
FRENCH & FRANCOPHONE STUDIES DEPARTMENT **COURSE BROCHURE** 2021-2022

This brochure is also available on our website:

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



Avenue of the Baobabs, Madagascar



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Welcome to French and Francophone Studies. Our courses are designed to help students develop a number of critical life skills—linguistic, analytical, interpretive, expressive, creative. Through them, you will also acquire skills in a number of different approaches to reading and analyzing texts: historical, sociological, psychological, and literary—including the perspectives of race and gender. Students who graduate from our program have gone on to further study in areas as diverse as the law, medicine, international relations, museum science, art and art history, English, French, and Middle Eastern Studies, as well as to careers in publishing and on Wall Street and Madison Avenue. Graduates who are professionals in industries from tech to finance to media routinely report that their skills in French are a significant asset in their careers. French is spoken in more than 29 countries worldwide.

Please join us on social media

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

L'Espace Francophone de Wellesley
<https://sites.google.com/wellesley.edu/lespacefrancophone/accueil>

[Wellesleyfrenchdepartment](#) and [notreviealaMF](#) on Instagram

Please note, course distribution, when applicable, is noted in parenthesis following the prerequisites.

FRENCH **101-102** (FALL & SPRING)

BEGINNING FRENCH I AND II

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

FREN 101-102 is a year-long course. Students must complete both semesters satisfactorily to receive credit for either course. Systematic training in all the language skills, with special emphasis on communication, self-expression, and cultural insight. A multimedia course based on the video series *French in Action*. Classes are supplemented by regular assignments in a variety of video audio, print, and Web-based materials to give students practice using authentic French accurately and expressively.

Three class periods a week.

Each semester earns 1.0 unit of credit; **however, both semesters must be completed satisfactorily to receive credit for either course.** Written and oral work; sustained class participation; weekly quizzes; periodic oral exams; no midterm or final exam.

Bilis

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 takes 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, 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.

Ganne-Schiermeier

Lee

Tranvouez

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

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.

Petterson

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

WOMEN & LITERARY TRADITION

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

Through the centuries, women's writing has been ignored, criticized and maligned. It was only in the 1970s and 80s that the place of women in literature was recognized and their originality and creativity fully studied. In this course, we will examine how women authors break with social language and literary codes, how they express themselves through 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 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, and their own experience of love, power and powerlessness.

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. 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

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.

Students in this course will explore works of prose, poetry, fiction and autobiography and acquire the skills and techniques needed to decipher and analyze them in writing. A writing-intensive course, in which participants learn to produce a reaction paper, an essay, a creative narration, textual analysis of a poem, and a sustained argument.

Special emphasis on critical thinking and interpretive judgment. Students will learn to construct logical, well thought-out essays, including the dialectical essay (*la dissertation*) practiced in French universities. An ongoing, intensive review of grammar underlies and anchors the course. Open to first-year students who have taken one of the prerequisite courses.

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

Tranvouez

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

SOCIETY AND SELF IN THE NINETEENTH-CENTURY 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, *Gobseck*
Chateaubriand, *René*

Claire de Duras, *Ourika*
Eugène Fromentin, *Dominique*
Émile Zola, *Thérèse Raquin*

Images:

Paintings by Eugène Delacroix, Jean-Léon Gérôme and Édouard Manet
Photographs by Maxime Du Camp

Lee

GLOBAL FRANCE, ITS DISSIDENTS, AND FRANCOPHONE CULTURE (INTRODUCTION TO FRANCOPHONE STUDIES)

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

Exploring large swathes of the globe that France colonized over the centuries, this course presents writing in French from these areas. It serves as an introduction to postcolonial studies in general and the Francophone world in particular. We will discover Francophone intellectuals from France, Haiti, Martinique, Mauritius, the Congo, Quebec, and Madagascar, crisscrossing the US., Vietnam, Canada, and Gabon. Inverting France's imperial aspiration to a universal, global Frenchness, Francophone aesthetics envisions a non-hierarchical, equitable world.

"Global France" introduces students to the Francophone corpus of writing through two series of lectures. The first is structured historically by themes relevant to the topic: encounter with radical difference, fascination with otherness, missionary zeal, masculine ambition, and economic, cultural, administrative, and military domination. The establishment of French colonies and territories, which began in the middle of the sixteenth century, was often sparked by the desire to flee religious tensions at home and sustained by the discovery of economic possibility. French populations reached Quebec and French interests stretched to Louisiana and even included Brazil before the Caribbean sugar colonies were established and the East India Companies flourished. French colonization in the eighteenth and nineteenth centuries joins a larger project of European expansion that encompassed regions East, West, and South of Europe. At its height, the colonizing venture was characterized by fierce European rivalries and unlikely alliances arising from economic interest and the particular scenarios that colonialists confronted in different parts of the world.

In a second series of lectures, students will learn about the vast and interconnected corpus of Francophone writing and become familiar with intellectuals, authors, and artists (from Edouard Glissant, Maryse Condé, and Aimé Césaire, to Cheikh Hamidou Kane, Mariama Bâ, Abdelkebir Khatibi, Kateb Yacine, Sembene Ousmane, Moufida Tlatli, Tchicaya U'Tamsi, Cheri Samba, and Werewere Liking) as we understand the aesthetic and political revolutions that surrounded their artistic creation and theoretical positions. Here, we will use and reference biographies, excerpts, interviews, theoretical texts, and documentaries, and also touch upon African cinema and African art. These two lecture-series provide an historical and theoretical scaffolding to our study of Francophone thinkers positioned in a transnational frame that reverses France's erstwhile aspiration to a universal Frenchness.

The main section of the course comprises a deep engagement with literature that builds on our discussion of the global aspirations of, and the problems within, Francophonie. Students will do closely-guided and collaborative reading and exploration of different genres, including prose poetry, short fiction, and graphic narrative and learn how literature and reality connect through techniques, themes, form, and circumstances. From Batouala, the 1921 denunciation of colonization by a representative of the French colonial government, to the exploration of patriarchy and the very limits of humanity in Moi, l'interdite (2000) and the questioning of art,

authorship, and identity in Je suis un écrivain japonais (2008), Francophone writing has explicitly or implicitly positioned itself as having larger ambitions than “writing back,” to the colonizer. The latter trope is often used to characterize writing by the colonized from the colonial period through to newer creations produced in the postcolonial configurations of these areas. While Boubacar Boris Diop's Kaveena: L'impossible innocence (2006), Alain Mabanckou's ode to James Baldwin, Lettre à Jimmy (2018) and Marcelino Truong's graphic novel, Une si jolie petite guerre (2012) each cleverly evokes histories of colonialism, they also seek to understand civil war, Black identity, and the transnational trajectories of postcolonial lives, respectively. Our reading of a breadth of writers tracks French colonial history and new transnational connections as much as it showcases an exciting array of deeply experimental creations whose authors rework the aesthetics of form toward a politics of global liberation. The course seeks, above all else, to provide students with the opportunity, time, guidance, and space to read a corpus of interconnected texts that engage the reader in envisioning an equitable world. The work for this class is spaced out evenly through the semester.

Grades will be based on: weekly structured discussion and short written responses 50%; collaborative fiction-history project 30%; journal based on weekly work to be submitted by the end of reading period 20%.

Required Readings:

Ali, Zamir. Anguille sous roche. (2016). (Comoros)
Appanah, Natacha. Dernier frère. (2014). (Mauritius/France)
Devi, Ananda. Moi, L'interdite. (2000). (Mauritius/France)
Djebar, Assia. Oran, langue morte. (1997). (Algeria/France) (selections)
Diop, Boris Boubacar. Kaveena: l'impossible innocence. (2006). (Senegal)
Laferrière, Dany. Je suis un écrivain japonais. (2008). (Quebec/Haiti)
Mabanckou, Alain. Lettre à Jimmy. (2007). (Congo-Brazzaville/U.S.A.)
Lopes, Henri. Tribaliques. (Congo-Brazzaville/Congo-Kinshasa/France) (1971). (selections)
Maran, René. Batouala. (1921). (Martinique/Gabon/Central African Republic/France)
N'Diaye, Marie. Trois Femmes puissantes. (2009). (France)
Raharimanana, Jean-Luc. Za. (2008). (Madagascar)
Thúy, Kim. Ru. (2009). (Quebec/Vietnam) (selections)
Truong, Marcelino. Une si jolie petite guerre. (2012). (Vietnam/France).

Prabhu

LITERARY GAMES IN POSTMODERN AND CONTEMPORARY FICTION

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

What makes literature “new”? This course examines the ways in which French writers of the last century have radically transformed the field of fiction through playful and experimental techniques. We will study the literary games they played in their efforts to break with tradition and expand the boundaries of language, genre, and form. Through a range of texts and audiovisual materials, we will trace this idea of play across the 20th and 21st centuries, with examples taken from the nouveau roman, the OuLiPo, écriture féminine, autofiction, documentary fiction, photo-texts, and digital literature. In the spirit of the materials studied, course assignments will include traditional essays as well as more experimental writing projects.

This course takes as its starting point the idea that French fiction of the 20th and 21st centuries can teach us new ways of reading. In their quest to innovate, French writers not only expanded the boundaries of who can write, and what can be written, but they challenge us to rethink the expectations and assumptions we bring to a text. After briefly situating this idea in relation to early 20th-century avant-garde movements, we will attend to chronological shifts, starting with Raymond Queneau's whimsical Exercices de style (1947) and ending with 21st-century collaborative digital literary projects by artists such as Annie Abrahams and Serge Bouchardon, who redefine the materiality of literature itself. Along the way, topics will include the “New Novel's” subversion of plot and character (Sarraute); ground-breaking experiments with language and gender (Cixous and Wittig); politically engaged challenges to ideas of the French “canon” (Daoud); and contemporary texts that bend the line between fact and fiction (Carrère) and between word and image (NDiaye). Interactive writing, collaboration, experimentation, play: these are some of the key terms that will re-emerge over the course of the semester and that we will lightly anchor in theoretical insights around le jeu (e.g. Bourdieu, Caillois, Huizinga). With these literary experiments as our guide, the course aims both to sharpen critical reading practices and to inspire interactive and creative projects that enhance writing skills in French.

Sample reading list:

Emmanuel Carrère, *L'Adversaire* (2000)
 Hélène Cixous, “Le Rire de la Méduse” (1975);
 “La venue à l'écriture” (1977)
 Kamel Daoud, *Meursault contre-enquête* (2014)
 Marie NDiaye, *Autoportrait en vert* (2005)
 Raymond Queneau, *Exercices de style* (1947)
 Nathalie Sarraute, *Tropismes* (1957)
 Monique Wittig, *Les Guérillères* (1969)

Kippur

REMAPPING THE 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)

How do French novels of the nineteenth and twentieth centuries reflect and reveal the purposes, contradictions and anxieties of empire building? This introduction to the study of the novel as a global cultural form examines how the colonial enterprise manifests itself in seemingly domestic works and how metropolitan and colonial narrative threads intertwine to create the world of the novel. Our approach will be contrapuntal—that is, through a critical reading strategy that seeks to understand these threads both severally and in concert. Reading texts in this way will also give us insight into the impact of colonial expansion on narrative form, historical consciousness and stylistic choice.

Contrapuntal reading can help clarify issues within the field of postcolonial studies as well. Certain postcolonial approaches to metropolitan colonial literature focus on how colonial narratives reproduce the grammar of imperial power by which European subjects defined their colonial objects. Reading these analyses contrapuntally opens up new perspectives on the complicity of culture, and specifically of the novel, with imperialism. By highlighting the interdependence of colonial and metropolitan perspectives and mapping out overlapping terrains, contrapuntal reading reveals the degree to which French culture and thinking are inseparable from the colonial experience. We can expect our “re-map” of the colonial novel to uncover some surprising expressions of resistance at its very heart.

Students are expected to submit weekly response papers and a 5-page and 10-page essay, and to develop an annotated interactive map of the locations mentioned in course readings.

List of works:

Honoré de Balzac, *Eugénie Grandet*
Claire de Duras, *Ourika*
Victor Hugo, *Bug-Jargal*
Edward Said, *Culture and Imperialism*
George Sand, *Indiana*

Lee

SIX DEGREES OF MARIE-ANTOINETTE: SOCIAL NETWORKS AND THE FRENCH REVOLUTION

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

The men-and women-who made up what we refer to today as the "Age of Enlightenment" hailed from a surprising variety of backgrounds ranging from the halls of Versailles, Parisian cafés, provincial Academies, to the literary underground of pornographers and pamphleteers. Starting from the premise that cultural transformations are achieved through social connections, this course will examine Ancien Régime fictional, historical, and political networks as a means of understanding the origins of the French Revolution. This course will introduce students to the concept of social networks as a sociological theory and as a recent digital humanities approach.

Through experimentation with, and critique of, existing Digital Humanities projects, students will understand network theory as a means to analyze the social structures of historical actors and literary characters. No previous digital humanities experience required. Students will take part in a variety of digital projects and French writing exercises in multiple formats.

Co-taught with Laura O'Brien.

List of Readings:

Pierre Choderlos de Laclos, *Les Liaisons Dangereuses*.

Madame de Sévigné, *Lettres de l'année 1671*.

Voltaire, *Lettres Philosophiques* (extraits).

Denis Diderot et Jean Le Rond d'Alembert, *Encyclopédie ou dictionnaire raisonné des sciences, des arts et des métiers* (Paris, 1772). Special Collections. (extraits)

Jay Caplan, *Postal Culture in Europe, 1500-1800*. (Oxford University Studies in Enlightenment, 2016).

Robert Darnton, *Poetry and the Police: Communication Networks in Eighteenth-Century Paris*. (Harvard University Press, 2012).

Dena Goodman, *The Republic of Letters: A Cultural History of the Enlightenment* (Cornell UP, 1994).

Antoine Lilti, *Figures Publiques. Invention de la célébrité (1750-1850)*. (Fayard, 2014).

Alain Viala, *Une histoire brève de la littérature française. L' Age classique et les Lumières*. (PUF, 2015)

Bilis

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

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

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

"My skull's been x-rayed! Even though I'm still alive, I saw my skull! If that's not new, what is!" The French poet Guillaume Apollinaire's anecdotal exclamation (after seeing an x-ray of his shrapnel wound received during World War I) announces the crisis of the modernist and neo-humanist belief in the merits of technological, social and artistic progress in early twentieth-century France. The works studied in this seminar illustrate the link between modernism's optimism and the Freudian concept of death; they also reveal humanity's own potential inhumanity. The exploration of automatism in the Surrealist poetry, prose and films of Robert Desnos, André Breton and Luis Buñuel further reveals a humanity divested of its cherished prewar avant-garde and modernist values. We also will examine the pre-war, wartime and postwar writings of Jean-Paul Sartre, René Char, André Malraux, and Maurice Blanchot to experience the changed vision of humankind; one of "lucid despair" before man's ever more clear inhumanity. These authors are haunted by both the events of World War II and their own lack of a *raison d'être*. They are also lucid about their inability to further pretend that art can be the immediate and unproblematic remedy for man's inhumanity. Rather than quick answers, these wartime writings offer their own reformulation of Malraux's question, in his last novel *Les Noyers de l'Altenburg*, "does the notion of humanity make any sense?"

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

Reading list:

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

DECOLONIAL NATIONALISMS, FRANCE, AND FRANCOPHONIE

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

France continues to have complex and uneasy relationships with regions of the world that it once dominated more or less brutally. Decolonial thinking examines the lasting effects of colonialism, racial capitalism, and settler colonialism on societies long after colonialism has ended. Our study of policy, literature, film, and art will show how political control in the Caribbean, economic domination through currency manipulation in West and Central Africa, and, in the case of Algeria, extreme violence, cultural and religious discrimination, and immigration laws can reinvigorate the colonial project.

Decolonial thinking seeks to examine the deep and lasting effects of colonialism, racial capitalism, and settler colonialism on societies long after the end of official colonialism. Using three examples, we will study how production of knowledge and the experience of these forms of oppression are intricately connected. The “old colonies” of Martinique, Guadeloupe, French Guyana, and Réunion became overseas departments of France by the law of assimilation in 1946. Our first unit will begin by addressing the colonization process, the decimation of native populations, the global history of sugar, the liberation of Haiti, and the change of “ownership” of these regions amongst various colonial powers. We will track differential histories (Haiti/Martinique, Guadeloupe, Réunion/Mauritius) and understand how the political status of these areas and their mutual relationships are bound up with colonial histories.

“Law” and “money” have the same etymological root (nomos/nomisma), as Aristotle comments in the Nichomachean Ethics. Established in 1945, the CFA Franc (in two versions) became a new form of imperialism and a symbol as well as a means for France’s political and economic domination of its African colonies as it faced the inevitability of their independences. Through film and written text, we will study the broad history of economic exploitation that enriched France (and Europe) while impoverishing Africa. We will discuss the work of African writers, filmmakers, and intellectuals who have focused their critical lens on economic oppression within colonialism and/or proposed new ways of thinking of modernity outside of the move through colonialism to advanced forms of capitalism that is unevenly developed. Along with the returning of African art to various nations, the move to dismantle the CFA and replace it with the new Eco (which will not require countries using it to store 50% of their reserves in France - as does the CFA - in order for France to guarantee the currency) represents a twenty-first century awakening of France to the need to decolonize its own structures as it faces continued pressure from the postcolonial world.

Once French colonial rule was established in Algeria, three overseas departments were created: Oran, Algiers, and Constantine. Alongside mass destruction of local culture and heritage, France also recognized Muslims and Jews differently. We will study the history of French (and broader European) presence in Algeria, Berber history, and Algeria’s role in France’s implication in the two World Wars. Taking up a number of significant moments from just before 1830 up to the point of the revolutionary movement for independence in the mid-twentieth century, we will focus on: the role of the FLN (Front de Libération Nationale) in the war of liberation, the situation of the *colons/pieds noirs*, women’s participation, the Code de l’indigénat (that controlled “natives”) and its effects, the so-called “indigenous” criminal courts, the question of violence treated

philosophically and historically in the context of Algeria's war of independence, waves of immigration to France, and the complexity of issues faced by the newly independent nation. Assignments will include three 8-10-page papers on each topic (60%), and a final project that includes revised papers and a reflection piece in any chosen medium (40%)

Required materials (films indicated in italics)

Unit 1

Anenden, Harrikrishna. *Enfants du Troumaron* (2012)
Césaire, Aimé. *Tragédie du roi Christophe*. (1963).
Damas, Léon-Gontron. *Pigments*. (1937) (selections)
Gauvin, Axel. *Faims d'enfance*. (1987) (selections)
Glissant, Edouard. *Monsieur Toussaint*. (1961).
Maximin, Daniel. *Isolé soleil*. (2001).
Taubira, Christiane. *Gran Balan*. (2020).

Unit 2

Gide, André *Voyage au Congo*. (1927). (selections)
Graeber, David. *Debt*. (2011). (selections)
Fanon, Frantz. *Damnés de la terre*. (1961) (selections)
Lopes, Henri, *Le pleurer-rire*. (2003)
Mambéty, Djibril Diop. *Le Franc* (1994)
Tempels, Placid. *Philosophie bantoue*. (1959) (selections)
Teno, Jean-Marie. *Afrique je te plumerai* (1992)
Sissako, Abderrehmane. *Bamako*. (2008)
Sylla, Ndongo Samba, Fanny Pigeaud. *L'Arme Invisible de la Françafrique*. (2018) (selections)

Unit 3

Bouchareb, Rachid. *Hors la loi* (2010)
Camus, Albert *L'Hôte*. (1957).
Djebar, Assia. *L'Amour, la fantasia*. (1985).
---. *Blanc de l'Algérie*. (1995). (selections)
Fanon, Frantz. *L'an V de la révolution algérienne*. (1959).
Oelhoffen, David. *Loin des hommes* (2014)
Sebbar, Leïla. *Shérazade*. (1982).

Supplementary Readings

Alloula, Malek. *Harem colonial: images d'un sous-érotisme*. (1981)
Dali, Clément Stéphane. "L'organisation internationale de la Francophonie : Instrument de développement ou de dépendance." *Revue Africaine de Sociologie* 23.1 (2019):4-18.
Fuller, H. "From Cowries to Coins: Money and Colonialism in the Gold Coast and British West Africa in the Early 20th Century." In Eds. by Catherine Eagleton, Harcourt Fuller, and John Perkins. *Money in Africa*, London: British Museum Research Publications, 2009. 54-61.
Pontecorvo, Gillo. *Bataille d'Algier* (1966)
Moyo, Dambisa. *Dead Aid: How Aid is Not Working and How There Is a Better Way for Africa*. (2009)
Todorov, Tzvetan. *La Conquête de l'Amérique: La Question de l'autre*. (1982) (selections).

Prabhu

MYTH AND MEMORY IN MODERN FRANCE: FROM THE FRENCH REVOLUTION TO MAY 1968

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

This course explores the way the French view their past through myths created to inscribe that past into national memory. We will examine modern French history and culture from the perspective of *les lieux de mémoire*, evaluating both thematically and chronologically the symbolic events (Bastille Day), institutions (the Napoleonic Code), people (Joan of Arc), and places (Sacré-Coeur) that have shaped French national identity. We begin by analyzing such concepts as the nation, the hexagon, and the colonial *mission civilisatrice* and go on to examine the legacy of key moments in French history, among them the French Revolution and the era of Napoleon, the establishment of the Third Republic and an overseas empire, the two World Wars, the Algerian conflict, and the events of May 1968.

The readings, which include both primary and secondary texts, will draw on literary and historical sources. In addition, we will study films, posters, and songs.

Texts:

Primary sources:

"La déclaration des droits de l'Homme et du Citoyen"

"Le Code Napoléon" and feminists' reactions to the centennial celebrations of the Code in 1904

Le Petit Lavis and G. Bruno, *Le Tour de la France par deux enfants*

P-J. Hélias, *Le Cheval d'orgueil*

Anatole France, "Oraison funèbre pour Emile Zola"

Jules Ferry and others on the colonial mission

Emile Zola, "J'Accuse"

Roland Barthes, *La Tour Eiffel*

Edmond Rostand, *L'Aiglon*

Paroles des poilus: lettres et carnets du front, 1914-1918

R. Dorgelès, *Croix de Bois* (excerpt)

Charles De Gaulle, *Mémoires de guerre*

"Le Manifeste des 121" (protesting the Algerian War)

Secondary Readings: excerpts from the following:

Pierre Nora, ed., *Les Lieux de Mémoire* (7 volumes)

Eugen Weber, *My France: Politics, Culture and Myth*

Lynn Hunt, *Politics, Culture and Class in the French Revolution*

Maurice Agulhon, *Marianne au Combat* and *Marianne au pouvoir*

Georges Duby and Michelle Perrot, eds., *L'Histoire de la vie privée*.

Jay Winter, *Sites of Memory, Sites of Mourning: The Great War in European Cultural History*

Henry Rousso, *Le Syndrôme de Vichy*

Benjamin Stora, *La Gangrène et l'oubli: la mémoire de la guerre d'Algérie*.

Raoul Girardet, *L'idée coloniale* and *Le nationalisme français*

Films: *Danton*, *Le Cheval d'Orgueil*, *La Vie et Rien d'Autre*, *Le Chagrin et la Pitié*, *Indigènes*

Songs: "La Marseillaise," "La Caramagnole;" "L'Internationale".

Data

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 the student's senior year.

FREN 101, FREN 102, and FREN 201 count toward the degree but not toward the French major. The language courses FREN 202, FREN 205, FREN 206, FREN 211 and FREN 226 count toward the French Major. All majors must take at least one culture course (FREN 207, FREN 220, FREN 222, FREN 225, FREN 227, FREN 229, FREN 230, FREN 232, FREN 233, FREN 237, FREN 300, FREN 314, FREN 322, FREN 323, FREN 324, FREN 332) or spend one semester studying in a Francophone country, and at least one literature course (FREN 208, FREN 209, FREN 213, FREN 214, FREN 217, FREN 221, FREN 224, FREN 228, FREN 235, FREN 237, FREN 241, FREN 278, FREN 302, FREN 303, FREN 306, FREN 307, FREN 308, FREN 313, FREN 315, FREN 317, FREN 330, FREN 333).

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

The French Cultural Studies Major

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

The major in French Cultural Studies consists of a minimum of eight units. At least four units in the French department above FREN 201 are required, including FREN 207 and one of the following: FREN 210, FREN 211 or FREN 212.

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

HONORS IN THE FRENCH MAJOR

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

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

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

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

Honors, Option A: Senior Thesis

FRENCH 360: Senior Thesis Research

FRENCH 370: Senior Thesis

Requirements:

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

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

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

Spring of Junior Year

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

It is suggested that interested students look at the Honors theses of former students in the French Department Espace Germaine Lafeuille. The Chair of the department is available for advice about selecting an Honors advisor. Students may also consult the short description of the specializations of each French Department faculty member on the department website.

Summer

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

September

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

October 1

Proposals are to be submitted to the Honors Committee of the department after consultation with the advisor. Goals, scope of study, and critical approach should be clearly and precisely defined. Special attention should be paid to grammar, spelling, and style. A tentative, but detailed, outline of the thesis, suggesting the progression of the argument or analysis must accompany the proposal. A bibliography should also be included. Separate copies of the proposal are to be provided for each member of the Honors Committee. If the proposal is not approved, the student will be notified by October 8; in this case, the student may withdraw from the Honors Program. She will be credited with one unit of 360 if sufficient work is done during the semester to justify it.

October 29

A more substantial outline should be submitted to the advisor.

December 1

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

December

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

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

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

Oral exam

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

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

Honors, Option B: The Survey of French Literature Examination

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

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

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

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

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

Timeline:

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

Fall of Second Year:

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

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

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

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

Moyen Age (9th-15th centuries): Read at least one of the following:

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

1. XVI^e 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. XVII^e 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. XVIII^e 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^e siècle: Read at least five of the following:

<i>Romans:</i>	
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
<i>Poésie :</i>	
Baudelaire	Les Fleurs du mal (extraits)
Hugo	Les Contemplations (extraits)
Mallarmé	Poésies (extraits)
Rimbaud	Poésies (extraits)
Verlaine	
<i>Théâtre</i>	
Hugo	Hernani
Musset	Lorenzaccio
Sand	Cosima
Dumas	Antony
Poèmes saturniens (extraits) and "L'art poétique"	

5. XXe siècle et XXIe siècle : Read at least five of the following:

Beauvoir	Le Deuxième Sexe, "Introduction"
Bâ	Une si longue lettre
Breton	Nadja
Camus	L'étranger
Céline	Voyage au bout de la nuit
Colette	Le blé en herbe, Vagabonde
Dadié	Un nègre à Paris
Duras	L'Amant
Gide	Les Faux-monnayeurs
Memmi	Portrait du colonisateur suivi du portrait du colonisé Un negre a paris
Perec	W ou le souvenir d'enfance
Proust	Du côté de chez Swann
Robbe-Grillet	La Jalousie
Djebar	Ombre sultane / L'Amour, la Fantasia
Sartre	La Nausée
Chalem	Dis à ma fille que je pars en voyage
Thomas	Les Adieux à la reine
<i>Poésie:</i>	
Apollinaire	Alcools
Valéry	Charmes
Leiris	Mots sans mémoire
Césaire	Cahier d'un retour au pays natal (extraits)
Senghor, Damas	Selections
<i>Théâtre :</i>	
Beckett	En attendant Godot
Cocteau	La Machine infernale
Genet	Les Bonnes / Les Nègres
Giraudoux	La Guerre de Troie n'aura pas lieu
Ionesco	La Cantatrice chauve
Zadi Zaourou	Négresse bonheur et putain d'Afrique
Ndiaye	Papa doit manger
Werewere Liking	Puissance d'Um
Soni Labou Tansi	Qui a mangé Madame d'Avoine Bergothena
Sartre	Huis-Clos
Schmitt	Le Visiteur
Obaldia	Monsieur Klebs et Rozalie
Camus	Les Justes
Vinaver	11 septembre 2001

Duras	Savannah Bay
<i>Cinéma (6 films dont 3 avant 1985) :</i>	
Jean Vigo	L'Atalante (1934)
Jean Renoir	La Règle du Jeu (1939)
Robert Bresson	Un condamné à mort s'est échappé (1954)
Alain Resnais	Hiroshima mon amour (1959)
Jean-Luc Godard	À bout de souffle (1960)
Gillo Pontecorvo	Bataille d'Alger (1966)
Sembène Ousmane	Xala (1975)
Agnès Varda	ans toit, ni loi (1985)
Matthieu Kassovitz	La Haine (1995)
Olivier Assayas	Irma Vep (1996)
Joseph Gai Ramaka	Karmen Geï (2001)
Abderrehmane Sissako	Bamako (2006)
Abdeladif Kechiche	La Graine et le mulet (2008) ou Vénus noire (2010)
Claire Denis	White Material (2009)

Bordeaux-Before-Aix

The major in French requires a minimum of nine semester courses above FREN 201, one of which Bordeaux-Before-Aix is an intensive immersive three-week summer program in French language and culture in the historic city of Bordeaux, France.

During 3 weeks in August, students earn 1 unit credit in the program in preparation for study in the Wellesley-in-Aix program. Students typically live with host families and attend 22 hours of class per week, followed by excursions, culinary workshops, and free time to discover the city and the beautiful region of the French Atlantic coast.

For details, contact Prof. Hélène Bilis (hbilis@wellesley.edu).

For students who receive financial aid, the cost of the program is added to the financial aid budget.

ADVANCED PLACEMENT POLICIES AND 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 <https://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 <https://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 available here: <https://www.wellesley.edu/ois/wellesleyprograms/aix>.

FRENCH AND FRANCOPHONE STUDIES

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 book, *Passing Judgement: The Politics and Poetics of Sovereignty Onstage* (UToronto Press, 2016) addressed representations of the king-as-judge and scenes of royal decision-making in the works of Rotrou, Corneille, Racine, and Voltaire. She has co-edited *L'Eloquence du Silence: Dramaturgie du non-dit sur la scène théâtrale des 17e et 18e siècles*. (Classiques Garnier, 2014) and *Options for Teaching French Neoclassical Tragedy* (MLA, 2021); she is currently completing a collaborative DH project, *La Princesse de Clèves/The Princess of Clèves: A Bilingual and Critical Edition for the Digital Age* (Forthcoming, Lever Press 2021) for which she received a fellowship from the National Endowment for the Humanities in 2019. She enjoys teaching courses that range from introductory language to a multi-media seminar on Versailles and the Age of Louis XIV. As part of a course on women in power under the Ancien Régime, students, library partners, and Bilis designed a digital exhibit on an almanac that belonged to Marie-Antoinette, which viewers can consult on the Wellesley Special Collections website.

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.

Sara Kippur

Sara Kippur is Associate Professor of French, and Chair of the Department of Language and Culture Studies, at Trinity College. Her scholarship and teaching center on 20th-21st century French and Francophone studies, with a particular focus on postwar and contemporary literature and questions of translation, multilingualism, and world literature. She is the author of *Writing It Twice: Self-Translation and the Making of a World Literature in French* (2015) and the co-editor of *Being Contemporary: French Literature, Culture and Politics Today* (2016). She is currently working on a new book titled *Transatlantic Pacts: America and the Production of Postwar French Literature* that examines Franco-American literary and cultural exchange in the second half of the 20th century. Professor Kippur's scholarly interest in translation informs her pedagogy, as she encourages her students to recognize their role as translators of a sort who can bridge cultural and linguistic boundaries through close attention to language. In addition to language and survey courses, she has taught seminars at Trinity on such topics as the experimental French and Francophone novel, history and memory in postwar French literature, and the past and present of Francophone Hartford. Read more about her work at www.sarakippur.com.

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.

Codruta 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 AND FRANCOPHONE STUDIES 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 16 avril**.

Chaque candidate devra remettre son texte (toujours par courriel) **le lundi 19 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 12 avril et le lundi 19 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 16 avril.**

Chaque candidate rendra sa traduction (toujours par courriel) **le lundi 19 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 12 avril et le lundi 19 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 26 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 and Francophone Studies 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 and Francophone Studies 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 :

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

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

La date limite pour effectuer la demande est suspendue en raison de la pandémie.

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 **Professeuse 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.**

The French and Francophone Studies Department invites you to follow us on social media and maintains the following policy:

WELLESLEY COLLEGE
COMMUNICATIONS & PUBLIC AFFAIRS

Social Media Policy Statement on Civil Discourse 05.25.17

Free expression is central to Wellesley College's mission and, more broadly, to a liberal arts education. Active, open, civil debate is essential to the exploration of new ways of seeing and thinking on Wellesley's campus. We believe Wellesley is enriched and made stronger by engaging with a wide variety of worldviews, opinions, and ideas, including voices that are often in the minority.

We maintain a policy that prohibits profane, threatening discussion or commentary that insults or attacks an individual or group by name or other clearly identifying characteristics. We will also filter out spam and any content that is obvious advertising.

Our policy will be to "hide," such content, making it visible only to the person who posted it and their online supporters. In cases where the commentary is deemed egregiously inappropriate, we will delete the content.

In addition, Wellesley upholds the Terms of Service standards administered by Facebook, which encourages all users to utilize the "Report" links for abusive content. <http://www.facebook.com/legal/terms>

Our motivation is to support free expression and stimulate robust discussion while discouraging misuse of our social media networks.



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