
FRENCH DEPARTMENT COURSE BROCHURE 2020-2021

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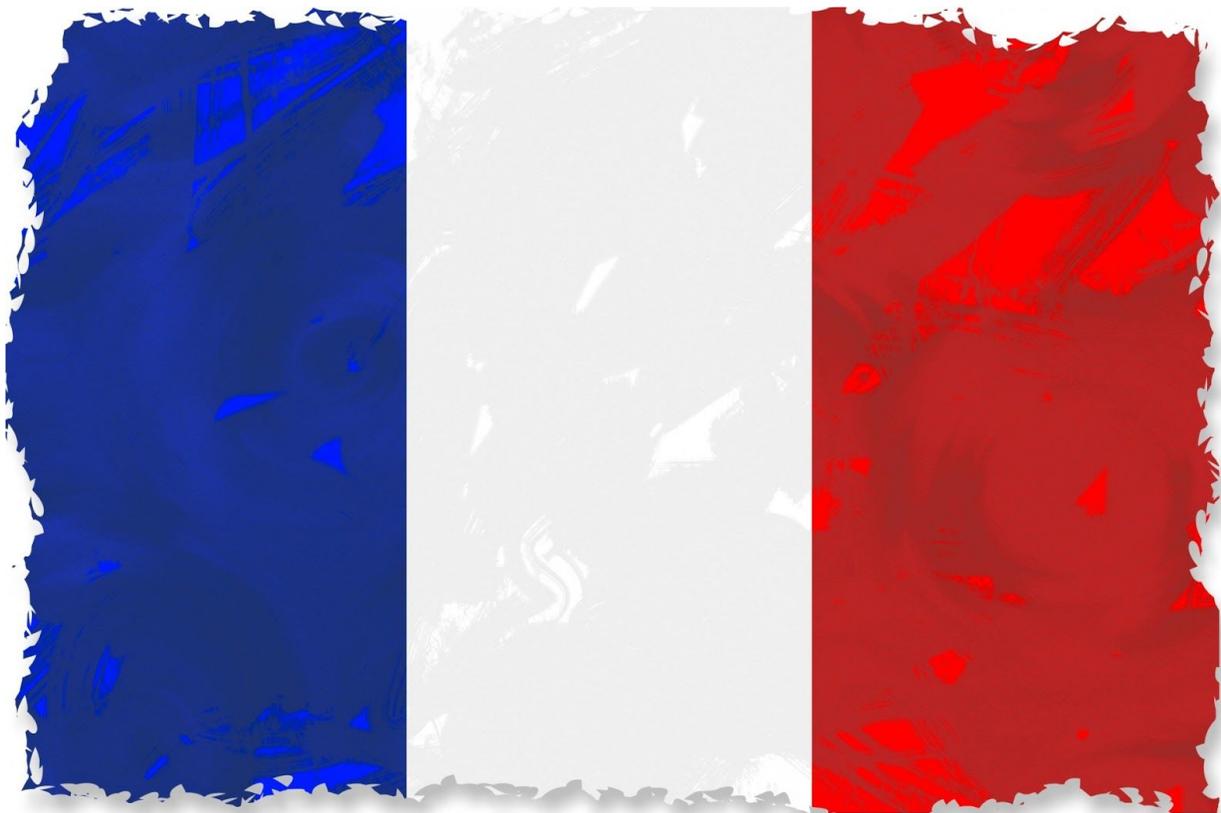


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Course Distribution, when applicable, is noted in parentheses following the prerequisites.

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.

Bilis

Morari

Ganne-Schiermeier

FRENCH 201-202 (FALL & SPRING)

FRENCH LANGUAGE, LITERATURE, AND CULTURES

Each semester of FREN 201 and FREN 202 earns one unit of credit; however, students must complete FREN 202 satisfactorily in order to receive credit for FREN 201. Students are strongly advised to complete the FREN 201-FREN 202 sequence early in their college career, and within the same academic year, and in order to ensure they receive credit for both courses they should consult the chair of the department if they foresee a gap in their enrollment in the sequence. A student taking 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, FREN 208, FREN 209 or FREN 215. 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 or above.

FREN201 Prerequisites: FREN 102 or FREN 103, an equivalent departmental placement score, or by permission of the instructor; For FREN202 Prerequisites: FREN 201, an equivalent departmental placement score, or by permission of the instructor.

Reading, writing, and 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.

Datta

Ganne-Schiermeier

Lee

Tranvouez

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.

Masson

Petterson

Tranvouez

FRENCH 207 (SPRING)

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

FRENCH 208 (FALL)

WOMEN & LITERARY TRADITION

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

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.

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.

Tranvouez

FRENCH 209 (FALL)

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 210 (FALL)

FROM THE MIDDLE AGES THROUGH THE ENLIGHTENMENT

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

The prerequisites for all 200-level French courses numbered from French 210 on up are the same. These upper 200-level courses may be taken in any order. Any course FREN 210 or above satisfies the requirement for study abroad. Majors should consult with a member of the French Department to determine which course best suits their needs.

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. 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*; 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 narratives of travel to and from the French kingdom's borders in *Les Regrets* and *Les Lettres d'une péruvienne*. Our ultimate aims are, first, to increase students' speaking, reading and writing skills in French; second, to familiarize students with texts from the early modern French canon; and, third, to help students better understand how fiction, in conversation with political ideology, religious doctrine, and literary genre can (re)create national history.

Texts will include:

La Chanson de Roland (excerpts)

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

Montaigne: *Les Essais* "Des Cannibales,"

Corneille, *Cinna*

Lafayette, *La Princesse de Montpensier*

Graffigny, *Lettres d'une péruvienne*

Voltaire, *L'Affaire Calas* (excerpts)

Film will include: *La Reine Margot*

Bilis

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)

Any course FREN 210 or above satisfies the requirement for study abroad. Majors should consult with a member of the French Department to determine which course best suits their needs.

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 Boulier - Editor CLE INTERNATIONAL

Analyse littéraire:

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

Masson

FRENCH 212 (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

FRENCH 213 (SPRING)

FROM THE MYTH TO THE ABSURD: FRENCH DRAMA IN THE TWENTIETH CENTURY

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

An investigation of the major trends in modern French drama: the reinterpretation of myths, the influence of existentialism, and the theatre of the absurd. Special attention is given to the nature of dramatic conflict and to the relationship between text and performance. Study of plays by Anouilh, Cocteau, Giraudoux, Sartre, Camus, Ionesco, Beckett, and Genet.

This course will first look at how modern drama appears with the revolutionary importance given to the “mise en scène” and then will offer students the opportunity to study some of the most important and influential works of French drama since 1900 and to acquire at the same time a knowledge of the major literary and philosophical trends of the twentieth century: symbolism, surrealism, existentialism, and the absurd. The class will examine not only the ideas expressed in each play but also its “mise en scène” and the author’s use of theatrical language. Attention will be given to the particular social, political, and aesthetic context of the plays and to the formal qualities of different dramatic genres: tragedy, comedy, tragi-comedy, and farce.

Written and Oral work:

Regular preparation of an analysis of the plays and discussion in class. Two short papers (one on Anouilh and Cocteau, one on Sartre and Camus), one paper in class (Giraudoux), an oral exam for which the students will be encouraged to learn a part of a play (Beckett, Ionesco, Genet) or discuss a topic (Beckett, Ionesco, Genet) and a final exam (Claudel, Beckett, Ionesco, Genet).

Works to be studied:

Jean Cocteau, *La machine infernale* (LDP, 854)
Jean Anouilh, *Antigone* (Didier, La Table Ronde)
Jean Giraudoux, *La Guerre de troie n'aura pas lieu* (LDP 945)
Jean-Paul Sartre, *Les Mains Sales* (Gallimard, Folio)
Albert Camus, *Les Justes* (Gallimard, Folio)
Paul Claudel, *L'Annonce faite à Marie* (Gallimard, Folio)
Samuel Beckett, *En attendant Godot* (Macmillan)
Eugène Ionesco, *La Leçon* (Gallimard, Folio)
Jean Genet, *Les Bonnes* (Gallimard, Folio)

Masson

FRENCH **214** (FALL)

SOCIETY AND SELF IN THE NINETEENTH-CENTURY FRENCH NOVEL

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

This interdisciplinary course investigates the intersections of the nineteenth-century French novel with the artistic innovations of its time, with political and psychological selfhood, and with questions of culture and identity that we are still debating today. It situates the genre in its historical and social contexts, and analyzes the impact of three major nineteenth-century literary movements—Romanticism, Realism, and Naturalism—on the esthetic achievement of the writers we read. Recurring themes: the development of narrative form and structure and the novel's role in constructing a French national identity in an era of imperial expansion.

The development of the modern novel into an indisputably popular genre is a defining feature of French literature in the nineteenth century. While in English, the word “novel” is derived from the Latin word “novella,” meaning “new things,” the French word for novel, “le roman,” is derived from “Romanice,” which literally translates as “the Roman way.” The French term roman emphasizes a connection to traditions of penning lengthy narratives that date back to the Middle Ages. The etymologically multivalent quality of the novel suggests that a diverse set of ideas and motivations lies at the heart of the French novel. Inspired by this view, this interdisciplinary course will study the nineteenth-century French novel in all its diversity by focusing on its intersections with the artistic innovations of its time, with political and psychological selfhood, and with questions of culture and

identity. It will situate the genre in its historical and social contexts and analyze the impact of three major nineteenth-century literary movements—Romanticism, Realism, and Naturalism—on the esthetic achievement of the writers studied. Throughout the course, students will examine the development of narrative form and structure and the novel's role in constructing a French national identity in an era of imperial expansion.

We will begin the seminar by studying the themes of Romanticism, followed by examining the “birth” of Realism. We will read literary theories that equate the rise of the novel with the development of Realism away from Romanticism and at the same time question whether these two modes of writing were completely dissimilar. Next, we will investigate how the nineteenth-century novel influenced and was influenced by the invention of photography and contemporary trends in painting. As a way to focus our readings, this unit will specifically analyze depictions of women in both image and text. In the final part of the course, we will query the status of modernism as it relates to the nineteenth-century novel, as both the nineteenth century as well as the novel are both seen as advents of modernity in France. Finally, since definitions of modernity in the nineteenth century serve as a foundation for twentieth- and twenty-first-century notions of the modern, students will also consider the relevance of the questions raised in this course to current debates on definitions of selfhood and national identity.

Readings:

Honoré de Balzac, *La Fille aux yeux d'or*

Claire de Duras, *Ourika*

Gustave Flaubert, *La Tentation de Saint Antoine*

Émile Zola, *Thérèse Raquin*

Images:

Paintings by Eugène Delacroix, Jean-Léon Gérôme and Édouard Manet

Photographs by Maxime Du Camp

Lee

FRENCH **232** (FALL)

OCCUPATION AND RESISTANCE: THE FRENCH MEMORY AND EXPERIENCE OF WORLD WAR II

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

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. This course examines the history and memory of the French experience of World War II through historical documents, memoirs, films, literature, and songs.

Few experiences in recent French history have marked French collective memory as profoundly as the Second World War. 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. In the aftermath of the war, Charles de Gaulle, leader of the Free French forces, promulgated a myth of a resistant France united against a common foreign enemy, thereby repressing the reality of both the collaboration and the resistance. Only during the 1970s was this “resistancialist” myth exploded by a new generation of French men and women seeking to ascertain the reality of the French experience during the war years. Memories of the war have thus continued to mark the public imagination, 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.

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”
 Pierre Drieu la Rochelle, *Le Feu Follet* (excerpt)
 Robert Brasillach, *Notre avant-guerre* (excerpts)
 Marc Bloch, *L’Etrange défaite* (excerpts)
 Albert Camus, “Lettres à un ami allemand” and selections from *Combat*
 Lucie Aubrac, *Il partiront dans l’ivresse* (excerpts)
 Irène Némirovsky, *Suite Française* (excerpts)
 Hélène Berr, *Journal*
 Sarah Kauffmann, *Rue Labat, Ordener*

Secondary texts (excerpts from the following):

Philippe Burin, “Vichy” in Pierre Nora, ed. *Les Lieux de mémoire*
 Richard Golsan, *Vichy’s Afterlife: History and Counterhistory in Postwar France*
 Julian Jackson, *France: the Dark Years, 1940-1944*
 Alice Kaplan, *The Collaborator*
 Robert Paxton, *Vichy France*
 Henry Rousso, *Le Syndrome de Vichy*
 Henry Rousso and Eric Conan, *Vichy: Un passé qui ne passé pas*

Susan Suleiman, *Crises of Memory and the Second World War*
 Susan Zucotti, *The Holocaust, the French and the Jews*
 Renée Poznanski, *Les Juifs en France pendant la Deuxième Guerre Mondiale*
 Robert Gildea, *Marianne in Chains: Daily Life in France during the Heart of the German Occupation*
 Richard Vinen, *The Unfree French: Life under the Occupation*

Films:

Jean Renoir, *La Grande Illusion* (1937)
 H-G Clouzot, *Le Corbeau* (1943)
 Marcel Ophuls, *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

ADVANCED STUDIES IN SEVENTEENTH AND EIGHTEENTH CENTURIES

Prerequisite: At least one unit of FREN 210, FREN 211, or FREN 212; and one additional unit, FREN 213 or above. (LL, HS)

Long Live the Queen!": Women, Royalty and Power in the Literature of the Ancien Régime. This seminar will examine historical, cultural and literary portrayals of female royalty in seventeenth-century France. An object of exchange in international relations, a physical "carrier" of the future king, a regent who can rule—but not in her own name—the queen poses thorny questions for political and artistic representations of power. An analysis of her social, symbolic, and politically ambiguous status reveals the paradoxes of a woman exercising sovereignty in a time when the king's body comes to define the State. Readings will include Corneille, Racine, Lafayette, Perrault, Saint Simon, and Saint-Réal.

In a period dominated by the cult of masculine power associated with the "absolute" rule of the monarch, scholars have most often focused on the political symbolism of the king's body on the throne. Yet, under the Ancien Régime three women—Catherine of Medici, Marie of Medici, and Anne of Austria—governed the French kingdom as queen regents. These women, all of them foreigners, had to negotiate a fine line between demonstrating their effectiveness in the male-dominated sphere of politics and warfare, while also retaining a measure of self-effacement and modesty. Salic Law, which denied women the French throne but insisted on the primacy of royal blood, increasingly stressed the importance of the queen's body as a vessel for the future king. Furthermore, princesses were crucial objects of exchange in diplomatic alliances between the European monarchies. Building on recent historical research on the queen's social and symbolic status, we will deepen our understanding of the dynamics of women, power, and royalty by examining figures of female sovereignty in the literature and culture of seventeenth-century France.

We will familiarize ourselves with the history and historical portrayals of French queens. We will explore their role at the French court and in royal ceremonies—the nuptial ceremony in particular—and examine political theories, which stressed women's biological incapacity for politics and logic. The practice of regency posed difficult questions of sovereignty and legality, which we will consider by consulting juridical texts of the period. We will reflect on the paradox that the queen, whose reproductive body enabled fictions of royal immortality, was simultaneously portrayed as the monarchy's most destabilizing figure. These historical and cultural perspectives will be combined with readings of literary texts which center on fictional figures of female power: the strong women of tragedies; the heartbroken and sacrificial princesses of Lafayette's and Saint-Real's novels; the fairy-tale princesses of Perrault; the scathing literary portraits of the queen in Retz's and Saint-Simon's memoirs. Throughout the course we will consider contemporary images of female political power in France and the United States so as to understand how democratic cultures might still be shaped by vestiges of early modern representations of queens. We will consider how the French portray women in power today and how the #metoo movement has altered the role of women in the public sphere.

Assignments will include a midterm paper, a group oral presentation, and a final research paper.

Literary Works:

Cardinal de Retz, Mémoires, "Portrait d'Anne d'Autriche"

Corneille, Rodogune, Princesse des Parthes

Lafayette, Histoire d'Henriette d'Angleterre,

Perrault, "Peau d'âne"

Racine, Bérénice

Saint-Simon, Mémoires (excerpts)

Saint-Real, Dom Carlos

Selections from the Following Secondary Texts:

Fanny Cosandey, La Reine de France: symbole et pouvoir

Katherine Crawford, Perilous Performances: Gender and Regency in Early Modern France

Eliane Viennot, La France, les femmes et le pouvoir: l'invention de la loi salique

Abby Zanger, Scenes From the Marriage of Louis XIV

Bilis

FRENCH **313** (FALL)

GEORGE SAND: THE NOVELIST AS PLAYWRIGHT

Prerequisite: At least one unit of FREN 210, FREN 211, or FREN 212; and one additional unit, FREN 213 or above. (LL, ARS)

Novelist George Sand often stated that it was far more difficult to write plays than novels. In addition to laying bare the dramatic aesthetic of a pivotal 19th-century writer, this course will afford an in-depth understanding of her ideals and ideas. We will examine the evolution of her self-adaptations, specifically her rewriting of stories from novels into plays. We will also discuss her adaptation of dramatic works of other authors from a variety of countries and eras, including works by Shakespeare, Hoffmann, Tirso de Molina, and plays inspired by the *commedia dell'arte*.

We will begin by studying Sand's "dialogued novel" *Gabriel* and her numerous attempts to prepare it for the stage. Balzac himself had suggested that it was a Shakespearean text that should be staged. We will discuss the difficulties in staging a text in which Sand questions, as early as 1839, the notion of sexual differences – her heroine, who had been raised as a boy, says: "As for me, I don't feel that my soul has a sex." This work, in fact, offers a reflection on gender and beyond.

Cosima, Sand's first play, will allow us to observe what Mikhaïl Bakhtin calls the "romanisation" of drama in the 19th century and discuss Sand's dramatic aesthetic. George Sand's adaptations of her novels into plays are also perfect examples of this "movement of liberation of drama". We will also see how Sand's own ideas -- whether idealist, social, or theosophical -- are revealed in the changes that she made in her adaptations of other playwrights' works.

These analysis of her various adaptations for the stage will lead us to discuss the concepts of adaptation, rewriting and self-adaptation. We will also discuss the creative process of writing and the concept of authorship, and challenge Harold Bloom's theory of "the anxiety of influence" in light of Sandra Gilbert and Susan Gubar's feminist reading of Bloom.

Written and oral work:

Regular preparation of the analysis of the required texts and active participation in class discussions.

One oral presentation, one short paper (mid-term) and one final project.

George Sand works:

Gabriel, roman dialogue

Cosima, play

François le champi (novel and play)

La confession d'une jeune fille (novel), *L'autre* (play)

Mademoiselle la Quintinie (novel and play)

Adaptations of Shakespeare, Hoffmann, Tirso de Molina and Commedia dell'arte:

Comme il vous plaira, *La Nuit de Noël*, *Lupo Liverani*, and *Les Vacances de Pandolphe*

Secondary readings on adaptation and rewriting.

Masson

FRENCH 319 (SPRING)

ITINERANT TALES: LITERARY VOYAGES AND VOYAGERS IN THE GLOBAL NINETEENTH CENTURY

Prerequisite: At least one unit of FREN 210, FREN 211, or FREN 212; and one additional unit, FREN 213 or above. (LL)

This course seeks to open a window onto French literature and culture by exploring the travel writing of key nineteenth-century French authors. We will explore armchair travel narratives, anti-tourism essays, and travelers' real-time journals, as well as literary works that showcase travel. Writers studied include Honoré de Balzac, Chateaubriand, Maxime Du Camp, Gustave Flaubert and George Sand. Our discussions will pay particular attention to how these literary voyagers depict cross-cultural encounters and negotiate cultural differences.

This course will explore nineteenth-century French writing that deals with international travel as paradigmatic of a global approach to the study of French literature and culture. French travel texts abound in the nineteenth century, and most notable writers dabbled in travel writing, a popular trend of the period. Centered around the theme of travel, this class will read examples of armchair travel narratives, anti-tourism essays, travelers' real-time journals, as well as literary works that showcase travel. Some of the authors that will be studied include Honoré de Balzac, Chateaubriand, Maxime Du Camp, Gustave Flaubert and George Sand. We will pay particular attention to how these literary voyagers detail cross-cultural encounters and negotiate cultural difference in the Americas, Egypt,

Indonesia, Reunion Island, and Syria. While studying the texts in a historical context, students will analyze how travel writing perpetuated an imperial logic of exploring foreign cultures while at the same time articulating anxieties around political pursuits of domination. Finally, while studying the physical border crossings of our authors, we will also consider whether the transcultural practice of travel writing also prompted generic hybridity in their writings.

Readings:

Honoré de Balzac, *Le Voyage de Paris à Java*
Charles Baudelaire, « La Belle Dorothee », « À une Malabaraise »
Maxime Du Camp, *Souvenirs littéraires* (extracts)
Chateaubriand, René
Chateaubriand, *Itinéraire de Paris à Jérusalem* (extracts)
Gustave Flaubert, *Voyage en Égypte* (extracts)
Gustave Flaubert, *Salammbô* (extracts)
Eugène Fromentin, *Un été dans le Sahara*
Gérard de Nerval, *Voyage en Orient* (extracts)
George Sand, *Indiana*

Lee

FRENCH **323** (FALL)

LIBERTY, EQUALITY, SEXUALITIES: HOW THE VALUES OF THE
FRENCH REPUBLIC HAVE BOTH PROTECTED AND LIMITED SEXUAL
FREEDOM

Prerequisite: FREN 210, FREN 211, or FREN 212; and one additional unit, FREN 213 or above. (LL, HS)

An examination of sexualities and genders in France, from the *ancien régime* to the present, that signifies 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.

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 discreetly 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, 2008.

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

Gunther

FRENCH **335** (SPRING)

ETHICS AND DIFFERENCE (IN ENGLISH)

Prerequisite: Open to juniors and seniors, sophomores by permission, to have this course count as a course taught in French for purposes of the major, contact the instructor. (LL, HS)

A course on the idea of what constitutes “difference” in historical perspective, with particular emphasis on ethical aspects of claiming/identifying difference. Philosophers of the Enlightenment, travel accounts, anthropological writing, ethnographic film, advertisements, and recent fiction form the

corpus of materials studied. In the course we focus on analysis of visual details, methods of close reading, nuances in vocabulary, and implied audience. Individual assignments will be based on students' wider interests. Themes of difference include gender, race, disability, ethnicity, nationality, class, and intersecting questions of identity as well as differential power in relationships. For French core credit, contact the instructor.

We will begin our readings with the progressive, even revolutionary, ideas of the Enlightenment, focusing on how the Philosophers of the Eighteenth-Century thought about difference and why they were interested in it as a concept. Montesquieu, Voltaire, Diderot and the other Philosophers of the era all used "difference" as a key element in their rational critique of the monarchy and the church and in their theoretical search of an equitable society. We will then explore how the notion of difference functioned in French thought from the period of sustained contact with real situations of difference occasioned by voyagers, missionaries, and traders. How did these travelers interpret and understand the different cultures they encountered? How were sexuality and gender addressed as difference? What sorts of vocabulary and strategies did they use in language to express their conceptualization of difference? Is it possible to learn something about the conditions of encounter by reading closely such accounts? How did Louis XIV's "Code Noir" or Black Code, widely adopted and/or modified by British, Dutch, and Spanish colonial administrations through the colonial period, express the notion of difference to be applied in very real situations in the colonies? Moving to the context of the colonies themselves, we will study how "difference" was a concept central to administration: control, policing, education, exchange, marriage, burial, travel, immigration, and independence. At this time, we will be particularly interested in ethnography, which approaches the study of social phenomena through observation. How did pioneers in this method that would subsequently be used widely by cultural and social anthropologists go about delineating what they would study and how did they study it? What were the ethical questions with which they grappled in creating such ethnographies based on difference? What was the relationship between this knowledge and colonialism? How did scientific (medical) research weigh in on this relationship? How was "difference" taken up in language by those who were "different"? What was the stake in difference for the African and Asian populations under colonialism? How was it expressed? What has happened to this notion since independences in the colonies, particularly in the context of immigrants in France, Europe and beyond? How does this matter to us today in the rest of the world? How does this affect the way we view the human body? How is the different body represented in the media? What kinds of traces of this history can we see in how we conceive of difference today? The work of the philosopher Emmanuel Levinas will be central to our discussion of the ethics of difference.

Grades are based on presence, participation, one presentation, one essay/exam, one final assignment.

Required Readings and Films

Voltaire. Philosophical Dictionary (selections)

Louis-Antoine de Bougainville. Voyage Around the World (selections)

Diderot, Denis. Supplement to Bougainville's Voyage

Bernardin de Saint-Pierre. Voyage to the Isle of France

Rousseau, Jean-Jacques. "Discourse on the Origin and Foundations of Inequality"

Black Code (crafted under Louis XIV)

Baudelaire. "To a Creole Lady"

Griaule, Marcel. God of Water (selections)

Rouch, Jean. Mad Masters, 1955

Senghor, Léopold Sédar. "Black Woman"

Senghor, Léopold Sédar. "What the Black Man Contributes."

Said, Edward. "What is Orientalism?" In *Orientalism*
Todorov, Tzvetan. *Conquest of America* (selections)
Memmi, Albert. *Statue of Salt*
Levinas, Emmanuel. *Ethique et Infini: Dialogues avec Philippe Nemo*
Pontecorvo Gillo. *Battle of Algiers, 1966*
Djebar, Assia. *White of Algeria*
Comaroff, Jean. "The diseased heart of Africa: Medicine, Colonialism, and the Black Body." In Lindenbaum and Lock, eds., *Anthropology of Medicine and Everyday Life*
Other materials and documents

Supplementary Readings:

Kohrman, Matthew. *Bodies of Difference*
Mangham, Andrew, Greta Depledge. *The Female Body in Medicine and Literature*

Prabhu

FRENCH 350

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

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, FREN 211 or FREN 212. 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 319, FREN 330, FREN 333, FREN 356).

FREN 350, FREN 360 and FREN 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. 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

Poésie:

Apollinaire *Alcools*

Valéry *Charmes*

Leiris *Mots sans mémoire*

Césaire *Cahier d'un retour au pays natal (extraits)*

Senghor, Damas *Selections*

Théâtre :

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 Nègresse 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

Cinéma (6 films dont 3 avant 1985) :

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 Gei (2001)
Abderrehmane Sissako	Bamako (2006)
Abdeladif Kechiche	La Graine et le mulet (2008) ou Vénus noire (2010)
Claire Denis	White Material (2009)

Satisfying the Language Requirement in French

The Wellesley College language requirement can be met with the successful completion of the FREN 201-202 sequence. Students who place higher than FREN 202 on the department's placement exam can satisfy the requirement by successfully completing one course above FREN 202.

Students entering before fall 2020 can satisfy the language requirement with an SAT II score of at least 690, an AP score of 5, or a Higher Level IB language score of 5 or above. Students entering in fall 2020 or later with an AP score of 5 or a Higher Level IB score of 5 or above may satisfy the language requirement by successfully completing one course above FREN 202 or two semesters of introductory work in another language.

All incoming students who have taken French are required to take the 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. Her first book, *Passing Judgement: The Politics and Poetics of Sovereignty in French Tragedy from Hardy to Racine* (UToronto Press, 2016) addressed representations of the king-as-judge and scenes of royal decision-making in early modern theater. She has co-edited a volume on new approaches to teaching neoclassical tragedy (MLA 2020). Her new book project focuses on competition between playwrights in seventeenth-century Paris, especially in the form of "twinned" tragedies--plays on the same subject staged at the same time by rival troupes. In the classroom, she uses the insights of visual arts, Digital Humanities methods, and juridical and political writings to engage 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.

Michelle Lee

With a background in Comparative Literature, Michelle Lee specializes in nineteenth-century French literature and has additional training in postcolonial theory and modern continental thought. Her research interests include travel writing, theories and practices of Orientalism, photography, the nineteenth-century novel, and the literature of Francophone Indian Ocean islands. Her current research project, entitled *Re-Orienting Orientalisms in Nineteenth-Century French Travel Writing, Photography and Literature*, considers the impact of cross-cultural encounter on nineteenth-century French representational practices. Studying nineteenth-century travel documentation as an articulation of postcolonial culture in France, this book argues that practices of Orientalism put into question discourses of mastery tied to colonial expansion. In addition, she has also published articles on Honoré de Balzac, Charles Baudelaire and Ananda Devi. In 2020-2021, Professor Lee will be teaching “Intermediate French,” “Self and Society in the Nineteenth-Century Novel” and “Itinerant Tales: Literary Voyages and Voyagers in the Global Nineteenth Century.” In the classroom, she is committed to working closely with students to think critically and historically about literature and culture as well as one’s place in a global world.

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 and rewriter. 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

The bulk of my scholarship in 19th-, 20th-, and 21st-century French poetry can be divided into several interdisciplinary areas: poetry and intellectual history; aesthetics and ideology; and poetry and law. These areas of interest are central to my first two books, *Postwar Figures of L'Ephémère: Yves Bonnefoy, Louis-René des Forêts, Jacques Dupin, André du Bouchet*, and *Poetry Proscribed: Twentieth-Century (Re)Visions of the Trials of Poetry in France*. A similar preoccupation with an interdisciplinary approach to French poetry runs through my latest book project, provisionally titled "Dominique Fourcade: *Tout Arrive*." I teach intermediate and upper-intermediate language and literature courses as well as advanced seminars in 20th- and 21st-century French studies, including a regular course on translation practice and theory and a recent seminar on multimedia poetry and "engagement" in contemporary France.

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: Étudiantes dont la langue maternelle n'est pas le français et de parent(s) dont la langue maternelle n'est pas le français. Étudiantes 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 3 avril**. Chaque candidate devra remettre son texte (toujours par courriel) **le lundi 6 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 30 mars et le lundi 6 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. Étudiantes 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 3 avril**.

Chaque candidate rendra sa traduction (toujours par courriel) **le lundi 6 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 30 mars** et le **lundi 6 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 **27 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 academic administrator.

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 10 avril les documents suivants:

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 10 avril, 2020**.

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.**

