

---

# FRENCH DEPARTMENT COURSE BROCHURE 2017-2018

---

This brochure is also available on our website:

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



---

# TABLE OF CONTENTS

---

	Page
Course Descriptions.....	2 – 26
Honors in the French Major (360/370).....	27 – 31
Advanced Placement & Language Requirements, Graduate Study and Teaching.....	32
Requirements for the French Major.....	33
The French Cultural Studies Major.....	33
Linguistics Course Descriptions.....	34
Maison Française/French House.....	37
Wellesley-in-Aix.....	37
Faculty.....	38
Awards and Fellowships.....	41

## French Department

---

Sarah Allahverdi (sallahve@wellesley.edu)..... (781) 283-2403  
Hélène Bilis (hbilis@wellesley.edu) ..... (781) 283-2413  
Venita Datta (vdatta@wellesley.edu) ..... (781) 283-2414 *On Leave Spring 2018*  
Sylvaine Egron-Sparrow (segronsp@wellesley.edu) ..... (781) 283-2415  
French House *Assistentes*..... (781) 283-2413  
Marie-Cécile Ganne-Schiermeier (mgannesc@wellesley.edu) ..... (781) 283-2412  
Scott Gunther (sgunther@wellesley.edu) ..... (781) 283-2444 *Chair-Spring 2018*  
Barry Lydgate (blydgate@wellesley.edu) ..... (781) 283-2439  
Catherine Masson (cmasson@wellesley.edu) ..... (781) 283-2417  
Codruța Morari (cmorari@wellesley.edu) ..... (781) 283-2479  
James Petterson (jpetters@wellesley.edu) ..... (781) 283-2423  
Anjali Prabhu (aprabhu@wellesley.edu) ..... (781) 283-2495  
Marie-Paule Tranvouez (mtranvou@wellesley.edu) ..... (781) 283-2975  
David Ward (dward@wellesley.edu) ..... (781) 283-2617 *Chair-Fall 2017*

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

## FRENCH 101-102 (FALL & SPRING)

---

### BEGINNING FRENCH I AND II

---

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

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

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

Morari

Egron-Sparrow

Ganne-Schiermeier

## FRENCH 103 (FALL)

---

### INTENSIVE FRENCH I

---

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

Intensive training in French. FREN 103 covers the material of FREN 101-FREN 102 in a single semester. A blended course: three class periods supplemented by regular required work with online materials. This is a demanding course designed for students interested in taking a junior year or semester abroad. Not recommended for students seeking to fulfill the foreign language requirement in French. Students planning to study abroad in their junior year will need to elect FREN 203 in the spring semester. For details, consult the instructor. **Students receive 1.25 credits for the course.**

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

Ganne-Schiermeier

## FRENCH 201-202 (FALL & SPRING)

---

# FRENCH LANGUAGE, LITERATURE, AND CULTURES

---

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

*Prerequisite: 102 or 103, or permission of the instructor. (FREN 201 None, FREN 202 LL)*

Reading, writing, speaking skills and critical thinking are developed through analysis and discussion of cultural and literary texts. Issues of cultural diversity, globalization, and identity are considered. Thorough grammar review. Three 70-minute class periods per week.

Each semester of FREN 201 and FREN 202 earns one unit of credit; however, both semesters must be completed satisfactorily to receive credit for either course. Students are strongly advised to complete the French 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 French 202 without having completed French 201 must elect one of the following courses in order to complete the language requirement: French 205, 206, 207, or 209.

Morari

Tranvouez

Ganne-Schiermeier

## FRENCH 203 (FALL & SPRING)

---

# INTENSIVE FRENCH II

---

*Prerequisite: Open only to students who have completed French 103 or by permission of the instructor. (LL)*

The continuation of French 103. Systematic training in all the language skills. A blended course: three class periods supplemented by regular required work with online materials. This course is equivalent to French 201-202, and is designed to prepare students to qualify for international study and to major in French after two further courses: a unit of French 206, 207, 208, or 209, and a unit of French 210, 211 or 212. **Students receive 1.25 credits for the course.**

Gunther

Lydgate

## FRENCH 205 (FALL)

---

# LITERATURE AND FILM IN CULTURAL CONTEXTS

---

*Prerequisite: French 202 or French 203. (LL)*

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

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

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

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

Works studied include:

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

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

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

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

Colette: *La Femme cachée* (short stories)

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

Feminist manifestoes of the 1970's

Négritude and anti-colonial poetry from Africa

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

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

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

Datta

## FRENCH 206 (FALL & SPRING)

---

# INTERMEDIATE SPOKEN FRENCH

---

*Prerequisite: 202, 203, or 205. (LL)*

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

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

Masson

Petterson

## FRENCH 207 (FALL)

---

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

---

*Prerequisite: 202, 203, or 205. (LL, SBA)*

In this introduction to French society and culture, we will examine France's identity crisis in the beginning of the 21<sup>st</sup> century. From its historical position of political, economic, and intellectual leadership in Europe and the world, France is searching to maintain its difference as a defender of quality over mass appeal and the proud values of its national tradition in the face of increasing globalization. Topics include Franco-American relations, the European Union, immigration, the family, and the role of women in French society. Readings are drawn from a variety of sources: historical, sociological, and ethnographic. Magazine and newspaper articles with television programs and films will provide supplementary information. Given the comparative perspective of this course, we will begin by studying American stereotypes of the French as well as French stereotypes of Americans. Next, we will explore the way in which the French define themselves, examining such topics as French attitudes toward their language, geography, and history, as well as toward the state, money, and food.

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

Gunther

## FRENCH 209 (FALL)

---

### TOPIC: THE PARIS OF POETS

---

*Prerequisite: 202, 203, or 205. (LL, ARS)*

A study of the city of Paris as urban inspiration for French poetry, with an emphasis on speaking and writing skills. This course explores the visual arts, culture and history of the City of Light as represented and celebrated through French poetry. Special attention is paid to Parisian artistic and poetic life from the late nineteenth-century to the present. Please note that the distribution for FREN 209 is Language and Literature or Arts, Music, Theatre, Film, Video.

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

Petterson

## FRENCH 209 (SPRING)

---

# TOPIC: CANNES: THE FRENCH FILM FESTIVAL

---

*Prerequisite: FREN 202, FEN 203, or FREN 205. (LL) Open to first-years if they have taken one of the prerequisite courses.*

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

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

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

Students in this course will become familiarized with French oral and written discourses on the Festival. Each May, radio shows host special sessions on Cannes happenings, magazines cover the event, starting with the general organization including the selection of films and jury members, and ending with a heated discussion about the ceremony award. Joann Sfar's graphic novel *Croisette*, a chronicle of the festival's 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 (FALL)

---

# FROM THE MIDDLE AGES THROUGH THE ENLIGHTENMENT

---

*Prerequisite: At least one unit of 206, 207, 208, 209, or above. (LL)*

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

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

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

Topics will include: the memory and misremembering of French foundational moments in *La Chanson de Roland* 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*; and 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 211 (SPRING)

---

## STUDIES IN LANGUAGE

---

*Prerequisite: At least one unit of 206, 207, 208, 209, or above. (LL) Open to first-years if they have taken one of the prerequisite courses.*

Comprehensive review of French grammar, enrichment of vocabulary, and introduction to French techniques of literary analysis, composition, and the organization of ideas. Open to first-year students if they have taken one of the prerequisite courses. We will study fundamental concepts and techniques of analysis as they apply to French literature. Students will practice reading different literary genres in depth, including poetry, the short story and the novel. Students will learn to identify ways in which these texts are organized and the techniques an author uses to convey meaning. Students will be introduced to the techniques of the “explication de texte”, the “commentaire composé” of prose and poetical texts, and the “dissertation” (formal French essay).

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

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

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

French Composition: Tâches d'encre by H.Jay Siskin, Cheryl L. Kruger, Maryse Fauvel

Novel: La Place by Annie Ernaux

## Bilis

## FRENCH 212 (SPRING)

---

# FROM CLASSICISM TO THE PRESENT

---

*Prerequisite: At least one unit of 206, 207, 208, 209, or above. (LL) Open to first-years if they have taken one of the prerequisite courses.*

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

Petterson

## FRENCH 213 (FALL)

---

# FROM MYTH TO THE ABSURD

---

*Prerequisite: At least one unit of 206, 207, 208, 209, or above. (LL, ARS) Open to first-years if they have taken one of the prerequisite courses.*

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

This course will first look at how modern drama appears with the revolutionary importance given to the “mise en scène” and then will offer students the opportunity to study some of the most important and influential works of French drama since 1900 and to acquire at the same time a knowledge of the major literary and philosophical trends of the twentieth century: symbolism, surrealism, existentialism, and the absurd.

The class will examine not only the ideas expressed in each play but also its “mise en scène” and the author’s use of theatrical language. Attention will be given to the particular social, political, and aesthetic context of the plays and to the formal qualities of different dramatic genres: tragedy, comedy, tragi-comedy, and farce.

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

Works to be studied:

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

Secondary readings:

Fin XIXe début XX: importance de la mise en scène en Europe  
Antonin Artaud: extraits de quelques écrits sur le théâtre  
Alfred Jarry, *Ubu roi*, extraits

Masson

## FRENCH 220 (SPRING)

---

# DECODING THE FRENCH

---

*Prerequisite: At least one unit of FREN 206, FREN 207, FREN 208, FREN 209, or above. (LL, SBA)*

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

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

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

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

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

For this project, I will meet with students individually over the first half of the semester and we will work together

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

-What was the historical context that produced the object? How was the icon interpreted at the time?

-What uses are made of the object in contemporary France? What does it mean today?

-Are there other objects in other historical or cultural contexts that play/played similar roles? In what ways are they similar and different?

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

Students will write guides for Americans that explain some of the ways in which French understandings of the world differ from American ones. These guides will show that even though categories that we use to describe our social realities, such as "nation," "secularism," "social class," "gender," and "queer," exist in both countries, these terms take on different meanings and connotations in the two contexts.

*Writing Requirements and Grading :*

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

**Gunther**

## FRENCH 226 (SPRING)

---

# SPEAKING THROUGH ACTING

---

*Prerequisite: At least one unit of FREN 206, FREN 207, FREN 208, FREN 209, or above. (LL, ARS)*

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

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 17th to the 21st 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 and individual presentations in class are expected. There will be two devoirs in class, two oral exams and one final exam.

Texts: Excerpts from classical and modern texts (prose and poetry) from the 17th to the 21st century

*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 227 (SPRING)

---

# BLACK PARIS: 'POSTCOLONIZING' THE SEINE

---

*Prerequisite: At least one unit of FREN 206, FREN 207, FREN 208, FREN 209, or above. (LL, ARS) Fulfills the multicultural requirement.*

A study of contemporary immigrant experience in Paris through a range of media and an historical perspective. Materials will comprise text and still and moving images. What are some of the dominant themes and emotions in the self-representation of immigrants in Paris today? How were Africans (in particular) represented during the colonial period in the nineteenth and early twentieth centuries, and how did Africans represent themselves on the rare occasions they had to do so then? How do we understand France's precarious, and often volatile, positioning of immigrants in its society today?

In this course we will be interested in unearthing how Africans and other immigrants, particularly those coming from former colonies, have negotiated the space of the metropolis. Through virtual tours of the city, we will understand how planning and zoning affected the location and development of "ethnic" neighborhoods. Approaching the topic through literature, ethnographic writing, film, painting, and other images, we understand how representations of these "others" in French culture well preceded Africans' Parisian experiences (late 20<sup>th</sup> century/ early 21<sup>st</sup> century). A quick look at accounts of early African experience in Paris dating from the first part of the 20th century helps us to understand how Africans participated in shaping many dominant ideas and trends in Parisian circles. We will recreate a sense of the Paris known to Claude McKay, Richard Wright, and Josephine Baker. After WWI, black-inflected Parisian culture attracted intellectuals and artists from all over the world, while images of Africans in French advertising were distorted and unflattering. Anchoring this discussion will be our reading of *Lettre à Jimmy* (addressed to James Baldwin) by Alain Mabanckou, the Congolese writer, now based in Paris and Los Angeles.

Our study will include some simple theoretical work on the still and moving image and on the essential differences and interplay between text and image. Leo Frobenius, the influential German ethnologist, questioned the easy dismissal of African culture by Europeans and the famed French anthropologist Marcel Griaule's uncovered complex structures and symbols in African belief systems at a time when African culture was to be systematically replaced with French values. Along with these works we will examine colonial documentaries and ethnographic film. The film, *Vénus noire*, made by an immigrant, recounts how an African slave woman was brought to Paris to be "exhibited" as a biological curiosity that incited debate about whether or not Africans belong to the human. In painting, Eugène Delacroix's "Oriental"-inspired works exemplify a particular type of fascination with "otherness" that was pervasive in his time and became absorbed into French notions of the exotic.

In the contemporary film, *Qu'est-ce qu'on a fait au bon dieu*, a white couple is appalled when each of the daughters marries an immigrant of a different ethnicity, and Matthieu Kassovitz's now classic film of French disillusionment, *La Haine*, portrays three protagonists (Jewish, African, and Arab) in an impoverished housing project after a violent riot. *Dheepan* presents three Sri Lankan Tamil fighters, who flee the civil war, which began

in 1983, and try to make a life in Paris. We will also consider the rhetoric of race in sports. Of special interest, will be soccer's *génération black blanc beur*, the French dream team, which became, with their 1998 world cup win, the symbol of France's integration, to be both fêted and reviled.

Through an invited lecture by one of our own colleagues, we will understand how French laws and policies, from de Gaulle to Sarkozy have had an impact on immigration. A few contemporary films on French immigrants will precede our reading of Jean Raspail's *Camp des saints* (1973), a novel, which disdainfully depicts hordes of people from the non-Western world arriving in France and Europe, signaling the doom of European civilization. A humorous corrective to this is Abdourahman Waberi's more recent *Aux Etats-Unis d'Afrique*, which is a satirical novel about Africa being the immigration destination of hordes of whites fleeing an impoverished and destitute Europe.

Assignments will include electronic, interactive journal entries on readings, images, and films watched in class (60%), two presentations, one of a text and one of an image or clip) (20%), and one final (choice of oral or written assignment) (20%).

#### Background Readings

Leo Frobenius *Histoire de la civilisation africaine* (excerpts)

Marcel Griaule *Dieu d'Eau : Conversations avec Ogotemeli* (excerpts)

Frantz Fanon. « L'expérience vécue du noir. » *Peau noire masques blancs*.

Albert Memmi. *Portrait du colonisé précédé du portrait du colonisateur* (excerpts)

#### Literature/Novels

Mabanckou, Alain. *Lettre à Jimmy* (2007)

Guène, Faïza. *Kiffe kiffe demain* (2004)

Raspail, Jean. *Camp des saints* (1973)

Waberi, Abdourahman. *Aux Etats-Unis d'Afrique* (2008).

#### Primary Films

Kaurismäki, Aki. *Le Havre* (2011)

Audiart, Jacques. *Dheepan* (2015)

Abdellatif Kechiche. *Vénus noire* (2009)

Audiart, Jacques. *Un prophète* (2009)

Morel, Pierre. *Banlieu 13* (2004)

Benguigui, Yamina. *Inch-Allah Dimanche* (2001)

LioRET, Philippe. *Welcome* (2010) **OR** Romain Goupil. *Je m'appelle tous Milana* (2010)

Kassovitz, Matthieu. *La Haine* (1995)

#### Secondary Readings (for reference or assignments only)

Peter Bloom. *French Colonial Documentary : Mythologies of Humanitarianism*

Dominic Thomas. *Black France : Colonialism, Immigration, and Transnationalism*

Tyler Stovall. *Paris Noir: African-Americans in the City of Light*

Said, Edward. *Orientalism*.

#### Supplementary Films (for reference or assignments only)

(clips and stills might be drawn selectively by the instructor in lectures)

Rachid Bouchareb. *Indigènes* (2006)

Yamina Benguigui *Mémoires d'immigrés* (1997)

Euzhan Palcy. *Aimé Césaire : Une voix pour l'histoire* (clips) (1994)

Jean-Marie Teno *Clando* (1996)



Jean Rouch *Moi un noir* (1958)  
Med Hondo *Soleil O* (1967)  
Sembene Ousmane *Noire de...* (1966)  
Paulin Vieyra. *Afrique sur seine* (1955)

Prabhu

FRENCH **228** (WINTER SESSION)

---

PARIS, CINÉCITY: FRENCH FILM CULTURE  
AND ITS INSTITUTIONS

---

*Prerequisite: At least one unit of FREN 206, FREN 207, FREN 208, or FREN 209, or permission of the instructor. (LL, ARS) Not offered every year. Subject to Provost's Office approval.*

This course focuses on the institutions of French film culture and the places they assume in an increasingly digital world. With its 88 cinemas, in addition to the Cinémathèque Française, film archives, film museums, and ciné-clubs, Paris is by far the most cinephilic city on the planet. To understand its film culture, one has to look more closely into the spaces that constitute cinema theaters, those physical sites where film functions within the larger socio-economic dynamics of the world at large. The course will examine the ways in which films are circulated, how they are seen, shared and experienced, as well as the ways in which they figure in the city's policies. Readings on the history of the key film institutions and their seminal role in French history will accompany on-site visits and archival research to be conducted during the two weeks in Paris. During the course's third week on the Wellesley campus, students will complete an oral presentation and a final paper.

Over two weeks in Paris and one week on the Wellesley campus, this course will explore Parisian cinephilic culture and study the history of its most prominent institutions: the French Cinémathèque, the Forum des Images (formerly the Vidéothèque de Paris, a film archive and cinémathèque dedicated to the city of Paris), the ciné-clubs (such as Studio des Ursulines, Réflet Médicis, and la Pagode), the historical cinemas of art and essay films, as well as the new movie-theater chains UGC, Gaumont and MK2. The course will particularly highlight a variety of factors that inform the Parisian cinematic landscape, e.g., the specific role played by City Hall's policy body and Mission Cinéma as well as surveys that help one navigate the seemingly endless film fare the city has to offer, from *Pariscopes* and *Allociné*, to the various forms of commercial devices and discounts that make access to cinema affordable to the vast majority of Paris' population.

Paris has always been at the center of the French film culture. At once a privileged space on the screen and the focus of cinephilic culture, Parisian landscapes and movie theaters have come to assume significant roles in the course of history. The first ciné-clubs held meetings in the 1910s, and some of them became art theaters and even remain active in the 21<sup>st</sup> century (e.g., le Studio des Ursulines). During the postwar golden age of French cinephilia, cinéclub culture was essential to the appreciation of contemporary cinema, bringing spectators to films from Italy, Russia, Poland, but also Asia, Scandinavia, and especially Hollywood. Henri Langlois's vast collection of films and film-related materials at the French Cinémathèque fueled the cinephilic sensibilities of generations of filmmakers, film writers and producers.

Today, films are usually viewed in places other than theaters, and their financial viability relies largely on TV screenings as well as DVD and video-on-demand rather than on the classical market provided by cinema theaters. This situation poses a challenge and a threat not only to the institution of the film theater, but to filmmaking itself. In this context, Paris continues to abide as a stronghold of an affirmative vision of the role of theatrical exhibition. The sheer number and variety of theaters dedicated to the diversity of cinematic art ensures the survival of the city's celebration of film and its embrace of cinematic abundance. Within the *périphérique*, Paris has 88 theaters sporting 401 screens. In addition, a plethora of screenings takes place every week in a variety of spaces and places, museums, cultural centers, community centers, libraries and open-air venues. Moreover, of the 10-15 films that are released in Paris each week, roughly half are French or mainstream American productions, with the rest coming from other countries or indie sources. In the course of a calendar year, more than 300 new features from around the globe come into circulation here. If keeping up to date with global cinema anywhere else in the world is all but impossible due to the dearth of offerings, in Paris it suffices to attend the cinema regularly in order to stay abreast of contemporary productions. This course will examine the array of idiosyncratic strategies and policies that make a singular type of cinephilia possible in Paris, and that make Paris a unique hub for world cinema.

#### Readings:

Antoine de Baecque. *La Cinéphilie: Invention d'un regard, histoire d'une culture 1944-1968*. (Paris: Fayard, Hachette, 2003).

Jean-Michel Frodon and Dina Iordanova, *Cinemas of Paris* (St. Andrews Film Studies, 2016).

Christophe Gauthier. *Cinéphiles, ciné-clubs et salles spécialisées à Paris de 1920 à 1929*. (Paris: AFRHC, 1999).

Laurent Jullier and Marc Léveratto, *Cinéphiles et cinéphilies: Une histoire de la qualité cinématographique*. (Paris: Collin, 2010).

Gauthier Jurgensen. *J'ai grandi dans des salles obscures*. (Paris: Lattès, 2008).

Jean-Jacques Meusy, *Paris-Palaces ou le temps du cinéma*. (Paris: CNRS Éditions, 2002).

#### Morari

## FRENCH 278 (FALL)

---

# COURT, CITY, SALON: EARLY MODERN PARIS – AN INTRODUCTION TO DIGITAL HUMANITIES APPROACHES

---

*Prerequisites: At least one unit of FREN 206, FREN 207, FREN 208, FREN 209, or above. (LL) To be taught jointly with Professor Hélène Visentin, Smith College in Fall 2017.*

This course does not require any previous exposure to the emerging field of Digital Humanities Studies or to early modern French literature. This course has two main goals; first, to introduce students to the spaces that defined seventeenth- and eighteenth-century France, politically and culturally, from the height of the Ancien Régime up to the French Revolution—the royal court, the city (Paris), and the salon. Students will become familiar with authors who navigated between these milieus, wrote influential works that depicted them, and, in turn, shaped them. These are the spaces where notions of good taste and sound judgment, still crucial to French identity today, took root, and where the European Republic of Letters emerged. Second, the course will introduce

students to the methods and theories of the digital humanities, combining study and practice of these approaches. Students will consider established critical readings of the texts under consideration and explore how the application of digital humanities approaches can broaden, confirm, disprove or reinterpret dominant analyses of these spaces and works.

The course will examine how traditional scholarship has explored the rivalries and networks of authors who moved between the court, the city, and the Parisian salons, and introduce students to the ways in which distant reading, digital mapping, and graphing can create new perspectives on old materials. Students will also engage with virtual timelines, word mining, and computational formalism. The course is intended to further students' understanding of major texts from early modern France and to serve as a means of reflecting critically on the field of the digital humanities. In Fall of 2017, this course will be taught in parallel with an early modern French course offered at Smith College on the same subject. The students at Wellesley and Smith will share a common syllabus and engage in parallel assignments, which they will present to each other virtually, as well as, from time to time, in person.

Primary Texts:

*La Princesse de Clèves*, Madame de Lafayette

*Le Bourgeois Gentilhomme*, Molière

*Encyclopédie* (extraits), Diderot et d'Alembert

Digital Humanities Texts and Projects (excerpts):

Franco Moretti, *Graphs, Maps, Trees*. London: Verso (2007).

Matthew K. Gold, ed. *Debates in the Digital Humanities*. Minneapolis, MN: University of Minnesota Press (2012). MIT Press (2012)

*Mapping the Republic of Letters*, Dan Edelstein

Johanna Drucker, 'Graphesis: Visual knowledge production and Representation,' *Poetess Archive Journal*, (2010) Vol. 2, No. 1, p. 1 – 36. "The French Enlightenment Network," with Maria Comsa, Melanie Conroy, Chloe Edmondson, and Claude Willan, *Journal of Modern History* (forthcoming).

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

Bilis

## FRENCH 300 (SPRING)

---

# POST-APOCALYPTIC CINEMA: FRENCH VISIONS OF ECOLOGICAL TRAUMA

---

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

How has French cinema responded to the reality of environmental crisis and the specter of ecological catastrophe? Issues linked to political ecologies and environmental ethics, anthropocentrism, climate change, pollution and technological challenges have influenced the shape and substance of these cinematic responses. Work in the film medium has assumed a critical place in a forum otherwise dominated by specialists in sciences, economics and engineering. Indeed, French cinema has articulated a French voice in response to this global problem. As we probe environmental discourses and their cinematic figuration, we will read, among others, texts

by Marc Augé, Luce Irigaray or Bruno Latour, and discuss representative films by directors such as Georges Méliès, René Clair, Agnès Varda, Chris Marker, Jean-Luc Godard, Claire Denis or Jacques Tati.

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

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

Georges Méliès’s filmic fantasies or Marcel L’Herbier’s and René Clair’s scientific visions of the early 1920s offer a glimpse into cinema’s major role in allegorizing the menace of technology face to face with nature. However, it is at the end of 1960s that French cinema becomes a major factor in environmental-related debates. As Kristin Ross has argued in her seminal book *Fast Cars, Clean Bodies: Decolonization and the Reordering of French Culture*, post-war French cinema frequently staged the connection between French modernization and physical and social landscapes. Following Ross’s lead, we will focus mainly on French films after 1959 which address across genres issues like ecological disasters, environmental justice, world ecology, pollution and recycling, as well as ecofeminism and anthropocentrism. This course attempts to question the rationale behind these cinematic projects and to contextualize them in relation to contemporary discourses in disciplines ranging from anthropology and history to philosophy and media studies. It is in this context that we will consider readings by prominent French thinkers such as Marc Augé, Jean Baudrillard, Michel de Certeau, Luce Irigaray, Henri Lefebvre, Bruno Latour, or Paul Virilio. Their critical reflections will provide a discursive background for our discussions about ecological catastrophes and environmental challenges that are addressed in French films. Assignments include weekly response papers, a group oral presentation and a final written project of 12-15 pages.

Fiction films and documentaries:

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

*Les Combattants* (Thomas Cailley, 2014)

Readings will consist of excerpts from:

Marc Augé, *Non-lieux: Introduction à une anthropologie de la surmodernité* (Seuil, 1992)

Etienne Balibar, *Droit de cité* (Editions de l'Aube, 1998)

Jean Baudrillard, *Pourquoi tout n'a-t-il pas déjà disparu* (Editions de l'Herne, 2008)

Michel de Certeau, *L'Invention du quotidien. 1. Arts de faire* (Gallimard, 1980)

Luce Irigaray, *Le Temps de la différence. Pour une révolution pacifique* (L.G.F., 1989)

Bruno Latour, *Politiques de la nature* (La Découverte, 2004)

Henri Lefebvre, *La Production de l'espace* (Anthropos, 1974)

Paul Virilio, *Ville panique: Ailleurs commence ici* (Galilée, 2002)

## Morari

## FRENCH 306 (SPRING)

---

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

---

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

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

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

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

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

Reading list:

Apollinaire	<i>Poèmes à Lou</i> (selections)
André Gide	<i>La Symphonie Pastorale</i>
Louis Aragon	“Front Rouge”
André Breton	Nadja & selected poems
Luis Buñuel	<i>L’Age d’Or</i> (film)
Robert Desnos	<i>Corps et biens</i> (selections)
Jean-Paul Sartre	“L’Enfance d’un Chef”
Francis Ponge	“Notes Premières de l’Homme” & “Pages bis”
Albert Camus	“Le Mythe de Sisyphe”
André Malraux	<i>Les Noyers de l’Altenburg</i>
Maurice Blanchot	<i>L’Instant de Ma Mort</i>
Marguerite Duras	<i>La Douleur</i> (selections)

Petterson

## FRENCH 308 (FALL)

---

# FRENCH TRANSLATION STUDIES – TRANSLATING IN THE 21<sup>ST</sup> CENTURY

---

*Prerequisite: One unit of FREN 210 or above, or by permission of the instructor. (LL)*

The techniques and theory of translation are studied through analysis of the major linguistic and cultural differences between French and English. This course introduces students to the main theories and practices of translation and it provides a deep understanding of the ways translating can enrich one’s own critical reading and writing processes. Practical training in translation between French and English is paired with readings from the major theories of translation from Cicero to the present, with further focus on contemporary applications of translation.

Our goal is to refine your language and translating skills and to develop an enhanced feel for the content and texture of your translations. We also will explore the relatively recent field of translation studies through readings of some of the main theories of translation, with the goal of reconsidering traditional humanist ideals of translation -- bridging languages and cultures – in terms of the twenty-first century politics of culture, history, gender, globalization, postcolonialism, and trans-linguistic migrations and diasporas. For instance, can the ‘task of translating’ be adapted to an age of digital transmedial communications, to the work of relief organizations such as [translatorswithoutborders.org](http://translatorswithoutborders.org), and to voice recognition translation apps such as [GoogleTranslate](https://www.google.com/translate) and others developed specifically for the linguistic dimension of refugee crises (“[RefuChat](https://www.refu.chat/)”).

As a function of your own areas of interest and specialization, beyond our critical readings, we will translate texts drawn from many textual/communicative forms: literature, movie dubbing, history, philosophy, economics, science, journalism, war reporting, refugee interpretation services, technical translations, website content localization, data driven machine translation, legal translation studies, etc. Midway through the semester, groups

of students sharing common translation interests will develop and present projects involving both translation and translation theory that will be analyzed by the class as a whole.

Beyond simply translating, the goal of our course is thus also to merge the work of the translator with concerted inquiry into what it has meant and what it means to translate, today. Another goal is for you to develop translation skills, while fully informed of the stakes of translation, of language learning in general, and of the nearly limitless resources available to the translator within the emerging field of translation studies. As another non-negligible outcome, our course offers a valuable qualification to students interested in pursuing translation work at any one of the growing number of graduate programs in translation studies.

Petterson

## FRENCH 324 (FALL)

---

# THE BELLE EPOQUE AND THE EMERGENCE OF MODERN FRANCE

---

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

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

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

### Readings:

Eugen Weber, *France, Fin de Siècle*

Roger Shattuck, *The Banquet Years*

Emile Zola, *Au Bonheur des Dames*

Jules Ferry, *La mission coloniale*

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

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

Charles Rearick, *Pleasures of Paris* (excerpt)

Jules Verne, *Paris au XXe siècle*  
Octave Mirbeau, *Le journal d'une femme de chambre* (excerpt)  
Films:  
*Paris 1900* (documentary), *Germinal*, *French cancan*, *Fantômas*  
Work for this course:  
Two papers and an oral presentation.

Datta

## FRENCH 330 (FALL)

---

# FRENCH, FRANCOPHONE & POSTCOLONIAL STUDIES

---

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

The course examines various texts from the postcolonial world to understand pressing concerns in different regions in Africa, the Creole islands in the Caribbean and the Indian Ocean, and in Europe. Close attention will be paid to narrative techniques while studying questions concerning the relationships with the metropolis and the functioning of language(s). The course includes discussion and debates of postcolonial theory.

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 general problems in the postcolonial world. The relationship of each of these nationally-defined regions to the metropolis (France) could be radically different. While Mauritius was more recently a British colony, Guadeloupe remains a French department, Algeria's independence included violent bloodshed. The esthetic and political effect of an actual or implied presence of other languages within the French text will be central to our discussions of language. 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.

Assignments:

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

Texts:

Césaire, Aimé. *Cahier d'un retour au pays natal*.  
Condé, Maryse. *Traversée de la mangrove*.  
Djebar, Assia. *L'Amour, la Fantasia*.  
Fanon, Frantz. *Peau noire, masques blancs*.  
Glissant, Edouard. *Poétique de la Relation*.  
Mbanckou, Alain. *Verre cassé*.

Prabhu



## FRENCH 333 (SPRING)

---

# FRENCH CLASSICAL TRAGEDY: CORNEILLE VS. RACINE: RETHINKING THE PARALLEL

---

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

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

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

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

### Readings:

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

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

Rotrou, *Le Véritable Saint Genest*

Tristan l’Hermite, *La Marianne*

Catherine Bernard, *Brutus*

Thomas Corneille, *Timocrate*

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

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

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

## Bilis

## FRENCH 350

---

## RESEARCH OR INDIVIDUAL STUDY

---

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

350s will ordinarily be permitted in cases where there is no overlap of the content of the proposed study with a course being offered by the French Department in the same semester. A student interested in doing an independent study should first have a well-defined topic, including, for example, the author(s) to be considered, the question or central idea to be studied, and the approach that will be taken. Students should consider which professor whose area of specialization and interests most closely match her proposed study. Meetings and regular assignments will be discussed and arranged with the professor in question. Please visit our faculty [webpage](#) for faculty information. Students should contact the instructor at the time of pre-registration and, in any case, no later than the end of the first week of classes.

## FRENCH/CPLT 359 (SPRING)

---

## ADVOCATING FOR OTHER CULTURES

---

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

### Calderwood Seminar in Public Writing (in English)

Your local school board is considering eliminating foreign language instruction at the high school. You think it's a bad idea. How will you make your voice heard?

This seminar will explore writing that challenges language majors to rethink and repurpose their academic knowledge, shaping it to contribute to public debates. Such writing may include op-eds and letters to the editor; book, film, and music reviews; blogs; and interviews with notables in the field. Students will write weekly and revise their work in response to comments from the instructor and their peers. The presence of majors in different languages will introduce students to the assumptions, perspectives, and approaches of other cultures, with the goal of helping participants become advocates for a wider, more inclusive cultural literacy.

Open to junior and senior majors in foreign language departments and related programs, and in Classical Studies and Comparative Literature, and by permission of the instructor. Participants in this seminar will draw on their

mastery of a foreign language and culture to interpret their fields to non-specialists. Their studies have already taught them the skill of projection – of imagining oneself as another and seeing reality from a standpoint outside oneself – that is central to understanding a foreign culture. That skill is also, significantly, one of the keys to writing successfully for a general public.

Lydgate

*Also offered by faculty of the department:*

WRITING **151** (Fall)

---

LOST IN TRANSLATION: AT THE  
CROSSROADS OF SELF-DISCOVERY

---

*Prerequisite: None. Open only to first-year students. (W)*

This course explores how young characters standing at the crossroads of two cultures seek to define their identity. Raised in Asian and Francophone languages and cultures, these first-person narrators confront the challenges of self-expression and self-creation in a language not their own. Readings in Francophone, Asian Francophone, and American Asian literature will be discussed in the light of critical texts on hybridity, ethnicity, foreign language, class and culture. Participants will explore the ramifications of these questions in regular written assignments, culminating in a substantial essay at the end of the course. Amy Tan, Amélie Nothomb, Dai Sijie, Emil Ajar' and Ying Chen are among the authors to be read.

Ganne-Schiermeier

---

# HONORS IN THE FRENCH MAJOR

---

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

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

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

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

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

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

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

#### Requirements:

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

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

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

### **Spring of Junior Year**

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

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

## **Summer**

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

## **September**

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

## **October 1**

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

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

## **October 29**

A more substantial outline should be submitted to the advisor.

## **December 1**

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

## **December**

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

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

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

## **Oral exam**

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

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

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

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

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

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

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

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

### **Timeline:**

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

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

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

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

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

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

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

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

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

Marguerite de Navarre (extraits)	
Montaigne	Les Essais (extraits)
Rabelais	Pantagruel (extraits)
Ronsard	Premier Livre des Amours, Premier Livre des Sonnets pour Hélène
Du Bellay	Les Antiquités de Rome (extraits)

- La Boétie Discours de la Servitude volontaire
2. XVII<sup>e</sup> siècle: Read at least *five* of the following:
- Lafayette La Princesse de Clèves  
 Corneille Le Cid, Cinna, Horace  
 Molière L'École des femmes, Le Misanthrope  
 Racine Bérénice, Phèdre  
 Descartes Discours de la méthode  
 Pascal Pensées (extraits)  
 La Bruyère Les Caractères (extraits)  
 La Fontaine Fables (extraits)  
 Bernard Brutus
3. XVIII<sup>e</sup> 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<sup>e</sup> 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. XX<sup>e</sup> siècle et XXI<sup>e</sup> siècle : Read at least *five* of the following:
- Beauvoir Le Deuxième Sexe, "Introduction"  
 Bâ Une si longue letter  
 Breton Nadja  
 Camus L'étranger  
 Céline Voyage au bout de la nuit  
 Colette Le blé en herbe, Vagabonde  
 Dadié Un nègre à Paris  
 Duras L'Amant  
 Gide Les Faux-monnayeurs

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



## Advanced Placement Policies and Language Requirement in French

---

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

## Graduate Study in French

---

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

## Teacher Certification in French

---

Students interested in obtaining certification to teach French in the Commonwealth of Massachusetts should consult the chair of the [Education department](#).

## Requirements for the French Major

---

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

FREN 101, FREN 102, FREN 103, and FREN 201 count toward the degree but not toward the French major. The language courses FREN 202, FREN 203, FREN 205, FREN 206, FREN 211 and FREN 226 count toward the French Major. All majors must take at least one culture course (FREN 207, FREN 220, FREN 222, FREN 225, FREN 227, FREN 229, FREN 230, FREN 232, FREN 233, FREN 237, FREN 300, FREN 314, FREN 322, FREN 323, FREN 324, FREN 332) or spend one semester studying in a Francophone country, and at least one literature course (FREN 208, FREN 209, FREN 213, FREN 214, FREN 217, FREN 221, FREN 224, FREN 228, FREN 235, FREN 237, FREN 241, FREN 278, FREN 302, FREN 303, FREN 306, FREN 307, FREN 308, FREN 313, FREN 315, FREN 317, FREN 330, FREN 333, FREN 356). For students entering before fall 2017, FREN 210 and FREN 212 also satisfy the literature requirement.

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

## The French Cultural Studies Major

---

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

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

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

---

# LINGUISTICS COURSES

---

LING **114** (FALL & SPRING)

---

## INTRODUCTION TO LINGUISTICS

---

*Prerequisite: None (EC)*

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

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

Carpenter

LING **238** (SPRING)

---

## SOCIOLINGUISTICS

---

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

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

TBA

## LING 240 (SPRING)

---

# THE SOUNDS OF LANGUAGE

---

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

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.

Carpenter

## LING 244 (FALL)

---

# LANGUAGE: FORM AND MEANING

---

*Prerequisite: LING 114 (EC)*

This course will consider some basic questions about language: What do we actually know when we know a language? How is the structure of language best described? Are there properties which all languages share, and what do those properties tell us about language itself? We will look at specific problems in morphology, syntax, and semantics, and the strengths and weaknesses of different linguistic theories will be considered. While many of the problems considered in this class will involve English, we will also be looking at other languages, both European and non-European.

TBA

## LING 312 (SPRING)

---

# BILINGUALISM: AN EXPLORATION OF LANGUAGE, MIND, AND CULTURE

---

*Prerequisite: Open to juniors and seniors who have taken a related 200-level course in linguistics. (SBA, EC)*

Exploration of the relationship of language to mind and culture through the study of bilingualism. The bilingual individual will be the focus for questions concerning language and mind: The detection of “foreign” accent, the

relationship of words to concepts, the organization of the mental lexicon, language specialization of the brain, and the effects of early bilingualism on cognitive functioning. The bilingual nation will be the focus for questions dealing with language and culture: societal conventions governing use of one language over another, effects of extended bilingualism on language development and change, and political and educational impact of a government's establishing official bilingualism

Carpenter

LING 315 (FALL)

---

## INVENTED LANGUAGES: FROM WILKINS' REAL CHARACTER TO AVATAR'S NA'VI

---

*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 by permission of the instructor. (SBA, EC)*

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.

Carpenter

## La Maison Française

---

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

## Wellesley-in-Aix

---

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

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

---

# FRENCH DEPARTMENT FACULTY AND THEIR SPECIALIZATIONS

---

## **Hélène Bilis**

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

## **Venita Datta**

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

## **Sylvaine Egron-Sparrow**

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

## **Marie-Cécile Ganne-Schiermeier**

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

## **Scott Gunther**

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

contemporary France with a focus on the complex relationship between French republican values and the possibilities they offer for social change.

### **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 at Wellesley. He has served several times as director of Wellesley-in-Aix, the college’s study abroad program in Aix-en-Provence, France, and was chair of the French department from 2011-2015. He’s a member of the committee that supports Wellesley students for Watson Fellowships, and also serves on the Merit Committee of Academic Council.

### **Catherine Masson**

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

### **Codruța Morari**

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



### **James Petterson**

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

### **Anjali Prabhu**

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

### **Marie-Paule Tranvouez**

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

---

# FRENCH DEPARTMENT AWARDS 2018

---

## 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 11 avril (entre 12h et 14h) ou le jeudi 12 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 11 ou le 12 avril, 2018.

## Germaine Lafeuille Prize

---

1. Candidates éligibles:

Spécialistes de français.

2. Conditions:

Les candidates devront soumettre un essai imprimé (analyse ou critique littéraire), en français, portant sur une œuvre ou un auteur de langue française. Cet essai peut fort bien être un "paper" écrit dans le cadre d'un cours de littérature. Il peut aussi être un chapitre extrait d'un mémoire de "350" ou de "360/370". Il peut également être un essai rédigé tout spécialement pour ce prix. Longueur approximative des manuscrits: 8 à 10 pages imprimées à double intervalle.

Ou bien, les candidates pourront soumettre une composition originale en français (poèmes, nouvelle, pièce de théâtre, etc.) Longueur approximative des manuscrits: 8 à 10 pages imprimées à double intervalle. Les manuscrits de poésie pourront être plus courts.

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

Deux prix seront décernés.

3. Procédure:

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

4. Dates:

Les manuscrits doivent être déposés au département avant le 12 avril 2018 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 11 avril 2018 (entre 12h et 14h) ou le jeudi 12 avril 2018 (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 11 ou le 12 avril 2018.

## 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 12 avril 2018 à 16h00.

## The Dorothy Dennis Prize

---

1. Candidates éligibles:

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

2. Conditions:

Le but du prix est de permettre à la lauréate d'enrichir sa découverte de la France grâce à une expérience culturelle marquante: par exemple, une visite d'une journée dans une région du pays qu'il ne lui serait pas possible autrement d'explorer, l'expérience d'un spectacle, ou d'une exposition en français. Au cours du premier semestre les candidates devront soumettre un projet précis. Le prix est accordé de façon à être utilisé durant le second semestre. Les demandes doivent être déposées avant le 1er décembre 2017 à 16h00.

---

# NATHALIE BUCHET FELLOWSHIP

---

## For Preliminary Thesis Work in the French Department

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

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

---

# THE MICHÈLE RESPAUT FRENCH HOUSE FELLOWS PROGRAM

---

## **Overview of the program**

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

## **Application procedure**

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

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

- An up-to-date résumé;
- A completed application form including an essay in French describing your project (available at the Wellesley office in Aix-en-Provence);
- Two references (one from a faculty member in the French Department, the other from faculty, work supervisor, etc.);
- Grade report (including the French fall grade report if available);
- A “Convention de stage” (official agreement) from the participating internship entity. Please check with the Wellesley-in-Aix director;
- Students who are accepted by the program must submit a letter from a parent or a guardian acknowledging their participation.

**Deadline for completed application is April 15.** Selection will be announced by April 25<sup>th</sup>.

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 2017 will be \$2,500, but may vary according to the length of the internship. For further information, please contact the department administrative assistant for the name of the Fellowship Director for 2017-18.

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

