

# **French Department Course Handbook 2015-2016**



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



## TABLE OF CONTENTS

	<u>Page</u>
Course Descriptions	1 - 27
French 350	26
Options for Honors (FR360/370) in the French Major	28 - 32
French Advanced Placement Policies & Language Requirements	33
Requirements for the French Major	33
The French Cultural Studies Major	34
Linguistics Course Descriptions	35 - 36
Maison Française/French House	37
Wellesley-in-Aix	37
French Department Faculty	38 - 41
French Department Awards and Fellowships	42 - 45

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Andrea Levitt	-2410
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Catherine Masson	-2417
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### Faculty on leave during 2015-2016:

Scott Gunther (Fall 2015)

Please visit us at:

<http://www.wellesley.edu/french>  
<http://www.wellesley.edu/ois/wellesleyprograms/aix>  
<https://www.facebook.com/pages/Wellesley-College-French-Department/112088402145775>

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

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

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

**Gunther  
Egron-Sparrow**

***FREN 101-102 & 201-202 are year courses.  
Students must complete both semesters to receive credit.***



***Université Paris IV Sorbonne: la Chapelle de la Sorbonne***

## **FRENCH 103 (Fall)** *Intensive French I*

Intensive training in French. The course covers the material of FREN 101-102 in a single semester. Five class periods four days a week. For students with little or no previous study of French. This is a demanding course designed for students interested in taking a junior year or semester abroad. Not recommended for students seeking to fulfill the foreign language requirement in French.

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

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

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

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

Lydgate



***Please join our French House Assistants  
every Wednesday for the French Table  
in LuLu Wang 415 from 12:30 - 1:30.***

***Also, please refer to our  
French Department webpage  
for details regarding their Office Hours  
You may email them directly to set up  
an appointment.***

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

**FRENCH 150, First Year Seminar (Fall)**  
***1913: A Year in the History of the World (in English)***

Three novels anchor our in-depth exploration of the year 1913: Marcel Proust's Swann's Way, Thomas Mann's Death in Venice, and Andrei Bely's Petersburg. Around these three works we will examine not only the multiple artistic paths or venues that arise as of 1913, but also the canals (of Panama and Venice), the channels (of the Freudian subconscious), and the trenches and ditches (of the Balkan Wars and the impending World War I) that begin to redraw the bewildering aesthetic, geographical, mental, and socio-political landscape of the year 1913. Throughout the course, we will examine how, in the crucial year of 1913, the arts, sciences, and politics of the time are entwined to produce a new landscape in which the vision of Europe as the radiant center of the twentieth-century global structure begins to be profoundly altered. The course is primarily discussion-based, with students presenting independent research in class, and writing frequent short writing assignments.

**Prerequisite: This course is open only to First-Year students.**

**Petterson**



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

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

Three 70-minute periods a week.

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

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

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

Datta  
Prabhu  
Morari  
Tranvouez  
Ganne-Schiermeier

***FREN 101-102 & 201-202 are year courses.  
Students must complete both semesters to receive credit.  
Accelerating students may follow FREN 201 with FREN 205.***

## **FRENCH 203 (Spring)** *Intensive French II*

The continuation of FREN 103. Systematic training in all the language skills. Five class periods four days a week. The course is equivalent to FREN 201-202, and is designed to prepare students to qualify for study abroad after two further courses in French: a unit of FREN 206, 207 or 209, and FREN 211.

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

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

Lydgate

## **FRENCH 205 (Fall)**

### *Literature and Film in Cultural Contexts*

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

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

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

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

The literary, film and cultural selections will cluster around four pivotal moments or movements of the past century: la Belle Epoque, 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 Epoque (Guillaume Apollinaire, Nathalie Clifford Barney, Lucie Delarue-Mardrus)  
Vercors: *Le Silence de la mer* (novella and film)  
Pierre Sauvage: *Les Armes de l'Esprit* (film)  
Colette: *La Femme cachée* (short stories)  
Simone de Beauvoir, *Le Deuxième sexe* (excerpt)  
Feminist manifestoes of the 1970's  
Négritude and anti-colonial poetry from Africa  
Albert Camus: *L'Exil et le Royaume* (short stories)  
Gillo Pontecorvo: *La Bataille d'Alger* (film)  
Assia Djébar: excerpts from *Femmes d'Alger dans leur appartement*

**Datta**

## **FRENCH 206 (Fall)** *Intermediate Spoken French*

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

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

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

**Masson**  
**Tranvouez**



*Calanque d'en Vau, Cassis*

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

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

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

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

**Readings:**

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

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

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

**Gunther**

## **FRENCH 208 (Fall)**

### ***Women and Literary Tradition from the Middle Ages to the Twentieth Century***

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

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

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

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

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

#### **Texts:**

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

**Masson**

**FRENCH 209-01-F (Fall)**  
***Studies in Literature and Film***  
**Topic: *Cannes, The French Film Festival***

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

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

Since its inception in 1946, Cannes Film Festival has asserted itself increasingly in the popular imagination. Each May, we are accustomed to Cannes dominating worldwide TV and newsprint coverage of media events, thanks to the stars and starlets it attracts, to its annual outbreaks of scandal and outrage and to the films laurelled on the final night at the Grand Palais. After the World Cup and the Olympics, Cannes is probably the most publicized event on the planet. Beyond this glamorous façade, Cannes is a battleground of warring cinematic values: art versus commerce, auteur cinema versus the multiplex, politics versus culture, Hollywood versus independent cinemas.

In the course of time Cannes has become a significant driving force in world cinema; it now sets agendas for other film festivals, gives rise to significant careers, and shapes international appreciation of film as an art. Cannes is a *French* festival, indeed a French state business. Does Cannes simply peddle French cultural and political agendas? The presence of French films in competition is never a pure or simple matter. Political considerations often seem pertinent to the decision of which films win prizes.

Students in this course will become familiarized with French oral and written discourses on the Festival. Each May, radio shows host special sessions on Cannes happenings, magazines cover the event, starting with the general organization including the selection of films and jury members, and ending with a heated discussion about the ceremony award. Joann Sfar's graphic novel *Croisette*, a chronicle of the festival's 60<sup>th</sup> anniversary, will provide unique, witty and entertaining coverage of the event and familiarize the students with the present situation of Cannes. In addition to numerous interviews, memoirs by Gilles Jacob, the festival director for 35 years, and Serge Toubiana, journalist and director of the French Cinémathèque, selected films will provide material for the exploration of the world's most famous festival. Articles, podcasts, and films screenings will provide a rich point of departure for the study of the festival's history. By the end of the course, students will be able to write a report on the latest edition of the festival in the light of its history, and to account for this unique nexus of aesthetic idealism, commercial opportunism and world politics.

**Readings** will include:

Serge Toubiana, *Cannes Cinéma*;

Gilles Jacob, *La Vie passera comme un rêve* (in English *Citizen Cannes*);

Joann Sfar, *Croisette* (graphic novel).

**Films** will include:

*Chacun son cinéma* (a 2007 film commissioned for the 60<sup>th</sup> anniversary of the festival)

*La Vie d'Adèle* (Abdel Kechiche, 2013)

*Thérèse* (Alain Cavalier, 1986)

*Persepolis* (Marjane Satrapi, 2007)

**Morari**

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

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

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

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

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

Topics will include:

- the memory and misremembering of French foundational moments in *La Chanson de Roland* and Rivette's *Jeanne d'Arc*.
- portrayals of civil war chaos and the glorification of military heroes in *La Princesse de Montpensier* and *Cinna*.
- the textual creation of monuments and eye-witness accounts in the essays of Montaigne and Voltaire and in *l'Heptaméron*.
- narratives of travel to and from the French kingdom's borders in *Les Regrets*, *Lettres portugaises*, and *L'Ingénu*.

Our ultimate aims are, first, to familiarize students with texts from the early modern French canon; and, second, to better understand how fiction, in conversation with political ideology, religious doctrine, and literary genre can (re)create national history.

**Texts:**

*La Chanson de Roland* (excerpts)

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

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

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

Corneille, *Cinna*

Lafayette, *La Princesse de Montpensier*

Guilleragues, *Lettres portugaises*

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

**Film:**

Jacques Rivette, *Jeanne D'arc*

**Bilis**

**FRENCH 210-01-S (Spring)**  
***French Literature and Culture Through the Centuries***  
**Topic: *From the Enlightenment to the Twenty-first Century***

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.

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

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

This course offers a study of major authors in their historical and cultural contexts, using selections from the late eighteenth century to the present. Emphasis is placed on close reading, critical analysis, speaking and writing in French. We examine how literary texts offer varying ways of understanding the constructs of “Frenchness” and the French nation, and how these constructs are questioned by these same texts in their larger cultural context. We begin with Montesquieu’s *Lettres persanes*, which contains acerbic criticism of the *Ancien Régime* and anticipates the French Revolution. Our reading of Jean-Jacques Rousseau’s *Les Rêveries du promeneur solitaire* explores the origins of a romantic self that obsessively returns to a nature that is rapidly being transformed through the industrial revolution in nineteenth-century France. Our readings in the nineteenth century -- Honoré de Balzac’s *Sarrasine* and Gustave Flaubert’s *Un cœur simple* -- further our analysis of the conflict between romantic and realist prose, along side of which we read Charles Baudelaire’s perspectives on nineteenth-century Paris. In the twentieth century we focus on war literature, beginning with Guillaume Apollinaire’s World War I poems, Jean-Paul Sartre’s “Le Mur,” as well as Marguerite Duras’ “Albert des Capitales” and the work of Senegalese poet Léopold Sédar Senghor, all of which are central to our consideration of questions of commitment, resistance, betrayal and national identity. Finally, we turn to reading briefer works by several contemporary authors (Jean Echenoz, Jean Philippe Toussaint, Laurent Mauvignier) whose writings are as much indebted to tradition as they are open to the future of the *République des Lettres*.

Alongside training in analysis and in writing the French-style essay (*la dissertation* and *le commentaire composé*), students gain a solid grounding in a wide sweep of the history of ideas in French culture. Participants are referred to grammar resources and work individually with the instructor as needed. Over the semester, they participate in structured discussion and debate, make informal and formal presentations, write and revise four essays in close consultation with the instructor, and submit a final paper.

**Readings:**

Selected poems (Chénier, Hugo, Baudelaire, Apollinaire, Senghor)  
Montesquieu, *Les Lettres persanes* (extraits)  
Jean-Jacques Rousseau, *Les Rêveries du promeneur solitaire* (extraits)  
Balzac, *Sarrasine*  
Flaubert, “*Un cœur simple*”  
Jean-Paul Sartre, “*Le Mur*”  
Jean-Philippe Toussaint, *La Mélancolie de Zidane*

**Petterson**

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

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

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

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

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

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

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

**Texts:**

Grammar:

*Contrastes* by Denise Rochat

Grammar exercises:

*Contrastes* By Denise Rochat in *My Frenchlab*

French Composition:

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

Novel:

*La Place* by Annie Ernaux

**Bilis**  
**Morari**

## **FRENCH 224 (Fall)** *Versailles and the Age of Louis XIV*

Louis XIV sought to present his royal court at Versailles as the ultimate in monarchical splendor and power. Yet writers who frequented the court focus on its dangerous intrigues, moral corruption, and, petty rivalries. We will explore this discrepancy through close study of official and unofficial productions of the court. Royal paintings, medallions, architecture, ceremonies, and official historiography all foreground the Sun King's glory; novels, memoirs, letters, and moral treatises seem to undo the very notions of courtly magnificence put forward by the monarchy. Both elements are crucial to understanding the social, political, religious, and artistic practices that defined the court. Recent films and historical works on Versailles will help us evaluate its legacy for contemporary French culture.

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

This course will examine the art, culture, politics, and literature, which defined the royal court of Louis XIV at Versailles. Focusing on the court as a social milieu defined by its quest for rigorous order and as a place where careers were made and destroyed, we will consider Versailles as part of a monarchical strategy to establish and publish the king's power. We will also view the court as a source of inspiration for many of the seventeenth century's most influential authors.

Our analysis of royal paintings, architecture, ceremonies and official historiography which promoted the Sun King's glory, will be contrasted with novels, memoirs, letters and moral treatises which undermined the very notion of courtly magnificence. Readings will include authors such as Lafayette, La Bruyère, La Fontaine and Sévigné who were prominent at court, yet condemned its dangerous intrigues, moral corruption and petty rivalries. An exploration of this discrepancy will enable us to understand the social, political, and artistic practices that defined Louis XIV's Versailles.

The following questions will guide our focus:

- In a period of very limited freedom of expression, how did different genres—memoirs, novels, comedies, letters, fables—influence writers' abilities to challenge the fictions of royal power that Versailles encapsulated?
- What political and cultural role did the court of Versailles play for the monarchy, for aristocrats, and for the other twenty million French royal subjects?
- How do the French imagine Versailles today? Has it achieved a mystical status or lost its aura? What can contemporary portrayals of monuments teach us about national identity and culture?

Assignments include an oral presentation, two papers of three to four pages in length, and one final paper or project.

### **Readings:**

La Bruyère, *Les Caractères*  
Madame de Lafayette, *La Princesse de Clèves*  
La Fontaine, *Fables* (excerpts)  
La Rochefoucauld, *Maximes*(excerpts)  
Molière, *George Dandin*  
Racine, *Iphigénie*;  
Madame de Sévigné, *Lettres* (excerpts)  
Saint-Simon, *Mémoires* (excerpts)

### **Critical Texts to be Consulted:**

Jacques Revel, "La Cour" in *Les Lieux de Mémoire*  
Elena Russo, *La Cour et la Ville*  
Louis Marin, *Le Portrait du Roi*  
Peter Burke, *The Fabrication of Louis XIV*

### **Films:**

*Le Roi danse*

**Bilis**

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

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

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

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

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

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

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

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

### **Texts:**

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

### **Methods:**

Excerpts from:

*Traité pratique de la diction française*, Leroy.

*Grammaire de diction française*, Leroy.

*Nouveau solfège de la diction*, Martens.

*Diction. Expression*, Rabault.

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

Phonetics exercises:

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

**Masson**

## **FRENCH 228 (Wintersession)** *The Paris of Balzac and Zola*

An examination of the rapid modernization and urbanization (haussmannization) of Paris in the Nineteenth Century and the changes it brought to the life of Parisians. Two authors fond of Paris: Balzac, the eternal Parisian wanderer, and Zola, the social scientist, will be the focus of this course. Balzac witnesses the birth of the bourgeoisie and of the power of money; Zola evokes the monsters they engender. While in Paris, we will follow their steps and discover the neighborhoods dear to Balzac as well as the modern Paris Zola describes in his novel.

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

**Application required.**

In this class we will discuss the modernization of Paris in the XIX Century and its effects on the life of Parisians. We will study a novel by Balzac, *Ferragus*, in which the author emphasizes the “monstrosity” of the French Capital, which is a theater of a struggle between the new and the old. In *Ferragus*, Balzac contrasts the old and dirty streets and neighborhoods of Paris, where shady, destitute characters roam, and the new polished “quartiers” where the bourgeoisie and the Bank have just established their bearings. Inequalities abound and extremes between the social classes become prevalent. We will also study excerpts from *César Birotteau*, a novel about financial speculation and the evolution of commerce in the early 1830’s. Advertising and marketing, two factors of success evoked by Balzac in *Histoire de la grandeur et décadence de César Birotteau* dominate the retail market in Zola’s *Au bonheur des dames*. In the latter novel, Zola recalls the birth of the large department stores and explores their successes. The availability of goods, mass consumption and cost cutting are part of the new trade strategies and symbolize the modern activity that Zola describes in *Au Bonheur des dames*. Zola’s goal in his *Histoire naturelle et sociale d’une famille sous le Second Empire* was to portray his century as a century of conquest and action which witnessed the transformation of Paris from an unsanitary medieval town into a modern urban city. In *La Curée*, he recreates the commercial Paris of the “Grands Boulevards” as well as the bourgeois Paris riddled with speculation and corruption. Gold and pleasure are the two driving forces of the century. While in Paris, we will follow Balzac and Zola’s steps. We will explore the neighborhoods and gardens dear to them; we will walk on the “Grands Boulevards” conceived by Haussmann and among other activities we will visit the “galleries”, Balzac’s house and the Musée d’Orsay.

*Ferragus*

*César Birotteau* (a few excerpts)

*La Curée*

*Au Bonheur des dames* (a few excerpts)

Tranvouez



**Balzac**



**Zola**

## **FRENCH 229 (Spring)**

### ***America Through French Eyes: Perceptions and Realities***

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

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

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

#### **Readings:**

Excerpts of the following primary texts:

Alexis de Tocqueville, *De la démocratie en Amérique*  
André Siegfried, *Les Etats-Unis d'aujourd'hui*  
Paul Morand, *New York*  
Georges Duhamel, *Scènes de la vie future*  
Simone de Beauvoir, *L'Amérique au jour le jour*  
Jean-Paul Sartre, "Individualisme et conformisme aux Etats-Unis"  
Jean Baudrillard, *Amérique*  
Edgar Morin, *Journal de Californie*  
Hergé, *Tintin en Amérique*

Excerpts from the following secondary texts:

Christine Fauré and Tom Bishop, *L'Amérique des Français*  
Philippe Roger, *L'Ennemi américain: généalogie de l'antiaméricanisme*  
Richard Kuisel, *Seducing the French: The Dilemma of Americanization*  
Tyler Stovall, *Paris noir: African-Americans in the City of Light*  
Jean-Philippe Mathy, *Extrême-Occident : French Intellectuals and America*

#### **Films:**

*Midnight in Paris*  
*A bout de souffle*

**Datta**

## FRENCH 233 (Spring)

### *A Passionate Cinema: French Bodies on Screen*

This course takes a historical approach to the representation of love, desire, and the body in French cinema. Although tales of love and desire are a source of commercial success for film directors and producers everywhere, in France they created aesthetic, historical, and ideological patterns that led to the creation of a French national cinema. We will examine how, by implementing the contemporary perspective on desire, French filmmakers built a national style clearly distinguishable from, even opposed to, mainstream (Hollywood) cinema in four important aspects: lighting, narrative codes, editing, and voice-over. Weekly screenings will cover poetic realism (1930s: Vigo, Renoir, Carné, Duvivier, Grémillon), nouvelle vague (Godard, Malle, Truffaut), women's cinema (Breillat, Denis, Akerman), and new French cinema (1990 and 2000: Assayas, Garrel, Téchiné).

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

Once cinema secured a stable place in 20<sup>th</sup> century French society, film producers and directors started using story lines to complement the new apparatus of attraction. As a form of culture designed primarily for the middle class, cinema found new forms of technical and aesthetic expression (*montage*, depth of field, depth of focus) in an attempt to legitimize narrative cinema. At the heart of most feature films – from Griffith's *Birth of a Nation* to Jacques Feyder's *Les Vampires*, from Eisenstein's *Old and New* to Fritz Lang's *Metropolis* – there was a story of desire. But films did more, they revealed a cultural sensibility, historically determined. While Hollywood cinema developed several genres (romantic comedy, western, musical, moral drama etc), French cinema embraced the project of hybrid genres concerned with a realist representation of the world. In this, it became the first structured and powerful national cinema. This course follows the history of French cinema through its characteristic perspective on desire seen through its representation of human bodies transformed by emotions and passions.

Poetic realism, the French version of Hollywood's *film noir*, portrayed tormented characters whose erotic desire and class struggles reflected the outlook of the opposition political party of the 30s, the Popular Front. Later, the post-war revival brought new desires that spoke of and to the *esprit de jeunesse* of the Cahiers who praised Vadim's *Et Dieu créa la femme* and later Louis Malle's *Les Amants*. Film directors who started under the auspices of the New Wave – Rohmer, Resnais, Rivette and Chabrol – continue to address the question of human desire in their films and inspire new directors like Ozon, Assayas or Desplechin, directors more concerned with the politics of race, gender and class struggles in contemporary society. Films by women filmmakers stand out as objects that engage the viewer in a more haptical and sensuous way. Their films stimulated discussions on the possibility of a distinct "feminine aesthetics". Displaying historical, cultural, class and gender differences in the process of screening desire in French cinema, this course attempts to see beyond the difference, to define the core of human desire and situate it at the heart of film spectatorship as everyday practice.

Films will include: *Le Jour se lève* (Marcel Carné), *Hôtel du Nord* (Marcel Carné), *Partie de campagne* (Jean Renoir), *Le Mépris* (Godard), *Ma nuit chez Maud* (Rohmer), *La Mariée était en noir* (Truffaut), *Les Amants* (Louis Malle), *La Belle Noiseuse* (Rivette), *Les Amants réguliers* (Garrel), *Fin août, début septembre* (Assayas), *Vendredi soir* (Claire Denis), *La Fille coupée en deux* (Claude Chabrol).

Readings will include: Michel Frodon, *La Projection nationale*; Geneviève Sellier et Noël Burch, *Masculin-Féminin: La guerre des sexes*, Lacan (passages des *Écrits*), Roland Barthes, *Fragments d'un discours amoureux*.

**Morari**

## FRENCH 302 (Fall)

### *Discourses of Desire in the Renaissance*

An exploration of ways in which writers of the sixteenth century in France express and explore the desire for transcendence in spiritual and physical experience. Convinced that the texts of antiquity contain occult teachings, scholars of the early Renaissance seek to purge ancient books of their medieval commentaries and the corruptions of centuries of manuscript culture, and pore over astrological and hermetic treatises. Religious reformers pursue an analogous purification of the sacred texts, intent on restoring the lost inwardness and otherworldliness of Christian faith. Poets and prose writers challenge the rigid medieval dichotomy between the unsensual spirit and the unspiritual body, casting a newly loving eye on physical beauty and finding in human desire a privileged expression of the quest for intellectual and spiritual meaning. We will investigate these issues in works by Rabelais, Marguerite de Navarre, Calvin, Ronsard, Louise Labé, Montaigne, and Agrippa d'Aubigné. **Prerequisite: FREN 211 or, for students entering in 2014 or later, FREN 210; and one additional unit, FREN 213 or above.**

Thinkers and writers at the outset of the Early Modern period demand a new freedom to organize their intellectual life and explore a nascent individual sensibility. In France, this places them directly at odds with the received orthodoxy of the Catholic church, as enforced by its principal arm, the faculty of theology of the Sorbonne. At the same time, the growing power and influence of the royal court (and of the monarchy itself: France is emerging as a nation-state) offset the authority of the church, and to an important extent shield the innovations of writers and artists from persecution. Innovation and orthodoxy are thus constantly at odds in a period of significant social turmoil; this tension is felt and expressed by writers across the entire century.

This course will look at three kinds of Renaissance literary innovations born of longing.

The first—textual recovery, rectification, purification and publication—is grounded in the belief on the part of Renaissance thinkers that the texts of antiquity hold more than content, that they contain a wisdom lost over time, one that can be retrieved by returning to the original. This belief informed the humanist movement, and its power is closely linked to the emergence of the new technology of printing, but it also motivated Renaissance emblematisers and *blasonneurs* who, inspired by the discovery of Egyptian hieroglyphics and by Alciati's *Emblemata*, believed that occult meanings more profound than those made possible by language alone could be conjured up by the gnomic juxtaposition of image and text.

Second are the religious writers who long for restoration of the uncompromising spirituality lost to the Christian faith through the abuses of the clergy and the commodification of religion embraced by the catholic hierarchy. They, too, seek this transcendence through the text—in this case the Bible, which is translated into the national languages of Europe for the first time and made widely available to the faithful. Calvin's translation of the Vulgate into French and his popular theological writings provoke a violent reaction on the part of the church, leading to the schismatic break of the Reformation and, in France, to a succession of religious wars lasting most of the second half of the century. We will read excerpts from Calvin's writings (with Rabelais, Calvin is the 16<sup>th</sup>-century writer most responsible for establishing French as a language of subtlety and power). We will also read parts of d'Aubigné's *Tragiques*, a savage polemic against the Roman church in the wake of the Wars of Religion.

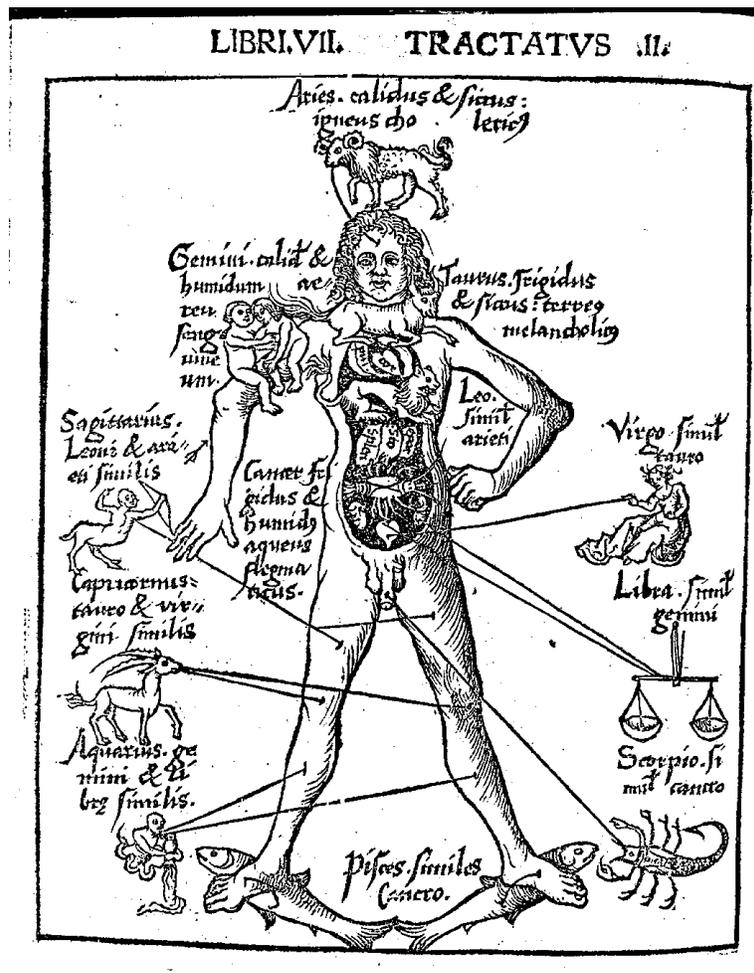
The Renaissance produced some of the greatest lyric poetry of the French tradition. Our third focus will be the love poetry of Louise Labé and of Ronsard, both of whom seek in different ways to reconcile spirituality and sensuality. The stories in Marguerite de Navarre's *Heptaméron*, written in imitation of Boccaccio's *Decameron* and influenced by neoplatonic notions of the soul's progress from bondage to beatitude, also return again and again to questions of the relative status of body and spirit in love.

Two giants bracket our field of study: Rabelais at the beginning of the period, Montaigne at its end. In Rabelais we will examine the realist *gaulois* tradition of joy in the earthier pleasures of life, and the author's passionate meditation on religious freedom. We close by studying Montaigne's attempt to uncover the hidden truth of the subjective self. Ultimately his goal was futile, as Montaigne well knew, but it absorbed him completely, and his autobiographical hermeneutics—reading a veiled truth through the prism of the text—was in many ways identical to the ambitions of the humanist scholars at the beginning of the century.

**Works read:**

- Rabelais, *Pantagruel*; *Gargantua*
- Calvin, *Institution de la religion chrétienne* (excerpts); *Traité des reliques*; sermons (excerpts)
- Marguerite de Navarre, *L'Heptaméron* (excerpts)
- Les Blasons du corps féminin*
- Louise Labé, *Sonnets*; *Elégies*
- Ronsard, *Les Amours*; *Sonets pour Helène* (excerpts)
- Montaigne, *Essais* (excerpts)
- D'Aubigné, *Les Tragiques* (excerpts)

Lydgate



**Astrologie à la Renaissance:  
Les signes du zodiac et les parties du corps qu'ils gouvernent (1544)**

## FRENCH 303 (Spring)

### *Advanced Studies in Seventeenth and Eighteenth Centuries*

#### **Topic: "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. Reading will include Corneille, Racine, Lafayette, Perrault and Saint-Réal.

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

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 de Medici, Marie de 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 "carrier" of 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.

Our first task will be to familiarize ourselves with the history and historical portrayals of seventeenth-century queens of France. 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 reading juridical texts of the period. We will also probe how the queen's ambiguous status disrupted the absolutist fascination with royal symbolism. 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 careful readings of literary texts which center on fictional figures of female power: the strong women of the tragedies of Tristan l'Hermite, Corneille and Racine; 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.

Assignments will include two papers of three to four pages in length, one oral presentation, a final paper.

#### **Literary Works:**

Cardinal de Retz, *Mémoires*, "Portrait d'Anne d'Autriche"  
Corneille, *Le Cid*, *Rodogune*, *Princesse des Parthes*  
Tristan l'Hermite, *La Marianne*  
Lafayette, *Histoire d'Henriette d'Angleterre*,  
Princesse de Palatine, *Lettres* (extraits)  
Perrault, "Peau d'âne"  
Racine, *Bérénice*  
Saint-Simon, *Mémoires*  
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 307 (Spring)

### *The Contemporary French Novel and the Pleasure of the Text*

In mental landscapes ranging from the personal to the impersonal, and in geographical settings that vary from high-paced urbanism to plodding ruralism, the contemporary French novel invites reassessment of the formal, political, cultural and historical stakes of writing and reading fiction in the twenty first century. This course explores the subtle pleasure of the text in works by some of France's more brilliant contemporary writers: Marie Redonnet, Jean-Philippe Toussaint, François Bon, Patrick Modiano, Annie Saumont, Laurent Mauvignier, Jean Echenoz.

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

Roland Barthes, France's quasi-mythical semiotician, once remarked: "the pleasure of the text is in that moment when my body pursues its own ideas; for my body does not have the same ideas as I." The contemporary French novel, as well, allows the collective body of its readers to pursue other ideas, independent of the Idea the social collective might have of and seek to impose upon this body. Throughout our readings, we consider how contemporary narratives unfold in the context of multiple themes ranging from micro-politics and body-politics to the seemingly impossible literary and existential task of reinventing self and other in worlds where history appears to have come to a standstill. We also examine how this strangely estranging pleasure of the text arises from the resistance that the physical body (*corps*) and the body of work (*corpus*) oppose to our ideals and ideas about ourselves.

Many of the texts that we read explore one character, one event, place or time in such a fashion that the realities of memory and historical events are confronted with strangely familiar yet *atopic* landscapes ravaged by (non)events that are as difficult to account for as they are to recount or to narrate for the not so simple reason that their obscure origins lay in trauma or in the fantasies and phantasms that language can fashion. Other writers, keenly aware that such grand historical periods as the World Wars, the Occupation and the Cold War no longer subtend their times and texts, test the borders separating genres, nations and political proclivities, as well as the ever-fluctuating borders between public and private everyday life in France. Finally, we consider the following: How do these contemporary French writers blur, "subtly subvert" (Barthes) or just plain do away with such noble and seemingly imposing literary categories as the realist novel, Sartrean literature of commitment, and the "new novel" of the 1960s? What do they leave in their wake and what new perspectives do they offer for the twenty-first century French novel?

#### **Reading List:**

Marie Redonnet, *Diego* (Paris: Editions de Minuit, 2005)

François Bon, *L'Incendie du Hilton* (Paris: Albin Michel, 2009)

Annie Saumont, *Les Croissants du dimanche* (Paris: Pocket, 2010)

Laurent Mauvignier, *Ce que j'appelle oubli* (Paris: Éditions de Minuit, 2011)

Jean-Philippe Toussaint, *L'urgence et la patience* (Paris: Éditions de Minuit, 2012)

Jean Echenoz, *14* (Paris: Éditions de Minuit, 2013)

Patrick Modiano, *Pour que tu ne te perdes pas dans le quartier* (Paris: Gallimard, 2014)

Roland Barthes, *Le Plaisir du texte* (1973, Paris: Seuil, 2004)

#### **Assignments:**

One mid-term paper, one final paper, one oral presentation

**Petterson**

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

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

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

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

The main goals of the course are:

1. to learn 'les ficelles du métier de traducteur' — the main strategies needed to translate;
2. to get used to using the translator's toolkit of reference books and to know where to look or whom to ask when the standard references are of no help;
3. to learn to think like a translator.

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

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

**Texts:**

Robert Collins: *Dictionnaire français-anglais / anglais-français*  
Electronic booklet available on the CWIS

**Petterson**



Traduttore  
Traditore

## **FRENCH 313 (Spring)**

### ***George Sand: The Novelist as Playwright***

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*.

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

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 "novelization" (*romanisation* in French) of drama in the 19<sup>th</sup> 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 analyses 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 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's 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 330 (Fall)**  
***French, Francophone and Postcolonial Studies***  
**Cross-listed as CPLT 330**

This course examines texts that foreground pressing concerns of the postcolonial world: in Africa, the Creole islands of the Caribbean and Indian Ocean, Europe and South Asia. Close attention will be paid to the relationship of a colonial culture to that of the metropolis, the functioning of minority and majority languages, and the narrative techniques that make these differences manifest in fictional and theoretical writing. The course includes discussion of postcolonial theory and its many debates. Most readings will be done in the original French for credit in the French Department, and in English (or in English translation) for credit in other departments or for distribution requirements. Taught in French and English. (Co-taught by the Cornille Visiting Professor in the Humanities, Françoise Lionnet.)

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

A newly independent nation faces a range of challenges, some of which are common to various areas of the postcolonial world, and others, which are unique to the country in question. We will read texts that deal with urgent issues in their specific contexts while we glean from the readings some commonalities across the postcolonial world. The relationship of each of these nationally-defined regions to the metropolis (France or England, for example) could be radically different. While Mauritius was more recently a British colony, Guadeloupe remains a French department, Algeria's and India's independences included violent bloodshed under very different circumstances in each case. The esthetic and political effect of an actual or implied presence of other languages within the French or English text will be central to our discussions of language as we engage in our own tasks of translating between French and English texts in this class. Readings will include key texts in postcolonial theory and discussion of narrative techniques in the novel will be central to each session. The first weeks of the class are devoted to understanding the emergence of postcolonial studies, a study of postcolonial theory, and discussion of the key concepts of the field. French sessions (held in French) will be open to English (only) students through use of technology providing consecutive translation. All assignments in French for French credit.

**Assignments:**

Two presentations, one mid-term written assignment, one final paper.

**Texts:**

Césaire, Aimé, *Cahier d'un retour au pays natal, Notebook of a Return to the Native Land*

Condé, Maryse, *Traversée de la mangrove, Crossing of the Mangrove*

Djebar, Assia, *L'Amour, la Fantasia. Fantasia: An Algerian Cavalcade*

Fanon, Frantz, *Peau noire, masques blancs. Black Skin, White Masks*

Ghosh, Amitav, *Un océan de pavots, Sea of Poppies*

Glissant, Edouard, *Poétique de la Relation, Poetics of Relation.*

Mbanckou, Alain, *Verre cassé. Broken Glass.*

Rushdie, Salman, *Versets sataniques. Satanic Verses.*

**Prabhu**

**FRENCH 332 (Fall)**  
***Myth and Memory in Modern France: From the French  
Revolution to May 1968***

This course explores the way in which the French view their past as well as the myths they have created to inscribe that past into national memory. Through an approach simultaneously thematic and chronological, modern French history and culture will be examined from the perspective of *les lieux de mémoire*, that is, symbolic events (Bastille Day), institutions (the Napoleonic Code), people (Joan of Arc), and places (Sacré-Coeur) that have shaped French national identity. The course begins by analyzing such concepts as the nation and the hexagon, and proceeds to the legacy of key moments in French history, among them the French Revolution and the Napoleonic era, the establishment of the Third Republic, the two World Wars, the Algerian conflict, and the events of May 1968.

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

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. A visit to the Davis Museum will also be organized.

**Songs :**

"La Marseillaise," "La Caramagnole;" "L'Internationale;" songs from the two World Wars.

**Texts:**

**Secondary Readings:** excerpts from the following:

Pierre Nora, ed., *Les Lieux de Mémoire*

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*

Priscilla Clark, *Literary France*

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 syndrome de Vichy*

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

Raoul Girardet, *Le nationalisme français*

**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, *Cyrano de Bergerac*

Hubertine Auclert, "Le vote des femmes," *La Fronde*

*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" (vs. the Algerian War)

Posters and tracts from May 1968

**Films:**

*Danton*

*La Marseillaise*

*Le Cheval d'Orgueil* (optional)

*Cyrano de Bergerac*

*La Vie et Rien d'Autre*

*Le Chagrin et la Pitié*

*La Rafle*

*La Bataille d'Alger* (and/or *Hors-la-loi*)

## FRENCH 350

### *Research or Individual Study*

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

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



*Que la navigation commence!*

**FRENCH/CPLT 359 (Spring)**  
**Calderwood Seminar in Public Writing:**  
***You Say You Want to Change the World: Advocating for Other***  
***Cultures (in English)***

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

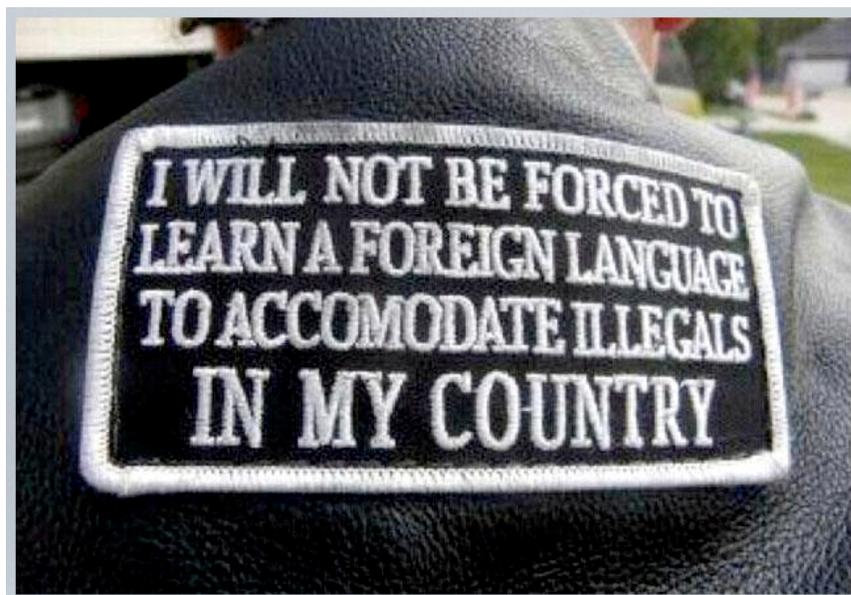
**Prerequisite: At least two courses at the advanced 200 level or the 300 level in the major department.**

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

**Cross-Listed as: CPLT 359.**

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

Lydgate



## Honors in the French Major

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

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

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

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

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

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

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

##### **Requirements:**

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

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

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

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

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

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

##### **Summer**

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

## **September**

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

## **October 1**

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

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

## **October 29**

A more substantial outline should be submitted to the advisor.

## **December 1**

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

## **December**

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

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

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

## **Oral exam**

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

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

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

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

**Requirements** (in accordance with Wellesley College Articles of Government (Article IV, Section 2) and French Dept. 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:**

**Môyen 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    | <i>Alcools</i>                                     |
| Valéry         | <i>Charmes</i>                                     |
| Leiris         | <i>Mots sans mémoire</i>                           |
| Césaire        | <i>Cahier d'un retour au pays natal (extraits)</i> |
| Senghor, Damas | <i>Selections</i>                                  |
- 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     | Négresse bonheur et putain d'Afrique  |
| Ndiaye           | Papa doit manger                      |
| Werewere Liking  | Puissance d'Um                        |
| Soni Labou Tansi | Qui a mangé Madame d'Avoine Bergothen |
| 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 Geï (2001)                                  |
| Abderrehmane Sissako | Bamako (2006)                                      |
| Abdeladif Kechiche   | La Graine et le mulet (2008) ou Vénus noire (2010) |
| Claire Denis         | White Material (2009)                              |

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

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

### **Requirements for the French Major**

FREN 101-102, FREN 103 and FREN 201 count toward the degree but not toward the French major. Courses taught in English do not count toward the minimum requirement for the major. Students who begin with FREN 101-102 in college and who plan to study abroad should consult the chair of the department during the second semester of their first year.

Majors are required to complete a minimum of eight units, including the following courses or their equivalents: for students entering before 2014, FREN 211, which develops students' literary analysis and writing skills in the context of an intensive grammar review, and FREN 308, which focuses on translation and stylistics. Students entering after 2014 may satisfy the 200-level requirement with either FREN 210 or FREN 211, and must also elect FREN 308 or its equivalent.

The goals of a coherent program are: (a) oral and written linguistic competence; (b) acquisition of basic techniques of reading and interpreting texts; and (c) a general understanding of the history of French literature and culture. All majors must take at least one culture course (FREN 207, 225, 229, 230, 232, 237, 322, 323, 324, 332) or spend one semester studying in a Francophone country, and at least one literature course (FREN 208, 209, 210, 213, 214, 217, 221, 224, 228, 237, 241, 302, 303, 306, 307, 313, 315, 317, 330, 331, 333, 335) or an equivalent literature course in French taken abroad. All majors must take two 300-level French courses at Wellesley College, at least one of which must be during their senior year. FREN 350, 360 and 370 do not count towards the minimum requirement of two 300-level courses for the major. No more than two courses taken Credit/No credit at Wellesley College may be applied to the French major.

## The French Cultural Studies Major

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

For students entering before Fall 2014:

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

For students entering in Fall 2014 or later:

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

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



*Les Hospices de Beaune: L'Hôtel-Dieu*

## LINGUISTICS COURSES

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

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

**Prerequisite: None**

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

Carpenter

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

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

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

Carpenter

### **LING 248 (Spring)** *Introduction to Historical Linguistics*

An examination of all forms of language change, including sound change, analogical change, semantic and lexical change, and syntactic change. Students will learn and apply the techniques of the comparative method in order to reconstruct earlier stages of various languages and to understand how linguists determine the genetic relationships among languages. Several theories of linguistic change will be explored. Students will also be introduced to the history of the discipline of linguistics, which largely began with the development of the techniques for historical reconstruction.

**Prerequisite: LING 114, or by permission of the instructor.**

Levitt

**LING 315 (Fall)**  
***Invented Languages:***  
***From Wilkins' Real Character to Avatar's Na'vi***

Over the centuries, invented, or artificial, languages have been devised for many reasons, including a desire to improve existing languages, an effort to unite the world, or a need to explore how languages are learned. The vast majority have failed, but why? Is there a place for invented language? What do invented languages teach us about natural language? We will look at invented languages from a variety of points of view: linguistic, historical, philosophical, psychological, and sociological. We will explore the linguistic underpinnings of various languages, from seventeenth century Real Character to Na'vi, with a look at a successful "reinvented" language, Modern Hebrew. Students will design their own miniature artificial language. **Prerequisite: Open to juniors and seniors who have taken LING 114 or CLSC/PSYC 216 and a related 200-level course in linguistics, psychology, anthropology, or philosophy, or permission of the instructor.**

Carpenter

**LING 319 (Spring)**  
***The Spoken and Written Word:***  
***Effects on Cognition and Culture***

For thousands of years, humans communicated via the ephemeral spoken word, and then writing was invented. How has the advent of writing affected us, both as individuals and members of cultural groups? To answer this question, we will explore the cognitive, linguistic, and cultural implications of spoken and written forms of communication. We start with an overview of the field of orality and literacy studies, followed by an examination of theories of the origin of human language and the history of the development of writing. We then move to an analysis of how the brain processes the spoken and written word and how these modes of communication affect memory and reasoning. From a cultural perspective, we examine the ways in which certain ancient and current societies differ as a function of their use of oral versus written forms of communication. **Prerequisite: Open to juniors and seniors who have taken a related 200-level course in linguistics, psychology, anthropology, or philosophy, or permission of the instructor.**

Levitt

## **La Maison Française**

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



***Marseille: La Corniche***

## **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 program offers students an exciting and challenging course of study and an authentic experience of French life and culture. The program is tailored to individual interests and needs. Interested students should contact the program's Associate Director, or the Chair of the department. Details are also available on our website:

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

## French Department Faculty and their Specializations

### Hélène Bilis

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

### Venita Datta

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

### Sylvaine Egron-Sparrow

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

### Marie-Cecile Ganne-Schiermeier

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

## Scott Gunther

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

## Andrea Levitt

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

## Barry Lydgate

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

## Catherine Masson

Catherine Masson is a specialist of theater. Her approach to theater is not only literary and theoretical, but also practical—she has performed with professional actors, and designed decor and costumes. In her classes, students are introduced to techniques of acting and directing. She is also concerned with the influence of performance on spectators and has studied surrealists, 20<sup>th</sup> century playwrights, and contemporary writers. She has written on the role of the stage director as critic, analyst 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*.

### **Codruta Morari**

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

### **James Petterson**

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

## **Anjali Prabhu**

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

## **Marie-Paule Tranvouez**

Marie-Paule Tranvouez, a specialist of the nineteenth-century French novel, wrote her doctoral dissertation on Balzac using a narratological and semiotic approach. Her teaching interests include pedagogy, the French Novel, cultural studies and the autobiography as a genre. She is a co-author of the sixth edition of *Ensemble: Culture et Société*, a cultural textbook introducing students to contemporary French documents and media. With her co-author, Jean-Marie Schultz, she published the second edition of *Réseau: Communication, Intégration, Intersections*, an innovative intermediate French textbook based on the notion of linguistic and cultural intersections. She was the Secretary of the *Association for French Cultural Studies* and has co-organized several colloquia on cultural studies at Wellesley College. In 2015-2016 she is Director of the French House.

# French Department Awards Spring 2016

## *Carlo François Prize for Excellence in French*

1. Candidates éligibles:  
Sont éligibles:
  - a. étudiantes dont la langue maternelle n'est pas le français;
  - b. étudiantes de parent(s) dont la langue maternelle n'est pas le français.
  - c. étudiantes du niveau 200, à partir de 205, n'ayant jamais suivi de cours 300
2. Conditions:  
Après avoir été nommées par leur(s) professeur(s), les candidates ayant accepté de participer au concours, rédigeront un texte en français lors d'une séance d'une heure et demie dans la bibliothèque Germaine Lafeuille. Date et heure au choix selon le "honor code": le mercredi 6 avril (entre 12h et 14h) ou le jeudi 7 avril (entre 10h et 14h). Les candidates souhaitant participer à ce concours devront contacter préalablement Sarah Allahverdi (poste 2403) pour prendre rendez-vous. Les candidates se présenteront à Sarah Allahverdi (Green Hall 228A) qui leur fournira les questions et du papier. Un choix de sujets sera proposé et l'usage de dictionnaires sera permis.  
Le texte soumis ne doit porter aucun nom d'auteur, l'anonymat permettant au jury d'évaluer objectivement la qualité du français.  
Le but de ce prix est de reconnaître la maîtrise de la langue française et la qualité de l'expression écrite. Un seul prix sera décerné.
3. Procédure:  
Chaque candidate devra remettre son manuscrit en mains propres à Sarah Allahverdi (Green Hall 228A) qui lui assignera un numéro d'ordre.
4. Dates:  
Les manuscrits doivent être déposés au département immédiatement après la séance de rédaction le 6 ou le 7 avril, 2016.

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## *Germaine Lafeuille Prize*

1. Candidates éligibles:  
Spécialistes de français.
2. Conditions:  
Les candidates devront soumettre un essai imprimé (analyse ou critique littéraire), en français, portant sur une oeuvre ou un auteur de langue française. Cet essai peut fort bien être un "paper" écrit dans le cadre d'un cours de littérature. Il peut aussi être un chapitre extrait d'un mémoire de "350" ou de "360/370". Il peut également être un essai rédigé tout spécialement pour ce prix. Longueur approximative des manuscrits: 8 à 10 pages imprimées à double intervalle.  
  
Ou bien, les candidates pourront soumettre une composition originale en français (poèmes, nouvelle, pièce de théâtre, etc.) Longueur approximative des manuscrits: 8 à 10 pages imprimées à double intervalle. Les manuscrits de poésie pourront être plus courts.  
  
Les manuscrits imprimés ne doivent porter aucun nom d'auteur, l'anonymat permettant au jury d'évaluer objectivement le contenu et la forme des manuscrits soumis.  
  
Deux prix seront décernés.
3. Procédure:  
Chaque candidate devra remettre son manuscrit en mains propres à Sarah Allahverdi (Green Hall 228A), qui lui assignera un numéro d'ordre.
4. Dates:  
Les manuscrits doivent être déposés au département avant le 7 avril 2016 à 16h00.

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

1. Candidates éligibles:

Spécialistes de français.

2. Conditions:

Les candidates devront soumettre une traduction française (thème ou version) d'un texte court, traduction faite lors d'une séance d'une heure et demie dans la bibliothèque Germaine Lafeuille. Date et heure au choix selon le "honor code": le mercredi 10 avril 2013 (entre 12h et 14h) ou le jeudi 11 avril 2013 (entre 10h et 14h).

Les candidates souhaitant participer à ce concours devront contacter préalablement Sarah Allahverdi (poste 2403) pour prendre rendez-vous. Au moment du rendez-vous, elles se présenteront à Sarah Allahverdi (Green Hall 228A) qui leur fournira les textes et du papier. Un choix de textes sera proposé et l'usage de dictionnaires sera permis.

Un seul prix sera décerné.

3. Procédure:

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

4. Dates:

Les manuscrits doivent être déposés au département immédiatement après la séance de rédaction le 6 ou le 7 avril 2016.

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

1. Candidates éligibles:

Spécialistes de français.

2. Conditions:

Les candidates devront soumettre un essai en français, portant sur un aspect de la culture française (histoire, art, cinéma, sociologie, science politique). Cet essai peut être un devoir écrit dans le cadre d'un cours de culture. Il peut aussi être un chapitre extrait d'un mémoire de "350" ou de "360 /370". Il peut également être un essai rédigé tout spécialement pour ce prix. Longueur approximative des manuscrits: 12 à 15 pages imprimées à double intervalle.

Les manuscrits imprimés ne doivent porter aucun nom d'auteur, l'anonymat permettant au jury d'évaluer objectivement le contenu et la forme des manuscrits soumis.

Un seul prix sera décerné.

3. Procédure:

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

4. Dates:

Les manuscrits doivent être déposés au département avant le 7 avril 2016 à 16h00.

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

1. Candidates éligibles:

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

2. Conditions:

Le but du prix est de permettre à la lauréate d'enrichir sa découverte de la France grâce à une expérience culturelle marquante: par exemple, une visite d'une journée dans une région du pays qu'il ne lui serait pas possible autrement d'explorer, l'expérience d'un spectacle, ou d'une exposition en français. Au cours du premier semestre les candidates devront soumettre un projet précis. Le prix est accordé de façon à être utilisé durant le second semestre. Les demandes doivent être déposées avant le 1er décembre 2015 à 16h00.

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

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

1. Deadline  
April 30<sup>th</sup> of student's junior year.
  
2. Eligibility  
Declared French/French cultural studies majors nominated by prospective advisors (French department faculty) at the end of their junior year are eligible for the award. Strong candidates, those who have taken a variety of classes in the French department and who have already discussed in detail with their advisor the thesis that they intend to write in their senior year, are eligible to be nominated for the Nathalie Buchet Fellowship by their professor. Before nominating the student, the advisor will seek support from at least two other members of the department who have also had this student in their classes or in registered independent work for credit. Completing an independent study (FREN 350) does not satisfy the terms of the award.
  
3. Application  
The student should submit a short proposal (about 2 pages) to her professor based on their conversations. It is understood that this proposal will be representative of the student's own work under the guidance of her advisor.
  
4. Calendar  
Advisors will circulate the proposal (April 30<sup>th</sup> deadline) to members of the prize committee on behalf of the student along with the written recommendations of at least two other members of the French department and the student's Wellesley transcript. The prize committee for the department will select the winner. The chair of the French Department will announce the award to the student and advisor, who is responsible for contacting the student and going over the student's summer research plans. The student is then expected to contact the department chair by May 30<sup>th</sup> to make arrangements for payment of the award. The student should report to her advisor as arranged between them and carry out promptly any changes to the plans that were agreed upon. The advisor is expected to respond to the student and maintain communication at reasonable intervals over the summer. The student, along with her advisor, will be invited to discuss her summer research with the members of the prize committee in September.
  
5. Report and Expenses  
The entire amount received by the student should be spent by early September of the fall term of her senior year. By the end of the first week of classes in the fall of her senior year, the student must submit to her advisor a written report outlining the work that she completed. Any amount that is undocumented and/or unspent by this time reverts to the department. The student must submit original receipts documenting all expenditures supported by the award to the department administrative assistant.

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

### **Overview of the program**

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

### **Application procedure**

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

The application consists of:

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

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

**Deadline for completed application is April 15.** Selection will be announced by April 25. Selection will be made by the Michèle Respaut French House Fellows selection committee based upon the following criteria:

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

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

### **Arranging Placement**

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

### **Financial and Housing Arrangements**

The base stipend (taxable) for summer 2015 will be \$5000. For further information, please contact the department administrative assistant for the name of the Fellowship Director for 2015-16.

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