offer for social change. His recent research and publications have focused on queer politics in France, on French popular media, and on the cultural tastes of the French bourgeoisie.

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 “blended” online multimedia course in language and culture developed for the PBS network that is the basis for FREN 101 and 102 at Wellesley. He has served several times as director of Wellesley-in-Aix, the college’s study abroad program in Aix-en-Provence, France, and has twice been chair of the French department. Currently he’s a member of the Graduate Fellowships committee that supports Wellesley students for Rhodes, Marshall, Mitchell and Watson fellowships and scholarships.

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, 20th 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*.

Codruța Morari

Trained as a film theorist at the University of Sorbonne Nouvelle, I wrote a dissertation that focused on the cognitive, affective, and ideological properties of film perception. I went on to write *The Bressonians: French Cinema and the Culture of Authorship* (2017), a book that revisits the legacy of the so-called *politique des auteurs* and incorporates previously underappreciated aesthetic, epistemological, and sociological perspectives. In particular, the study ponders the interplay between the singularity of individual filmmakers and the plurality of professional communities, talking about film authors not as solitary geniuses but as working artists. In addressing the key concepts in our understanding of authorship, the book relies on close analyses of exemplary films by Robert Bresson, Jean Eustache, Maurice Pialat, Eric Rohmer, and Jacques Rivette. My scholarly work, though to a great extent devoted to film and visual studies, takes its larger impetus from 20th- and 21st-century intellectual history. To date my articles include studies on such topics as art, labor, and the market, Roland Barthes’s ambivalent relation to the film medium, Jacques Rancière on the democratic potential of cinephilia, and French film criticism of the early 1960s. I have also written essays on the films of Olivier Assayas, Alain Resnais, Claire Denis, Thomas Bidegain and Valeska Grisebach. I am currently working on projects devoted to the ideology of film criticism after 1968, the role of the film critic in the public sphere, media ecologies, and the status of film industries in the age of climate change.

James Petterson

I am a specialist of nineteenth- and twentieth-century literature and poetry, with a focus on their philosophical and ideological contexts. In 2000 I published *Postwar Figures of L'Ephémère: Yves Bonnefoy, Louis-René des Forêts, Jacques Dupin, André du Bouchet* (Lewisburg: Bucknell University Press). My 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 (Also the translator of works and essays by Gérard Noiriel, Jacques Dupin, Jean Baudrillard, and Yves Bonnefoy. Along with courses on popril 2013). I am currently working on a book project provisionally titled *Dominique Fourcade: Tout Arrive*. I am alsetry, I offer 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." I also teach an advanced course on the practice and theory of translation, a survey of French literature and culture from the Enlightenment to the present.

Anjali Prabhu

I am interested in identity formation, ethnicity/race/language/politics, and how individuals and groups negotiate conflict. I challenge my students to identify, critique, and envisage both utopian and practical projects for change in the world. I am a specialist of Francophone studies and often write on theoretical issues in literature, cinema, culture, and the postcolonial world. I recently served as Director of the Newhouse Center for the Humanities (2015-18). I have published two books: *Contemporary Cinema of Africa and the Diaspora* and *Hybridity: Limits, Transformations, Prospects*. Work on my new book takes me to the rivalry between France and Britain in eighteenth-century India. I've published essays on many authors/filmmakers whom you are likely to encounter in my classes: we will study France, Canada, Senegal, the Congos, Algeria, Vietnam, Morocco, Tunisia, Cameroon, Djibouti, the Caribbean, and the Indian Ocean islands. I offer courses on narrative in film and other thematic courses on Africa; I offer a philosophical/historical course on the idea of "difference," and, more broadly, focus on writers of color in France and other French-speaking diasporas. I routinely teach (and enjoy very much) the introductory course on French literature and culture, "Intermediate French," and our advanced grammar/stylistics course. 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.

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 first and 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

Carlo François Prize for Excellence in French

Le but de ce prix est de reconnaître la maîtrise de la langue française et la qualité de l'expression écrite. Deux prix peuvent être décernés.

Candidates éligibles: Etudiantes dont la langue maternelle n'est pas le français et de parent(s) dont la langue maternelle n'est pas le français. Etudiantes du niveau 205-278 et n'ayant jamais suivi de cours au niveau 300.

Conditions et Procédures: Après avoir été nommées par leur(s) professeur(s), les candidates ayant accepté de participer au concours, rédigeront un essai en français aux choix : 1) analyse littéraire ; 2) analyse culturelle.

Les candidates souhaitant participer à ce concours devront contacter préalablement **Madame Sarah Allahverdi (sallahve@wellesley.edu)** par courriel. Elle leur remettra un choix de sujets par courriel, **vendredi (vers 12h) le 5 avril.**

Chaque candidate devra remettre son texte (toujours par courriel) **le lundi 8 avril (avant 12h) à Madame Allahverdi (sallahve@wellesley.edu).**

L'usage d'un dictionnaire et d'un correcteur d'orthographe est permis. Si votre analyse s'appuie sur des sources secondaires, vous devez les citer dans vos notes en bas de page.

Les candidates s'engagent à se conformer aux responsabilités prévues par le code d'honneur du Wellesley College.

Germaine Lafeuille Prize

Candidates éligibles: Spécialistes de français.

Les candidates devront soumettre un essai (analyse littéraire ou cinématographique), en français, portant sur une œuvre ou un auteur de langue française. Cet essai peut être un devoir 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 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 à double intervalle. Les manuscrits de poésie pourront être plus courts.

L'essai ou la composition ne doit porter aucun nom d'auteur.

Deux prix peuvent être décernés.

Procédure et Dates : Chaque candidate devra remettre son travail par courriel à **Madame Sarah Allahverdi (sallahve@wellesley.edu, Green Hall 228A) entre le lundi 1er avril et le lundi 8 avril (avant 12h).**

Michel Grimaud Award for Excellence in the Translation of French

Le but de ce prix est de reconnaître la maîtrise de la langue et des outils de la traduction. Deux prix seront décernés, l'un pour une traduction vers le français, l'autre pour une traduction vers l'anglais.

Candidates éligibles: Spécialistes de français. Etudiantes dont la langue maternelle n'est pas le français et de parent(s) dont la langue maternelle n'est pas le français.

Conditions et Procédures: Les candidates souhaitant participer à ce concours contacteront préalablement **Madame Sarah Allahverdi (sallahve@wellesley.edu)** par courriel. Elle leur remettra le texte à traduire par courriel, **vendredi (vers 12h) le 5 avril**.

Chaque candidate rendra sa traduction (toujours par courriel) **le lundi 8 avril (avant 12h)** à **Madame Allahverdi(sallahve@wellesley.edu)**.

L'usage de tout outil de traduction (sauf, bien sûr, les logiciels de traduction) est permis. Vous pouvez fournir des notes en bas de page dans lesquelles vous expliquez précisément vos décisions traductionnelles.

Les candidates s'engagent à se conformer aux responsabilités prévues par le code d'honneur du Wellesley College.

French House Award in Cultural Studies

Candidates éligibles: Spécialistes de français.

Conditions: Les candidates devront soumettre par courriel 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 à double intervalle.

Les manuscrits ne doivent porter aucun nom d'auteur.

Deux prix peuvent être décernés.

Procédure et Dates: Chaque candidate devra remettre son travail par courriel à **Madame Sarah Allahverdi (sallahve@wellesley.edu, Green Hall 228A)** entre le **lundi 1er avril** et le **lundi 8 avril (avant 12h)**.

The Dorothy Dennis Prize

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.

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.

Procédures et Dates: 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 envoyées par courrier électronique à **Madame Sarah Allahverdi (sallahve@wellesley.edu, Green Hall 228A)** avant le **29 novembre**.



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 30th of student's junior year.

2. Eligibility

Declared French/French cultural studies majors nominated by prospective advisors (French dept. 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 (FR350) does not satisfy the terms of the award.

3. Application

The student should submit a short proposal in French (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 30th deadline**) on behalf of the student along with the positive recommendations of at least two other members of the French department. The prize committee for the department will choose 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 30th 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.

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

Description du programme

Le programme MRFHF permet aux étudiantes intéressées de se familiariser avec la culture et la politique de la France et des pays francophones en faisant des stages dans des bureaux du gouvernement, dans des groupes d'intérêt public, dans des organismes médiatiques, dans des groupes ou entreprises privés et des institutions culturelles et de recherche. Le stage, qui dure un maximum de huit semaines, doit se dérouler en France ou dans un pays francophone pendant l'été. Un comité comprenant des membres du département de français feront une sélection parmi les dossiers présentés. Les étudiantes sélectionnées reçoivent une bourse qui leur permet de subvenir à leurs besoins et une autre somme d'argent pour couvrir leur frais de logement. A leur retour, et après avoir consulté le responsable de la MRFHF, elles devront présenter ce stage lors de la conférence Tanner, à Wellesley College.

Demande d'inscription

Les étudiantes qui participent au programme de Wellesley-in-Aix seront les candidates prioritaires. La priorité absolue sera donnée à celles qui restent toute l'année mais les étudiantes qui seront allées à Aix-en-Provence à l'automne ou au printemps sont aussi encouragées à soumettre leurs dossiers. Ensuite, les dossiers des étudiantes spécialistes de français résidant à la Maison Française seront considérés. Les spécialistes de français n'ayant pas participé au programme WIA et n'ayant pas résidé à la Maison Française pourront poser leurs candidatures. Enfin, une étudiante ayant suivi des cours dans le département pourra elle aussi poser sa candidature, mais elle ne sera considérée que dans les cas où le budget ne sera pas épuisé par les demandes des étudiantes de WIA.

Les postulantes doivent fournir le 12 avril les documents suivants:

- Un CV mis à jour
- Le formulaire complété, un essai en français qui décrit le projet de stage, et les noms des deux personnes (un professeur du département de français plus un professeur d'un autre département ou un dirigeant de votre lieu de travail etc...) qui soumettront les recommandations. [Cliquez ici pour télécharger le formulaire d'inscription.](#)
- Un relevé de notes (si disponible, incluez également le relevé de note français du semestre d'automne)
- Une convention de stage de l'organisme employeur précisant les dates du stage ainsi que les fonctions de la stagiaire.

Les étudiantes qui sont acceptées doivent soumettre une lettre de leurs parents ou de leurs gardiens qui prend connaissance de la participation de l'étudiante.

La date limite pour effectuer la demande est **le 12 avril, 2019**.

La responsable informera les étudiantes de leur participation.

Les critères de sélection sont les suivants :

- Préparation de l'étudiante mise en évidence par les cours suivis, les emplois ou stages précédents, les voyages ou toute autre expérience.
- Esprit d'initiative, maturité, adaptabilité, et sens des responsabilités démontrés dans son essai et dans les lettres de recommandation.
- Aptitude à s'épanouir intellectuellement grâce au projet de stage.

Une fois acceptées dans le programme, les étudiantes doivent s'engager à se conformer aux responsabilités prévues par le code d'honneur du Wellesley College.

Organisation du stage

Les participantes au MRFHF, avec l'aide de la directrice de Wellesley-in- Aix ou du Campus Director (Prof. Bilis) ont la responsabilité de trouver leurs stages et d'en faire la demande. Les fonds prévus seront versés aux étudiantes après confirmation de l'institution où l'étudiante fera son stage.

Aspects financiers

La somme de la bourse pourra varier selon la longueur du stage et en fonction du budget justifié par l'étudiante mais ne dépassera pas \$5000. D'autres fonds peuvent être offerts selon la durée du séjour. Pour plus d'informations, veuillez contacter **Professeur Hélène Bilis** (hbilis@wellesley.edu), responsable de la bourse.

**Le programme Michèle Respaut French House Fellowship
est soutenu par le fond de la Maison Française.**

