

French Department Course Handbook 2012-2013



Couverture: La Conciergerie et le Pont au Change, Paris

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Faculty on leave during 2012-2013:

Scott Gunther (Spring)
 Andrea Levitt (Spring)
 Catherine Masson
 Vicki Mistacco (Fall)
 James Petterson (Spring)

Please visit us at:

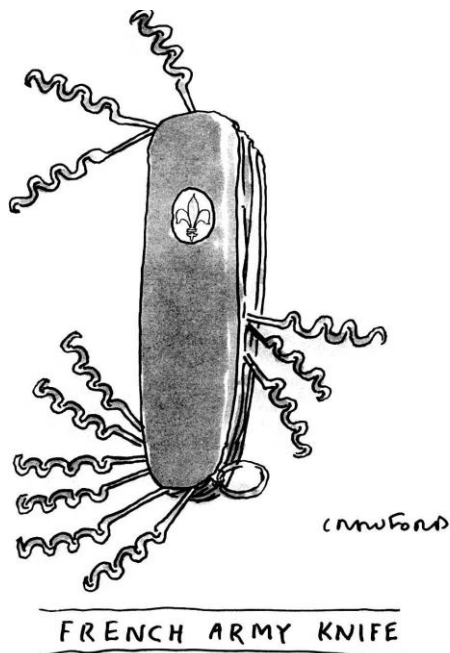
<http://web.wellesley.edu/web/Acad/French>
<http://www.wellesley.edu/OIS/Aix/index.html>
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FRENCH 101-102 (Fall & Spring) Beginning French I and II

Systematic training in all the language skills, with special emphasis on communication, self-expression and cultural insight. A multimedia course based on the video series *French in Action*. Classes are supplemented by regular assignments in a variety of video, audio, print and Web-based materials to give students practice using authentic French accurately and expressively. Three class periods a week. *Each semester earns 1.0 unit of credit; however, both semesters must be completed satisfactorily to receive credit for either course.* Written and oral work; sustained class participation; weekly quizzes; periodic oral exams; no midterm or final exam. **Prerequisite:** Open to students who do not present French for admission or by permission of the instructor.

Ms. Egron-Sparrow
Ms. Morari

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



FRENCH 103 (Fall) Intensive French I

Intensive training in French. The course covers the material of French 101-102 in a single semester. Five class periods four days a week. For students with little or no previous study of French. This is a demanding course designed for students interested in taking a junior year or semester abroad. Not recommended for students seeking to fulfill the foreign language requirement in French. **Open by permission of the instructor to first-year students and sophomores who would like to prepare for study abroad their junior year in a Francophone country. Normally not open to students who present French for admission.**

Students receive 1.25 credits for the course.

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

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

Mr. Lydgate



Panneaux indicateurs (St.-Rémy-de-Provence / Ile de Porquerolles)

FRENCH 150 (Fall)

1913: A Year in the Life of the World

Conducted in English. Please note that this is open only to First-Year students.

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

Mr. Petterson



Jardin du Luxembourg, Paris, 1913

FRENCH 201-202 (Fall & Spring)

French Language, Literature and Cultures

Reading, writing, speaking skills and critical thinking are developed through analysis and discussion of cultural and literary texts. Issues of cultural diversity, globalization and identity are considered. Thorough grammar review. Three 70-minute periods a week. Each semester earns one unit of credit; however, both semesters must be completed satisfactorily to receive credit for either course. The 201-202 sequence must be completed within three consecutive semesters. A student who petitions to take 202 without having completed 201 must elect one of the following courses in order to complete the language requirement: French 205, 206, 207, 208, or 209.

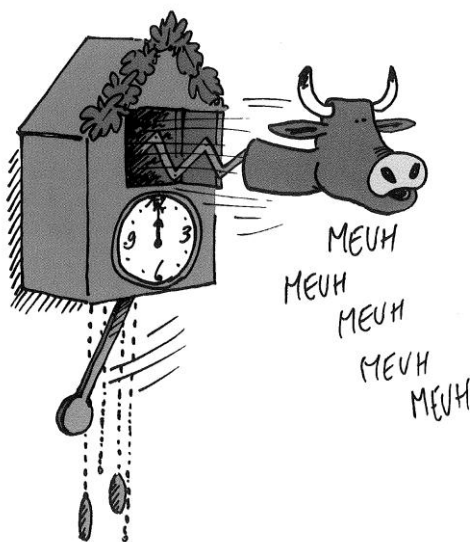
Prerequisite: 102 or 103, SAT II score of 500-590, or an equivalent departmental placement score, or an AP score of 1 or 2 or permission of the instructor.

Ms. Ganne-Schiermeier

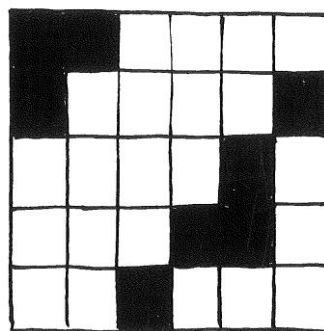
Ms. Prabhu

Ms. Tranvouez

***French 101-102 & 201-202 are year courses.
Students must complete both semesters to receive credit.
Accelerating students may combine 201 and 205***



VACHE PONCTUELLE



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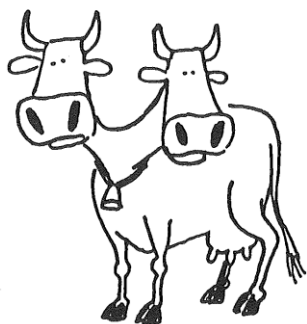
—Extraits de Cambon, La Vache

FRENCH 203 (Spring) Intensive French II

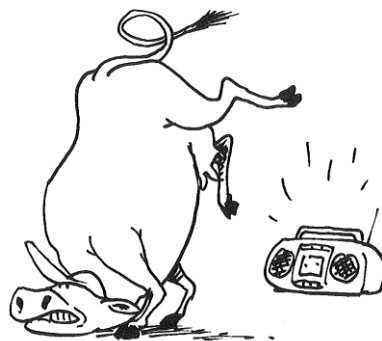
The continuation of French 103. Systematic training in all the language skills. Five class periods four days a week. The course is equivalent to French 201-202, and is designed to prepare students to qualify for study abroad after two further courses in French: a unit of French 206, 207, 208 or 209, and French 211. **Prerequisite: Open only to students who have completed French 103 or by permission of the instructor.**

Students receive 1.25 credits for the course.

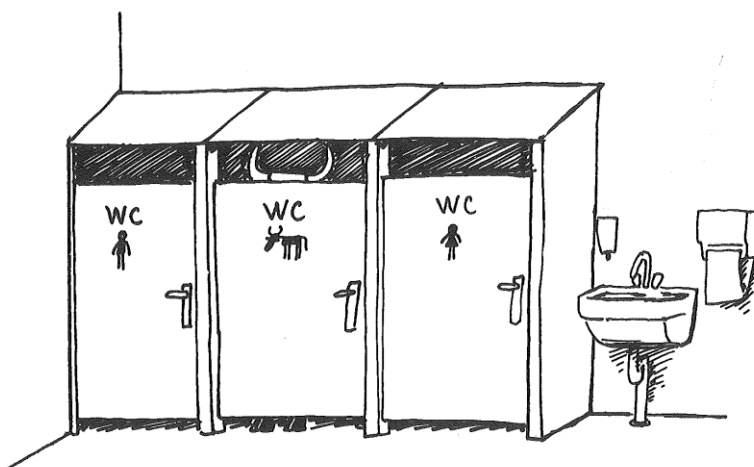
Mr. Lydgate



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VACHE OCCUPÉE

—Extraits de *Cambon, La Vache*

FRENCH 205 (Fall)

Literature and Film in Cultural Contexts

Discussion of modern literature and film in their cultural contexts. Training in techniques of literary and cultural analysis. Materials include novels, short stories, poetry, films, screenplays and videos from France and the Francophone world. Vocabulary building and review of key points of grammar. Frequent written practice. Attention to oral skills and listening comprehension as needed. **Prerequisite: 202 or 203, an SAT II score of 600-640, an equivalent departmental placement score, or an AP score of 3.**

Students who have taken French 202 and wish further language training should take French 205, emphasizing reading and writing, before moving on to other 200-level courses. French 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, French 205 provides a review of key points of grammar, vocabulary building and help with writing as well as an introduction to techniques of literary and cultural analysis. It will also help build reading skills. Although the emphasis is on reading and writing, oral comprehension and speaking will not be neglected. Active participation in class discussion is essential. Short papers will be assigned throughout the semester.

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

Works studied include:

François Truffaut: *Jules et Jim* (film and screenplay)
Poetry from La Belle Epoque (Guillaume Apollinaire, Nathalie Clifford Barney, Lucie Delarue-Mardrus)
Vercors: *Le Silence de la mer* (novella and film)
Pierre Sauvage: *Les Armes de l'Esprit* (film)
Colette: *La Femme cachée* (short stories), in conjunction with La Belle Epoque and feminism in the 1920's and 1930's
Feminist manifestoes of the 1970's
Négritude and anti-colonial poetry from Africa
Albert Camus: *L'Exil et le Royaume* (short stories)
Pontecorvo: *La Bataille d'Alger* (film)
Assia Djebar: excerpts from *Femmes d'Alger dans leur appartement*

Ms. Datta

FRENCH 206 (Fall & Spring) Intermediate Spoken French

Practice in conversation, using a variety of materials including magazine articles, short stories and films. This course is designed to develop oral proficiency and listening comprehension, with necessary attention to the other skills—reading, and writing. **Prerequisite: 202, 203, or 205, an SAT II score of 650-680, an equivalent departmental placement score, or an AP score of 4.**

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

Text:

Face à Face, Françoise Ghillebaert

Ms. Bilis
Ms. Ganne-Schiermeier
Mr. Gunther



L'Hôtel de Sens (fin XVème siècle), Paris

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FRENCH 207 (Fall)

Perspectives on French Culture and Society: French Identity in the Age of Globalization

In this introduction to French society and culture, we will examine France's identity crisis as it enters a new century. From its historical position of political, economic, and intellectual leadership in Europe and the world, France is searching to maintain its difference as a defender of quality over mass appeal and the proud values of its national tradition in the face of increasing globalization. Topics covered include Franco-American relations, the European Union, immigration, the family, and the role of women in French society. Readings are drawn from a variety of sources: historical, sociological, and ethnographic. Magazine and newspaper articles, along with television programs and films will provide supplementary information. **Prerequisite: 202, 203 or 205, an SAT II score of 650-680, an equivalent departmental placement score, or an AP score of 4.**

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

Readings:

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

Films: *La Haine*, *Entre les murs*, *La Vie rêvée des anges*; *L'Auberge espagnole*, *Etre et avoir*

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

Ms. Datta

FRENCH 208 (Spring) Women and Literary Tradition

An introduction to women's writing from Marie de France to Marguerite Duras, from the Middle Ages to the twentieth century. The course is designed to develop an appreciation of the evolution of women's writing across the centuries and of women's place in French literary history. Special attention is given to the continuities among women writers and to the impact of their minority status upon their writing. Well-known writers, such as Christine de Pizan, Louise Labé, Beauvoir, Colette and Duras, and lesser-known figures, such as Hélienne de Crenne and the fairy tale *conteuses*, Aulnoy, Villeneuve and Le Prince de Beaumont, are studied. **Prerequisite: 202, 203, or 205, an SAT II score of 650-680, an equivalent departmental placement score, or an AP score of 4.**

This course is an introduction to the study of French literature. Its specific goal is to develop a basic understanding of the richness and diversity of women's literary tradition by means of close analysis of selected works from the twelfth through the twentieth centuries. Reading assignments range from poems and other short texts to excerpts from longer works and short novels. We will progress to a maximum assignment of fifty pages over the span of the semester. To appreciate the context in which these women wrote, we will refer to the prevalent masculine tradition as well as to the writings of other women authors whose influence on the evolution of French literature is finally gaining recognition. Highlighting what historians of literature have traditionally—and sometimes disparagingly—referred to as the "singularity" of women's writing, the course will examine, in a positive sense, women writers' tendency to break with social language and literary codes, to challenge the characteristic attitudes, ideas, and conventions of the dominant tradition of men's writing. We will study not only familiar genres such as the novel (women played a pivotal role in the creation and evolution of this genre) and poetry, but also less "mainstream" ones: fairy tales and letters, both admirably illustrated by a plethora of women writers of the seventeenth and eighteenth centuries. In our chronological overview we will be especially attentive to recurrent themes, including love, mother/daughter relations, education, women's literary and social emancipation. In short, we will view these women not as the object of man's desire or discourse but as subjects thinking and creating independently, expressing their desires, their wishes for themselves and humanity, their vision of society and the world, their own experience of love, power and powerlessness.

Short papers will be assigned through the semester. Intensive participation in class discussion is expected. One short final project.

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

Texts:

Mistacco, Vicki, *Les Femmes et la tradition littéraire : Anthologie du Moyen Age à nos jours* (2 vols.)

Première partie: XIIIe-XVIIIe siècles.

Seconde partie: XIXe-XXIe siècles.

Ms. Mistacco

FRENCH 210 - Topic B (Spring)

French Literature and Culture Through the Centuries: From the Enlightenment to the Present

A study of major authors in their cultural contexts, from the eighteenth century to the twenty-first century, with emphasis on textual analysis and essay writing in French. Readings will be drawn from the following authors whose works both build upon and redefine the French canon in multiple genres: Montesquieu, Diderot, Balzac, Chateaubriand, Flaubert, Memmi, Césaire, Sarraute, Robbe-Grillet and Djébar.

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

This course aims to approach French literature from an historical perspective. We will examine significant works from major periods, allowing us to understand how society, and more specifically, literary sensibilities have changed throughout the centuries.

We will begin with selections from Montesquieu's *Lettres persanes*, which contains acerbic criticism of the Ancien Régime that anticipates, in a way, the upheaval at the end of the 18th century. The works of the "Philosophers" (e.g. Voltaire's *Candide*) and of other authors of the period (e.g. Beaumarchais' *Le Mariage de Figaro*) will provide us with avenues to discuss the ideals of the French Revolution of 1789.

In our selections from the 19th century (Balzac's *Sarrasine* and Flaubert's *Un Cœur simple*), we will focus on various aspects of prose narrative. In poetry, we will discuss how Baudelaire's aesthetic novelty influenced a whole new sensibility recognizable in other genres as well.

Finally, we will begin our study of 20th-century texts with poems by Apollinaire, the play *Les Chaises* by Ionesco, and Jean-Paul Sartre's *Le Mur*. We will discuss Sartre's idea of existentialism and his preoccupation with the individual's responsibility in making choices.

From our own era, Mariama Bâ's *Une si longue lettre* is a novel that implicates the personal, the female, and the autobiographical. We will also focus on colonial legacies in the former French colonies, and the issues of women's struggles in a non-western context.

Texts:

Voltaire, *Candide*; Montesquieu, *Lettres persanes*; Beaumarchais, *Le Mariage de Figaro*; Balzac, *Sarrasine*; Flaubert, *Un Cœur simple*; Baudelaire (selections); Apollinaire (selections); Sartre, *Le Mur*; Ionesco, *Les Chaises*; Bâ, *Une si longue lettre*

Ms. Prabhu

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

should take FREN 211 as soon as possible.

FRENCH 211 (Fall & Spring) Studies in Language

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

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

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

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

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

Texts:

Grammar:

Contrastes by Denise Rochat

Grammar exercises:

Contrastes By Denise Rochat in *My Frenchlab*

French Composition:

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

Novel:

La Place by Annie Ernaux

Ms. Bilis

Ms. Egron-Sparrow

Ms. Ganne-Schiermeier

FRENCH 214 (Spring)

Desire, Power, and Language in the 19th-Century Novel

Ambition, passion and transgression in major works by Balzac, Sand, Flaubert and Zola. Analysis of narrative techniques that organize the interplay of desire and power against which individual destinies are played out in post-revolutionary France. Realism and the representation of reality in the context of a society in turmoil.

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

In this course, we will study the evolution of society and power in post-revolutionary France. Ambition, passion and corruption; money and politics; love, lust and luxuries will all be broached in our analyses of the novels. Four masterpieces of the period will serve as our window into the complexities of human relations in a century ravaged by social and political upheavals. In the nineteenth century, the novel flourishes as a genre and acquires a new status and respectability as it reflects upon the society of its time. We will study how the realist novel evolves as the best medium for representing and exploring historical contexts, and working out the meaning of individual destinies in an uncertain world. We will explore how the "favorite" themes or topics in the realist text—history, money, power, adultery, the street, the city — relate to the social and historical contexts of the time. Ultimately, analyzing the treatment of these themes can shape our understanding of the ideas, trends and attitudes of a society that was searching for its identity after the upheavals of the French Revolution.

Specifically, we will focus on how male and female destinies are portrayed in these novels, and study how differently patterns of ambition and transgression play out in these tales of passion. We will examine the "plot"—as both story line and conspiracy—that each author weaves about or against his hero or heroine, concentrating on topics such as:

- the consequences of the emergence of capitalism
- social mobility in post-revolutionary France (ascent as well as descent)
- the weakening of family ties in an emerging modern society
- the experience of transgression and scandal

On an aesthetic level, we will also explore the notion of realism in the novel. How can we best understand the relation between fiction and reality, novelistic and historical "truth"? What are the various ideological biases of each author's conception of contemporary reality, or of his mission to uncover that reality? In this way we will attempt to define each author's own version of the realist text.

Le Rouge et le noir, Stendhal
Le Lys dans la vallée, Balzac
Madame Bovary, Flaubert
L'Assommoir, Zola

Ms. Tranvouez

FRENCH 221 (Fall)

Voices of French Poetry from Marie de France to Surrealism

The voices, forms and innovations of the French poetic tradition. The goals of this course are to examine and to appreciate the place of song, love, laughter and madness in the best works of French poets from the twelfth-century poems of Marie de France to Baudelaire's *poèmes en prose*, Rimbaud's *délires*, Surrealism's explosive *écriture*, and beyond. **Prerequisite: At least one unit of 206, 207, 208, 209 or above, an SAT II score of 690-800, an AP score of 5, or an equivalent departmental placement score.**

This course is an examination of the best works of the French tradition from Marie de France to Surrealism and beyond. We will explore the ways changing poetic forms generate discourses emphasizing rhyme over reason as well as the preponderance of song, love, laughter, madness and the body. We will also examine how French poems communicate (other) truths about (other) selves, thereby challenging the scientific and philosophical discourses of their day.

Our readings of the poetry of the nineteenth and twentieth centuries will consider how modern and contemporary poetry movements sometimes pay homage to and sometimes revolt against the poetry of preceding centuries through the creation of new poetic forms such as Baudelaire's and Rimbaud's prose poems, Apollinaire's playful visual *Calligrammes*, André Breton's explosive *écriture automatique*, and more recent developments in French poetry. Parallel consideration of the artistic, political, and cultural stakes of poetry.

Authors include:

Marie de France, Christine de Pizan, François Villon, Maurice Scève, Joachim Du Bellay, Louise Labé, Théophile de Viau, Marceline Desbordes-Valmore, Lamartine, Victor Hugo, Charles Baudelaire, Arthur Rimbaud, Paul Verlaine, Guillaume Apollinaire, Pierre Reverdy, André Breton, Robert Desnos, Paul Eluard, Raymond Queneau, Leopold Sedar Senghor, Jacques Roubaud.

A reader will be made available for this course.

Assignments:

Two short papers, one final paper and active class participation.

Mr. Petterson

FRENCH 224 (Fall)

Versailles

Louis XIV sought to present his royal court at Versailles as the ultimate in monarchical splendor and power. Yet writers who frequented the court focus on its dangerous intrigues, moral corruption, and petty rivalries. The course will explore this discrepancy through close study of official and unofficial productions of the court. Royal paintings, medallions, architecture, ceremonies and official historiography all foreground the Sun King's glory; novels, memoirs, letters and moral treatises seem to undo the very notions of courtly magnificence put forward by the monarchy. Both elements are crucial to understanding the social, political, religious and artistic practices that defined the court. Recent films and historical works on Versailles will help us evaluate its legacy for contemporary French culture. **Prerequisite: At least one unit of 206, 207, 208, 209 or above, an SAT II score of 690-800, an equivalent departmental placement score, or an AP score of 5.**

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

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

The following questions will guide our focus:

- What political and cultural role did the court of Versailles play for the monarchy, for aristocrats, and for the other twenty million French royal subjects?
- In a period of very limited freedom of expression, what role did specific genres play in allowing authors to challenge the fictions of royal power that Versailles advanced? Were there narratives particular to these genres--memoirs, novels, comedies, letters, and fables ?
- What place does Versailles hold in the French imagination today? Has it achieved mythical status or lost its aura? How was Versailles transformed from a complex social setting into a French *lieu de mémoire*?

Assignments include two papers of three to four pages in length, periodic quizzes and writing exercises, and one final group project.

Readings:

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

Critical Texts to be Consulted:

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

Film:

Le Roi danse

Ms. Bilis

FRENCH 225

French Press (Fall)

This course is designed for students who want to become more familiar with the French media, to keep up with current events and to know more about the differences between the perspectives of French and American news sources with regard to current issues. The course is also intended to improve students' reading, writing and speaking skills in French. **Prerequisite: At least one unit of 206, 207, 208, 209 or above, an SAT II score of 690-800, an equivalent departmental placement score or AP score of 5.**

Students will read a wide variety of newspaper and magazine selections reflecting the wide range of public opinion in France. Students will also view clips from French television news programs. Emphasis will be placed on the ideological and stylistic differences among various French news sources as well as differences between the French and American presses with regard to specific issues.

Classes will include formal presentations, informal discussions and in-class debates.

Formal presentations include:

- presentation and analysis of current events
- comparative study of a single event as seen by different newspapers and magazines
- comparative study of a particular topic as seen by French and American presses
- historical research of the French media's treatment of a particular topic over time
- stylistic analysis of an article

In addition to short writing assignments, students will be assigned two main projects:

- 1) Exposé: Each student will do an in-class exposé on a topic of her choice.
- 2) Final paper: 5-6 pages, in French (in lieu of a final exam)

Newspapers – *Libération*, *Le Monde*, *Le Figaro*

Magazines – *Le Nouvel Observateur*, *Le Figaro Magazine*, *L'Express*, *Le Point*

Mr. Gunther



Le Pont de Pierre et la cathédrale, Bordeaux

FRENCH 232 (Spring) Occupation and Resistance

Few experiences in recent French history have marked French collective memory as profoundly as World War II. During these years, the French dealt not only with the trauma of defeat and the German Occupation, but also with the divisive legacy of the collaborationist Vichy regime, headed by Marshal Philippe Pétain, a revered World War I hero. Memories of the war have continued to mark the public imagination to the present day, manifesting themselves in the various arenas of French national life among them, the cinema and television, fiction, and memoirs, as well as in public debates concerning commemorations and war trials. This course examines the history and memory of the French experience of World War II through historical documents, memoirs, films, literature, and songs. **Prerequisite: At least one unit of 206, 207, 208, 209 or above, an SAT II score of 690-800, an equivalent departmental placement score, or an AP score of 5.**

The first few weeks of the course are devoted to the history of the French experience during the war, from the beginning of hostilities in 1939 to the Liberation; subsequently, we will examine the memory of the war to the present day. We will thus study a variety of documents, historical as well as contemporary, including speeches, propaganda tracts, memoirs, newspaper articles, literary texts, films and songs.

Readings:

Charles de Gaulle and Philippe Pétain, speeches
Jean-Paul Sartre, "Paris sous l'Occupation," "Portrait d'un collaborateur"
Marc Bloch, *L'Étrange Défaite* (excerpts)
Albert Camus, "Lettres à un ami allemand" and selections from *Combat*
Lucie Aubrac, *Ils partiront dans l'ivresse* (excerpts)
Irène Némirovsky, *Suite française* (excerpts)
Sarah Kauffmann, *Rue Labat, Rue Ordener*

Secondary texts (excerpts from the following):

Richard Golsan, *Vichy's Afterlife: History and Counterhistory in Postwar France*
Julian Jackson, *France: the Dark Years, 1940-1944*
Robert Paxton, *Vichy France*
Henry Rousso, *Le Syndrome de Vichy*
Henry Rousso and Eric Conan, *Vichy: Un passé qui ne passe pas*
Susan Suleiman, *Crises of Memory and the Second World War*
Richard Vinen, *The Unfree French: Life under the Occupation*

Films:

Jean Renoir, *La Grande Illusion* (1937)
H-G Clouzot, *Le Corbeau* (1943)
Marcel Ophüls, *Le Chagrin et la pitié* (1971)
Louis Malle, *Lacombe Lucien* (1971)
Claude Chabrol, *Une Affaire de femmes* (1988)
Pierre Sauvage, *Les Armes de l'esprit* (1989)
Claude Chabrol, *L'Œil de Vichy* (1993)
Mathieu Kassovitz, *Un Héros très discret* (1996)
Claude Berri, *Lucie Aubrac* (1997)
Rose Bosch, *La Rafle* (2010) et/ou Gilles Paquet-Brenner, *Elle s'appelait Sarah* (2010)

Ms. Datta

FRENCH 233 (Spring)

A Passionate Cinema: French Bodies on Screen

This course takes an historical approach to the representation of love, desire and the body in French cinema. Although tales of love and desire are a source of commercial success for film directors and producers everywhere, in France they created aesthetic, historical and ideological patterns that led to the creation of a French *national* cinema. We will examine how, by implementing the contemporary perspective on desire, French filmmakers built a *national* style clearly distinguishable from, even opposed to mainstream (Hollywood) cinema in four important aspects: lighting, narrative codes, editing and voice-over. Weekly screenings will cover poetic realism (1930s: Vigo, Renoir, Carné, Duvivier, Gremillon), Nouvelle Vague (Godard, Malle, Truffaut), women's cinema (Breillat, Denis, Akerman) and New French Cinema (1990 and 2000: Assayas, Garrel, Téchiné). **Prerequisites: At least one unit of 206, 207, 208, 209 or above, a SAT II score of 690-800, an equivalent departmental placement score, or an AP score of 5.**

Once the medium of cinema secured a stable place in 20th century French society, film producers and directors started using story lines to complement what was still a relatively new apparatus of attraction. As a form of culture designed for and primarily directed to middle class populations, cinema found new forms of technical and esthetic expression—*montage*, depth of field, depth of focus—in the attempt to legitimize its credentials as narrative. At the heart of most feature films around the world, from Griffith's *Birth of a Nation* to Jacques Feyder's *Les Vampires*, there was a story of desire. In telling love stories, cinema itself became a story of desire. While Hollywood cinema was developing a number of genres (romantic comedy, western, musical, moral drama, etc.), French cinema embraced a quite different project, becoming the first structured and powerful *national* cinema. This course follows the history of French cinema through its stories of love and desire and its representation of human bodies transformed by emotions and passions.

Poetic realism, the French version of Hollywood *film noir*, put tormented characters on the screen whose erotic desire and class struggles reflected expectations of the Popular Front in the mid-1930s. Later, the post-war revival depicted new kinds of desire, this time reflecting the *esprit de jeunesse* of the Young Turks of the *Cahiers du cinéma* who praised Vadim's *Et Dieu créa la femme* and, later, Louis Malle's *Les Amants*. Rohmer, Resnais, Rivette and Chabrol, who started under the auspices of the New Wave, continue to screen desire up to 2010, inspiring new directors like Ozon, Assayas and Garrel, whose particular focus is the subconscious mechanism of race and gender discrimination and class struggle in contemporary society. After a thorough examination of gender relations and the fabric of desire in the classical age of French poetic realism and the modern age of the Nouvelle Vague, the second part of the course will be dedicated to contemporary French cinema. Claire Denis, Catherine Breillat, Céline Sciamma and Mia Hansen-Love are among the prominent women film directors who explore the ambiguity of sexual desire—the impulse associated with love but that also brings us face to face with our animal nature. Their films will lead to a discussion about the power of cinema to express in social and ideological terms the taboos and repressed fears that are part of human life.

The celebration and the “undoing” of the body as the inherent story of French national cinema will be analyzed in four steps: 1) The Lolita Syndrome—“scandalous” stories and the war of the sexes in the French cinema from 1936 to 1958; 2) Bodies at Risk—the return of the animal; 3) Troubles in Gender, Race, and Identity; 4) A Story of Addictive Desire—God, art and drugs.

Films will include: *Hôtel du Nord* (Marcel Carné), *La Bête Humaine* (Jean Renoir), *Le Mépris* (Godard), *Le Genou de Claire* (Rohmer), *Les Amants* (Louis Malle), *La Belle Noiseuse* (Rivette), *Sauvage* (Garrel), *Trouble Every Day*, *Vendredi soir* (Claire Denis), *Romance* (Catherine Breillat), *Tomboy* (Céline Sciamma), *Swimming Pool*, *Gouttes d'eau sur pierres brûlantes* (François Ozon).

Readings will include: Michel Frodon, *La Projection nationale*; Geneviève Sellier et Noël Burch, *La drôle de guerre des sexes dans le cinéma français*; Lacan (excerpts from *Écrits*), Roland Barthes, *Fragments d'un discours amoureux*, Simone de Beauvoir, *Le Deuxième Sexe*.

Ms. Morari

FRENCH 308 (Fall)

Advanced Studies in Language

Study of the art and techniques of translation and analysis of the major linguistic and cultural differences between French and English. Translations from both languages will serve to explore past and present-day practices. **Prerequisite: 211 and one additional unit, 212 or above. Open to juniors and seniors only, or by permission of the instructor.**

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

The main goals of the course are:

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

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

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

Texts:

Robert Collins: *Dictionnaire français-anglais / anglais-français*

Electronic booklet available on the CWIS

Mr. Petterson



Voilier au large de la côte bretonne

FRENCH 314 (Fall)

A Cinematic History of Intellectual Ideas in Post-war France: The Politics of Art

This course examines the various ideological turns and patterns in post-World War II France through the study of cinema. Proceeding from the assumption that aesthetics and politics are intertwined, the course will focus on form and content to consider the political engagement of filmmakers, overtly militant cinema, propaganda and the shaping of moral spectatorship alongside specific trends in French intellectual and political history. Our focus will be on the films of Alain Resnais, Jean-Luc Godard, Agnès Varda, Chantal Akerman, Claude Chabrol, Matthieu Kassovitz and Abdel Kechiche. Readings will include contemporary political philosophers Jacques Rancière, Alain Badiou, and Étienne Balibar.

Any satisfactory account of French post-war cinema is obliged to question the relationship between aesthetic movements and processes, on one hand, and political practices, on the other. The radical, avant-garde Situationist aesthetic, for instance, which made a strong statement after the war by rejecting the Platonic aesthetic of the poets, became symptomatic of the contemporary tug-of-war between aesthetics and politics. Proceeding from the assumption that aesthetic acts are configurations of experience that create new modes of sense perception and induce new forms of political subjectivity, this course will explore the connections between post-war political movements and aesthetic practices in French cinema. Film will include Godard's *La Chinoise* and *Histoire(s) du cinéma*, Chantal Akerman's *Jeane Dielmann*, Resnais's *Night and Fog*, Agnès Varda's *Les Glaneurs et la glaneuse*, Raymond Depardon's *Faits divers*, Eric Zoncka's *La Vie rêvée des anges*, Olivier Assayas' *Paris s'éveille*. **Prerequisite: 211 and one additional unit, 212 or above.**

Films will be discussed with concepts provided by contemporary political philosophy including:

- Badiou, Alain. *Démocratie, dans quel état?* 2009.
- Badiou, Alain. *Petit Manuel d'Inesthétique*, 1998.
- Balibar, Etienne. *Droit de cité. Culture et politique en démocratie*, 2002.
- Rancière, Jacques. *Le Partage du sensible*, 2000.
- Rancière, Jacques. *Malaise dans l'esthétique*, 2004.

Ms. Morari

FRENCH 319 (Spring)

Women, Language and Literary Expression

This course explores the notion of difference in fiction by twentieth-century women writers in France. It examines challenges to literary conventions, patriarchal thinking and the dominant discourse in major works by Beauvoir, Colette, Chawaf, Wittig, Duras and Djébar. Attention is focused on gender as a site of dissidence and on the creative possibilities as well as the risks involved in equating the feminine with difference. Perspectives on women, writing and difference in colonial and postcolonial contexts. Selected readings from foundational and recent works by feminist theoreticians including Cixous, Kristeva and Irigaray.

Prerequisite: 211 and one additional unit, 212 or above.

Whether in Simone de Beauvoir's inaugural indictment of the patriarchal definition of woman as the Other of man, *Le Deuxième Sexe* (1949), or in the *écriture féminine* of more recent writers such as Hélène Cixous, Chantal Chawaf or Marguerite Duras, the issue of difference has been central to the intellectual context and the practice of women's writing in France. In women's fiction, the affirmation of difference, the voicing of that which has heretofore been repressed, unsettles the very foundations of patriarchy, leading to radically new forms of writing and revolutionary ways of thinking that challenge the "great narratives" of Western culture and transform our experience as readers. We will appreciate this process as it develops over the century, beginning with the movement toward a maternal language in Colette. Then we will examine the impact of difference on form and theme in those contemporary feminist writers associated with *écriture féminine*, theorized as a specifically "feminine" form of writing, in harmony with the female body and female sexuality, and in those whose feminist literary subversions rest on the belief that to subscribe to the notion of feminine specificity is to fall back on old — masculine — stereotypes, the very ones Beauvoir decried as restrictive and oppressive in *Le Deuxième Sexe*. We will also examine how gender difference as both a personal and literary constraint and a site of dissidence becomes entangled with racial and class differences in colonial and post-colonial settings (Duras, Cixous, Djébar). In recent narratives by Djébar and Chawaf we will study the impact of gender on the representation of history, specifically the Algerian war for independence and its aftermath in Djébar and World War II and the Occupation of France in Chawaf.

Selected readings from feminist theoreticians and references to their intellectual contexts will help us define the social, political, psychological, philosophical, and aesthetic issues involved in women's writing and enhance our appreciation of some extraordinary fiction by twentieth-century and contemporary women writers in France.

Readings:

Colette, *La Naissance du jour* (1928)
Simone de Beauvoir, *Le Deuxième Sexe* (1949, excerpts)
Monique Wittig, *Les Guérillères* (1969)
Hélène Cixous, "Le Rire de la méduse" (1975)
Marguerite Duras, *India Song* (1975, film), *L'Amant* (1984)
Assia Djébar, *Femmes d'Alger dans leur appartement* (1980 and 2002)
Chantal Chawaf, *Je suis née* (2010; expanded edition of *Le Manteau noir*, 1998)

Assignments:

One short paper. (Optional second paper.)
One final paper.

Ms. Mistacco

FRENCH 333 (Spring)

French Classical Tragedy

Corneille vs. Racine: Rethinking the Parallel

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.

Prerequisite: 211 and one additional unit, 212 or above.

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 the 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 stagings 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

Ms. Bilis

FRENCH 335 (Fall)

Ethics and Difference

A course on the idea of difference in historical perspective, with particular emphasis on ethical aspects of claiming/identifying difference. Study of difference in texts by the Philosophers of the Enlightenment, travel accounts, anthropological writing, ethnographic film, and recent fiction. The course focuses on methods of close reading and the function of grammatical structures such as objects and variations in tenses, on the position of the narrator, and on nuances in vocabulary. Individual assignments will be based on students' wider interests. Themes of difference include race, ethnicity, nationality, class, gender and differential power in individual or group relationships. **Prerequisite: 211, one additional unit 212 or higher. Permission from the instructor is required for students with no previous cinema class.**

We will begin our readings with the progressive, even revolutionary, ideas of the Enlightenment, focusing on how the Philosophers of the eighteenth century thought about difference and why they were interested in it as a concept. Montesquieu, Voltaire, Diderot and the other Philosophers of the era all used "difference" as a key element in their rational critique of the monarchy and the church and in their search for an equitable society. We will then explore how the notion of difference functioned in French thought in real situations where difference was experienced by voyagers, missionaries, and traders. How did these travelers interpret and understand the different cultures they encountered? What sorts of vocabulary and strategies did they use in language to express their conceptualization of difference? Is it possible to learn something about the conditions of the encounter by reading closely such accounts? How did Louis XIV's "Code Noir" or Black Code (written for "managing" slaves all over the world), widely adopted and/or modified by British, Dutch, and Spanish colonial administrations, express the notion of difference that was to be applied in very real situations in the colonies?

Moving to the context of the colonies themselves, we will study how "difference" was a concept central to administration: policing, education, exchange, marriage, burial, travel, immigration and independence. Here we will be particularly interested in ethnography, which approaches the study of social phenomena through observation, and which would subsequently be used widely by cultural and social anthropologists. What were the ethical questions with which these pioneers grappled in creating ethnographies based on difference? What was the relationship between this knowledge and colonialism? How did scientific (medical) research factor into this relationship?

How was "difference" taken up in language by those who were considered "different"? What was the stake in difference for African and Asian populations under French colonialism? How has this notion been transformed, since independences in the colonies, by immigrants in France? How does this matter to us today? How does this affect how we view the human body? What kinds of traces of this history can we see in how we conceive of difference today? The work of the philosopher Emmanuel Levinas will be central to our discussion of the ethics of difference.

Grades are based on presence, participation, one presentation, one mid-semester exam, one final assignment.

Required Readings and Films (in bold)

Voltaire. *Dictionnaire philosophique* (short selections)
Louis-Antoine de Bougainville. *Voyage autour du monde* (selections)
Diderot, Denis. *Supplément au voyage de Bougainville*
Bernardin de Saint-Pierre. *Voyage à l'île de France*
Abbé Ducloux. *Réfutation du Voyage à l'île de France*
Rousseau, Jean-Jacques. "Discours sur l'origine et les fondements de l'inégalité parmi les hommes"
Code noir (crafted under Louis XIV)
Baudelaire. "A une dame Créole"
Senghor, Léopold Sédar. "Femme nue, femme noire"
Senghor, Léopold Sédar. "Ce que l'homme noir apporte." In *Ce que je crois: négritude, francité, et civilisation de l'universel*
Rouch, Jean. Jaguar, 1955

Rouch, Jean. Les maîtres fous, 1955

Todorov, Tzvetan. *Conquête de l'Amérique* (selections)

Griaule, Marcel. *Dieu d'eau: Entretiens avec Ogotemméli* (selections)

Memmi, Albert. *Statut de sel*

Said, Edward. "What is Orientalism?" In *Orientalism*

Levinas, Emmanuel. *Ethique et Infini: Dialogues avec Philippe Nemo*

Pontecorvo, Gillo. Bataille d'Alger, 1966

Kéchiche, Abdellatif. Vénus noire (2010)

Djebar, Assia. *Blanc de l'Algérie*

Comaroff, Jean. "The diseased heart of Africa: Medicine, Colonialism, and the Black Body." In

Lindenbaum and Lock, eds., *Anthropology of Medicine and Everyday Life*

Ms. Prabhu



Institut du Monde Arabe, Paris

FREN 349 (Spring)

Studies in Culture and Criticism. Topic A: *La Belle Époque*: Politics, Society, and Culture in France: 1880–1914

In the aftermath of World War I, French men and women viewed the preceding years as a tranquil and stable period in French history. Yet, during the era, subsequently known as *la belle époque*, the French experienced changes of enormous magnitude: the emergence of both consumer culture and a working class, the development of a national press, and the expansion of an overseas colonial empire. Such ebullience was reflected in the emergence of Paris as the capital of the European avant-garde. Drawing on literary texts and historical documents, as well as on films, posters, and songs, this interdisciplinary course examines French society, politics and culture during the era that ushered France into the modern age.

Prerequisite: 211 and one additional unit, 212 or above.

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.

Ms. Datta

FRENCH 350

Research or Individual Study

350s will ordinarily be permitted in cases where there is no overlap of the content of the proposed study with a course being offered by the French Department in the same semester. A student interested in doing an independent study should first have a well-defined topic, including, for example, the author(s) to be considered, the question or central idea to be studied, and the approach that will be taken. She should consult the section entitled, "French Department Faculty and Specializations" on page 36 of this course handbook, which is also available on the French Department's CWIS conference and website at <http://web.wellesley.edu/web/Acad/French>. Subsequently, she should contact the 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.

Students should contact the instructor at the time of pre-registration and, in any case, no later than the end of the first week of classes.

Prerequisite: FREN 211 and one additional unit, FREN 212 or above.



La Passerelle des Arts (ex-Pont des Arts), Paris

FRENCH 360: Senior Thesis Research

FRENCH 370: Senior Thesis

Requirements for Becoming an Honors Candidate

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

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

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

Spring of Junior Year

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

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

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 semester.

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 370s 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.

LING 114 (Fall & Spring) Introduction to Linguistics

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

Prerequisite: None

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

TBD

LING 238 (Fall) Sociolinguistics

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 spoken and written language. Each student will conduct and analyze a data-collection project to explore a sociolinguistic phenomenon of her choice.

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

Ms. Levitt

LING 240 (Spring) The Sounds of Language

What are the possible linguistically relevant sounds of the human vocal tract? How does each language organize a subset of those sounds into a coherent system? Examination of the sounds of language from the perspective of phonetics and of phonology. Each student will choose a foreign language for intensive study of its phonetic, phonologic and prosodic characteristics. Includes extensive use of speech analysis and phonetics software. **Prerequisite: LING 114, PSYC 216, or by permission of the instructor.**

TBD

LING 312 (Fall) Bilingualism: An Exploration of Language, Mind, and Culture

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. **Prerequisite: Open to juniors and seniors who have taken a related 200-level course in linguistics, psychology, anthropology or philosophy, or by permission of the instructor.**

Ms. Levitt

French Advanced Placement Policies and Language Requirement

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

Requirements for the Major

FREN101-102, 103 count toward the degree but not the major. Students who begin with FREN 101-102 in college and who plan to study abroad should consult the chair of the department during the second semester of their first year. Majors are required to complete a minimum of eight units, including the following courses or their equivalents: FREN 211, which develops students' literary analysis and writing skills in the context of an intensive grammar review and 308, which focuses on translation and stylistics. The goals of a coherent program are: (a) oral and written linguistic competence; (b) acquisition of basic techniques of reading and interpreting texts; and (c) a general understanding of the history of French literature and culture. All majors must take at least one culture course (FREN 206, 207, 225, 229, 232, 237, 332, 349) or spend one semester studying in a Francophone country, and at least one literature course (FREN 208, 209, 210, 213, 214, 215, 216, 217, 221, 223, 224, 301, 302, 303, 306, 313, 317, 319, 330, 333, 335) or an equivalent literature course in French taken abroad). All majors must take two 300-level French courses at Wellesley College, at least one of which must be during their senior year. FREN 350, 360 and 370 do not count towards the minimum requirement of two 300-level courses for the major. No more than two courses taken Credit/No credit at Wellesley College may be applied to the French major. Students planning to major in French should consult the chair of the French department.

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 the 100 level are required, including FREN 211 and FREN 207. In special cases, an upper-level culture course in French approved by the program director may be substituted for FREN 207. At least one unit in French at the 300 (advanced) level is required. All majors must take two 300-level courses at Wellesley College. FRST 350, 360 and 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/No credit at Wellesley College may be applied to the French cultural studies major. Students planning to major in French Cultural Studies should consult with Venita Datta, Advisor to the major in 2012-2013.

For related courses for credit toward the FCS major, please refer to our webpage at

<http://web.wellesley.edu/web/Acad/French/culturalmajor.psmi>

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://web.wellesley.edu/web/Info/FrenchHouse>



Le Miroir d'Eau, Place de la Bourse, Bordeaux

Wellesley-in-Aix

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

<http://www.wellesley.edu/OIS/Aix/index.html>

French Department Faculty and their Specializations

Hélène Bilis

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

Venita Datta

A specialist of nineteenth- and twentieth-century French cultural and intellectual history, Vinni Datta is interested in the relationship of politics and culture, particularly in the formation of national identity. She is the author of *Heroes and legends of Fin-de-Siècle France: Gender, Politics and National Identity* (2011) and *Birth of a National Icon: The Literary Avant-Garde and the Origins of the Intellectual in France* (1999). She has recently begun work on a new book project on French images of Americans and the United States in Belle-Epoque France. Professor Datta teaches a variety of courses in cultural history, among them French 332, "Myth and Memory in Modern France," French 349, "La Belle Epoque," French 229, "America Through French Eyes: Perspectives and Realities," and French 207, the introductory course in French Cultural Studies. Professor Datta is a past president of the Western Society for French History (2001) and is currently the co-Editor of the H-France Forum and a member of the editorial board of *French Historical Studies*.

Sylvaine Egron-Sparrow

Sylvaine Egron-Sparrow specializes in French civilization and conversation courses. Her areas of interest cover contemporary novels, analysis of films from immigrant filmmakers, and novels from African writers. She has been Director and Associate Director of the Wellesley-in-Aix program and the French House, and in 2012 she will be Campus Director of Wellesley-in-Aix.

Marie-Cecile Ganne-Schiermeier

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

Scott Gunther

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

Andrea Levitt

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

Barry Lydgate

Barry Lydgate teaches courses on post-Liberation Paris (FREN 237, "Saint-Germain-des-Prés") and on Renaissance literature and culture (FREN 301, "Books and Voices in Renaissance France" and 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. 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 in language teaching. With a colleague at Yale, he is co-author of "French in Action," a multimedia course in French language and culture supported by grants from the Corporation for Public Broadcasting, the Florence Gould Foundation and the French government. (He is currently at work on the Third Edition of the course and on an interactive digital version, "French in Interaction.") He is chair of the college committee that supports Wellesley students for Rhodes, Marshall and Mitchell scholarships and Watson Fellowships, and is chair of the French department in 2012-2013.

Catherine Masson

Catherine Masson, a specialist of theater, is especially interested in new and revolutionary forms of theater. Her approach to theater is not only literary and theoretical, but also practical. In her class, students are introduced to techniques of acting and directing. She is also concerned with the influence of performance on audiences and has studied surrealist and contemporary writers. She has written on the role of the stage director as critic, analyst and reviser. She has authored a montage of the works of Jacques Prévert, "Pour faire le portrait de Prévert", which has been performed in the U.S. and in European countries. Her play, "George Sand – Gustave Flaubert, Echanges Epistolaires," has been performed in France and in the USA. She is currently doing research on George Sand 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 Marguerite de Navarre, Olympe de Gouges and George Sand's theater. She has written articles on twentieth-century theater and George Sand's theater and on the reception of Sand in the US. She co-edited 8 plays by Marguerite de Navarre for *Théâtre de femmes de l'Ancien Régime, Vol. 1: XVI^e siècle* in 2006, and is currently preparing an edition of two plays by George Sand for the new edition of Sand's *Oeuvres Complètes* to be published by Champion.

Codruta Morari

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

Vicki Mistacco

Vicki Mistacco is a specialist of the French novel of the eighteenth and twentieth centuries and of women's writing in French across the centuries. She teaches a variety of 300-level courses:

“Narrative in the Twentieth Century” which examines challenges to the “great narratives” of the past by twentieth-century writers ranging from André Gide to Assia Djebar; “Male and Female Perspectives in the Eighteenth-Century Novel” in which major women’s novels are read in dialogue with traditionally recognized masterpieces by their male contemporaries; “Women, Language, and Literary Expression,” on the crucial notion of difference in fiction by twentieth-century women writers in France; and a seminar on the poetics of the Other and the practice of *écriture féminine* in the works of Marguerite Duras. Her 200-level course, Mothers and Daughters, traces the evolving representation and cultural significance of this complex relationship in literature and art from the late seventeenth century to the present. She has published articles on reading and women in novels by Duras, feminist rereadings of Camus, and essays on Stéphanie-Félicité de Genlis, George Sand, François Mauriac, André Gide and Alain Robbe-Grillet. Her two-volume anthology, *Les femmes et la tradition littéraire: Anthologie du Moyen Age à nos jours* (Yale University Press), Première partie: XII^e-XVIII^e siècles” (2006); “Seconde partie, XIX^e-XXI^e siècles” (2007) evolved from materials created for “Women and Literary Tradition,” a course which introduces students to the rich heritage of women’s writing in France. She was awarded an NEH Fellowship in support of this project. Research on the relationship of women writers to literary tradition is central also to her current project on “The Impulse to Anthologize: Women Promoting French Women Writers (1750-1970)” and informs her writing on Chawaf, Sand, Genlis, Louise Ackermann, and Louise d’Alq.

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 it has been accepted for publication in French by the Presses Universitaires du Septentrion (forthcoming). 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 Regional (New England and Eastern Canada) 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. I am currently completing *Contemporary Cinema of Africa and the Diaspora* (Blackwell Press). My first book is entitled, *Hybridity: Limits, Transformations, Prospects* (SUNY 2007). My articles have undergone peer-review and appeared in journals such as *Research in African Literatures*, *French Forum*, *Cinema Journal*, *Studies in Twentieth-Century Literature*, *International Journal of Francophone Studies*, *Journal of French and Francophone Philosophy*, *Levinas Studies*, and *Diacritics*. In upper-level classes I offer, you are likely to follow debates and read some articles taken from journals and collections such as these. I’ve also contributed to edited collections in postcolonial/ Francophone studies. Some of this work includes many authors/filmmakers whom you are likely to encounter in my classes as well: for example, Mariama Bâ and Sembene Ousmane 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. I recently published a substantial essay on Glissant, Fanon, and Memmi in the *Cambridge History of Postcolonial Literatures* (Cambridge UP, 2011). Other courses in Francophone studies, I offer are: FREN 218, 331, 330, 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 am currently an elected member in three capacities within 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* and *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 colleague, Jean-Marie Schultz, she recently published *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.



Platanes en hiver, Pavillon Vendôme, Aix-en-Provence

French Department Awards

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. Au mois d'avril, date et heure annoncées ultérieurement.

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.

Germaine Lafeuille Prize

1. Candidates éligibles:

Spécialistes de français.

2. Conditions:

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

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

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

Deux prix seront décernés.

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. 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 M. 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.

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.

French House Award in Cultural Studies

1. Candidates éligibles:
Spécialistes de français.
2. Conditions:
Les candidates devront soumettre un essai imprimé en français, portant sur un aspect de la culture française (histoire, art, cinéma, sociologie, science politique). Cet essai peut fort bien être un "paper" 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: 8 à 10 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.

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.

Nathalie Buchet Fellowship for Preliminary Thesis Work in the French Department

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

1. Deadline
April 30th of student's junior year.
2. Eligibility
Declared French/French cultural studies majors nominated by prospective advisors (French 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 (FR350) 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 30th 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 30th to make arrangements for payment of the award. The student should report to her advisor as arranged between them and carry out promptly any changes to the plans that were agreed upon. The advisor is expected to respond to the student and maintain communication at reasonable intervals over the summer. 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.

French House Fellows Program

Overview of the program

The 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 French House Fellows program. Students who spend a full year have priority.

The application consists of:

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

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

Deadline for completed application is April 16. Selection will be announced by April 25.

Selection will be made by the 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

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 2012 will be \$5000. For further information, please contact the department administrative assistant for the name of the Fellowship Director for 2012-13.

The Wellesley French House Fellowship program is supported by the French House Fund.