



FRENCH & FRANCOPHONE STUDIES 2024-2025

WELLESLEY

FRENCH, FRANCOPHONE,
& ITALIAN STUDIES



TABLE OF CONTENTS

COURSES

[REQUIREMENTS for the French Major](#)

[REQUIREMENTS for the French Minor](#)

[REQUIREMENTS for the French Cultural Studies Major](#)

[HONORS in the French Major \(360/370\)](#)

[BORDEAUX-Before-Aix](#)

[ADVANCED Placement & Language Requirements](#)

[GRADUATE Study & Teaching](#)

[STUDY Abroad](#)

[La Maison Française/French House](#)

[Wellesley-in-Aix](#)

[Faculty](#)

[Awards and Fellowships](#)

FACULTY & STAFF

[French & Francophone Studies Faculty](#)

Hélène Bilis (hbilis@wellesley.edu) Chair - Spring 2025

Jennifer Carr (jc112@wellesley.edu)

Venita Datta (vdatta@wellesley.edu)

Marie-Cécile Ganne-Schiermeier (mgannesc@wellesley.edu)

Scott Gunther (sgunther@wellesley.edu) Chair - Fall 2024/On Leave - Spring 2025

Sara Kippur (sk130@wellesley.edu)

Michelle C. Lee (ml104@wellesley.edu)

Staff

Sarah Allahverdi (sallahve@wellesley.edu)..... (781) 283-2403

French House *Assistentes* - Alix Baldayou and Juliette Maurin-Revest

WELCOME TO FRENCH AND FRANCOPHONE STUDIES

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



Wellesley College French Department on Facebook

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

L'Espace Francophone de Wellesley from your Wellesley Gmail

<https://sites.google.com/wellesley.edu/lespacefrancophone/accueil>

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



Please note:

When applicable, course distribution is noted in parentheses following the Prerequisites beginning with FREN 205.

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

BEGINNING FRENCH I AND II

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

Each semester of FREN 101 and FREN 102 earns one unit of credit; students are strongly advised to complete the FREN 101-FREN 102 sequence early in their college career, and within the same academic year.

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 *Promenades*. 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.

Grades are based on written and oral work; sustained class participation; weekly quizzes; and periodic oral exams.

Three meetings weekly, two 75-minute periods a week and a 50-minute period.

Bilis

Carr

Kippur

FRENCH **201-202** (FALL & SPRING)

FRENCH LANGUAGE, LITERATURE, AND CULTURES

FREN201 Prerequisites: FREN 102, an equivalent departmental placement score, or by permission of the instructor;

FREN202 Prerequisites: FREN 201, an equivalent departmental placement score, or by permission of the instructor.

Each semester of FREN 201 and FREN 202 earns one unit of credit; students are strongly advised to complete the FREN 201-FREN 202 sequence early in their college career, and within the same academic year. A student taking FREN 202 without having completed FREN 201 must elect one of the following courses in order to complete the language requirement - FREN 205, FREN 206, FREN 207, FREN 208, FREN 209.

Completion of FREN 202 allows first-year students to qualify for international study after two further courses in French - a unit of FREN 205, FREN 206, FREN 207, FREN 208, or FREN 209; and a unit of FREN 210 or above.

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

Three meetings weekly, two 75-minute periods a week and a 50-minute period.

Carr

Ganne-Schiermeier

Lee

LITERATURE AND FILM IN CULTURAL CONTEXTS

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

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

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

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

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

Works studied include:

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

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

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

Pierre Sauvage: *Les Armes de l'Esprit* (film)
Colette: *La Femme cachée* (short stories)
Simone de Beauvoir, *Le Deuxième sexe* (excerpt)
Feminist manifestos of the 1970's
Négritude and anti-colonial poetry from Africa
Albert Camus: *L'Exil et le Royaume* (short stories)
Gillo Pontecorvo: *La Bataille d'Alger* (film)
Assia Djebar: excerpts from *Femmes d'Alger dans leur appartement*

Datta

INTERMEDIATE SPOKEN FRENCH

Prerequisites: FREN 202 or an equivalent departmental placement score. (LL)

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

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

Datta

Ganne-Schiermeier

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

Prerequisites: FREN 202, or an equivalent departmental placement score. (LL, SBA)

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

Magazine and newspaper articles with television programs and films will provide supplementary information. Given the comparative perspective of this course, we will begin by studying American stereotypes of the French as well as French stereotypes of Americans. Next, we will explore the way in which the French define themselves, examining such topics as French attitudes toward their language, geography, and history, as well as toward the state, money, and food.

We will then continue our survey of contemporary French society and culture, taking care to situate issues of current interest within an historical framework. The major challenge facing the French today is related to the globalization of their culture and economy. Franco-American relations as well as France's role in the European Union are the product of French attitudes toward its past: witness the recent discussions of freedom of the press and of secularism in the wake of the *Charlie Hebdo* attacks. The impact of immigrant culture, in particular, Islamic culture, has led to the emergence of a multicultural identity which challenges the traditional notion of "France, une et indivisible," inherited from the French Revolution and reinforced by the republican school system, established in the 1880s.

The meritocratic discourse of the republican schools still resonates today, although these schools seem to reinforce social inequalities rather than transcend them. Women, too, in spite of egalitarian rhetoric, lag behind their European sisters in terms of representation in French politics, although legislation has been passed recently to help rectify this situation. All in all, France faces many difficult problems in the twenty-first century.

Datta

CHALLENGING LITERARY TRADITION: WOMEN AND LITERATURE FROM THE MIDDLE AGES TO THE TWENTIETH CENTURY

Prerequisites: FREN 202, or an equivalent departmental placement score. (LL)

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

Through the centuries, women's writing has been ignored, criticized and maligned. It was only in the 1970's and 80's that the place of women in literature was recognized and their originality and creativity fully studied. In this course, we will examine how women authors break with social language and literary codes, how they express themselves through familiar genres such as the novel and poetry but also less "mainstream" ones: fairy tales and letters. We will view these women not as the object of desire or discourse, but as subjects thinking and creating independently, expressing their desires, their wishes for themselves and humanity, their vision of society and the world, and their own experience of love, power and powerlessness.

Ganne-Schiermeier

FROM THE MIDDLE AGES THROUGH THE ENLIGHTENMENT

Prerequisites: At least one unit of FREN 205, FREN 206, FREN 207, FREN 208, FREN 209 or above, or an equivalent departmental placement score. (LL)

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

Bilis

LITERARY GAMES IN POSTMODERN AND CONTEMPORARY FICTION

Prerequisite: Prerequisites: At least one unit of FREN 205, FREN 206, FREN 207, FREN 208, FREN 209 or above, or an equivalent departmental placement score. (LL)

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

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

as our guide, the course aims both to sharpen critical reading practices and to inspire interactive and creative projects that enhance writing skills in French.

Sample reading list:

Emmanuel Carrère, *L'Adversaire* (2000)

Hélène Cixous, "Le Rire de la Méduse" (1975);

"La venue à l'écriture" (1977)

Kamel Daoud, *Meursault contre-enquête* (2014)

Marie NDiaye, *Autoportrait en vert* (2005)

Raymond Queneau, *Exercices de style* (1947)

Nathalie Sarraute, *Tropismes* (1957)

Monique Wittig, *Les Guérillères* (1969)

Kippur

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

Prerequisites: At least one unit of FREN 205, FREN 206, FREN 207, FREN 208, FREN 209 or above, or an equivalent departmental placement score. (LL, HS)

Few experiences in recent French history have marked French collective memory as profoundly as World War II. During these years, the French dealt not only with the trauma of defeat and the German Occupation, but also with the divisive legacy of the collaborationist Vichy regime, headed by Marshal Philippe Pétain, a revered World War I hero. Memories of the war have continued to mark the public imagination to the present day, manifesting themselves in the various arenas of French national life. This course examines the history and memory of the French experience of World War II through historical documents, memoirs, films, literature, and songs.

Few experiences in recent French history have marked French collective memory as profoundly as the Second World War. During these years, the French dealt not only with the trauma of defeat and the German Occupation, but also with the divisive legacy of the collaborationist Vichy regime, headed by Marshal Philippe Pétain, a revered World War I hero. In the aftermath of the war, Charles de Gaulle, leader of the Free French forces, promulgated a myth of a resistant France united against a common foreign enemy, thereby repressing the reality of both the collaboration and the resistance. Only during the 1970s was this "resistancialist" myth exploded by a new generation of French men and women seeking to ascertain the reality of the French experience during the war years. Memories of the war have thus continued to mark the public imagination, manifesting themselves in the various arenas of French national life, among them, the cinema and television, fiction, and memoirs, as well as in public debates concerning commemorations and war trials.

The first few weeks of the course are devoted to the history of the French experience during the war, from the beginning of hostilities in 1939 to the Liberation; subsequently, we will examine the memory of the war to the present day. We will thus study a variety

of documents, historical as well as contemporary, including speeches, propaganda tracts, memoirs, newspaper articles, literary texts, films and songs.

Readings:

Charles de Gaulle and Philippe Pétain, speeches
Jean-Paul Sartre, "Paris sous l'Occupation," "Portrait d'un collaborateur"
Pierre Drieu la Rochelle, *Le Feu Follet* (excerpt)
Robert Brasillach, *Notre avant-guerre* (excerpts)
Marc Bloch, *L'Etrange défaite* (excerpts)
Albert Camus, "Lettres à un ami allemand" and selections from *Combat*
Lucie Aubrac, *Il partiront dans l'ivresse* (excerpts)
Irène Némirovsky, *Suite Française* (excerpts)
Hélène Berr, *Journal*
Sarah Kauffmann, *Rue Labat, Ordener*

Secondary texts (excerpts from the following):

Philippe Burin, "Vichy" in Pierre Nora, ed. *Les Lieux de mémoire*
Richard Golsan, *Vichy's Afterlife: History and Counterhistory in Postwar France*
Julian Jackson, *France: the Dark Years, 1940-1944*
Alice Kaplan, *The Collaborator*
Robert Paxton, *Vichy France*
Henry Rousso, *Le Syndrome de Vichy*

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

Films:

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

Data

RE-MAPPING THE FRENCH NOVEL (IN ENGLISH)

Prerequisites: None (LL)

A close look at how the purposes, contradictions and anxieties of empire building are revealed in four nineteenth-century French-language novels. First, an analysis of the postcolonial cultural critic Edward Said's method of contrapuntal reading will make clear the uneasy dialectic between metropolitan and colonial histories in literary texts. Armed with this critical reading strategy, we will evaluate the impact of colonial expansion on narrative form, historical consciousness and stylistic choice in Honoré de Balzac's *Eugénie Grandet*, Claire de Duras's *Ourika*, Victor Hugo's *Bug-Jargal* and George Sand's *Indiana*. Central to our preoccupations will be the global dimensions of the novel, the gender and racial dimensions of its characters, and the colonial novel's place in the field of postcolonial studies.

Lee

SEMINAR: FRANCOPHONE BOSTON

Prerequisites: One unit of FREN 210, FREN 211 or FREN 212; and one additional unit, FREN 213 or above. (LL)

Comment dit-on 'Boston' en français? This course examines the historical, cultural, and literary ties between the city of Boston and francophone individuals and communities, past and present. We will consider such topics as French, Quebecois, and Haitian immigrations in the 17th, 19th, and 20th centuries; local French-language newspapers and publishing houses committed to printing French books; French immersion programs in Boston-area schools; depictions of Boston's high society and college campuses by major francophone writers (Beauvoir, Sarraute, Tocqueville, and others); and the influence of Julia Child's Boston-based cooking show *The French Chef* on French avant-garde theater.

Combining a range of readings with site visits and field projects, this course will expose students to local resources for French speakers as well as francophone community leaders. The course will culminate in a research project on a topic that students wish to explore further.

Kippur

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

Prerequisites: One unit of FREN 210, FREN 211 or FREN 212; and one additional unit, FREN 213 or above. (LL)

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

Lee

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

Prerequisites: One unit of FREN 210, FREN 211 or FREN 212; and one additional unit, FREN 213 or above. (LL)

An examination of sexualities and genders in France, from the *ancien régime* to the present, that signifies the ways in which sexuality and gender have been conceptualized differently in France than in places like the United States. At the end of the semester, the course will focus on recent changes in discussions of gender and sexuality and address the issue of whether traditional paradigms for explaining gender and sexuality in France still apply or whether the French might be entering a new sexual era.

Gunther

GREAT WORKS OF FRENCH AND FRANCOPHONE THEATER, THEN AND NOW

Prerequisites: FREN 210, FREN 211 or FREN 212, and one additional unit, French 213 or above.

Course ID: FREN333 Title: Great Works of French and Francophone Theater, Then and Now

An exploration of great works of French and Francophone theater from the seventeenth century to the present. Students will read the classical playwrights Molière, Corneille, and Racine, as well as lesser known but worthy early modern women dramatists, Catherine Bernard and Olympe de Gouges; the course will follow the aesthetic and thematic shifts brought on by Marivaux, Beaumarchais, and Hugo, and compare these to the theater of contemporary Francophone playwrights such as Yasmina Réza, Marie N'Diaye, and Wajdi Mouawad.

Close attention will be paid to the historical settings and material conditions in which the plays first appeared, and how they have since been adapted and reprised in different political contexts and by troupes with varying objectives. Students will watch performances and grasp the unique position that theater occupies within the French cultural tradition.

Bilis

RESEARCH OR INDIVIDUAL STUDY

Prerequisites: FREN 210, FREN 211 or FREN 212, and one additional unit, French 213 or above.

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

Please visit our faculty webpage for faculty information. Students should contact the instructor at the time of pre-registration and, in any case, no later than the end of the first week of classes.

REQUIREMENTS FOR THE FRENCH MAJOR

The major in French requires a minimum of nine semester courses above FREN 201, one of which may be a course taught in English in the French Department, and one of which must be FREN 210, FREN 211, or FREN 212. The major in French requires at least two 300-level courses taught in French, one of which must be during the student's senior year.

FREN 101, FREN 102, and FREN 201 count toward the degree but not toward the French major. The language courses FREN 202, FREN 205, FREN 206, FREN 211 and FREN 226 count toward the French Major.

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

REQUIREMENTS FOR THE FRENCH MINOR

The minor requires a minimum of five courses above FREN 201, including one 300-level course.

THE FRENCH CULTURAL STUDIES MAJOR

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

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

In special cases, an upper-level culture course in French approved by the program director may be substituted for FREN 207. At least two units in French at the 300 level are required.

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

HONORS IN THE FRENCH MAJOR

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

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

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

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

HONORS, OPTION A: SENIOR THESIS

FRENCH 360: SENIOR THESIS RESEARCH

FRENCH 370: SENIOR THESIS

Requirements:

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

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

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

Spring of Junior Year

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

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

Summer

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

September

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

October 1

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

October 29

A more substantial outline should be submitted to the advisor.

December 1

A substantial sample (chapter or section, 20-25 pages) should be submitted to the advisor and the members of the Honors Committee. During finals week, a mini-oral will be scheduled with the student, her advisor and two members of the Honors Committee. At that time, the student, in consultation with her advisor and the committee, should decide whether her 360-370 work thus far, written or otherwise, justifies the continuation of her project into the second semester: it happens sometimes that a topic turns out to be less interesting or fruitful than originally

anticipated. In that case, credit will be given for one unit of 360, provided sufficient work has been done. If the submitted sample appears promising, work on the 360 project should continue in consultation with the advisor. In the latter case the instructor may choose to give a T.B.G. grade (To Be Graded) instead of a letter grade for work done in the fall.

December

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

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

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

Oral exam

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

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

HONORS, OPTION B: THE SURVEY OF FRENCH LITERATURE EXAMINATION

A SECOND PATH TOWARDS EARNING HONORS IN THE FRENCH & FRANCOPHONE DEPARTMENT IS THROUGH EXAMINATION.

Requirements:

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

1. Grade point average of 3.5 in the major, above the 100-level;
2. Students must be recommended by at least two professors from the department;
3. A 300-level course or its equivalent by the Fall of senior year;
4. No course credit will be awarded for the preparation of this exam. Students in this Honors path do not register for French 360 or 370;

5. A student requesting such an examination must do so in writing to the French department and to the Committee on Curriculum and Academic Policy, normally by the end of the third week of her eighth semester;
6. The examination shall be given during the reading period;
7. A student passing the examination will receive Honors in French on the permanent record.

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

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

Timeline:

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

- Fall of Second Year:

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

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

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

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

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

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

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

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

2. XVII^e siècle: Read at least five of the following:

Lafayette	La Princesse de Clèves
Corneille	Le Cid, Cinna, Horace
Molière	L'École des femmes, Le Misanthrope
Racine	Bérénice, Phèdre
Descartes	Discours de la méthode
Pascal	Pensées (extraits)
La Bruyère	Les Caractères (extraits)
La Fontaine	Fables (extraits)
Bernard	Brutus

3. XVIII^e siècle: Read at least five of the following:

Beaumarchais	Le Mariage de Figaro
Diderot	La Religieuse
Voltaire	Candide, L'Ingénu
Graffigny	Lettres d'une Péruvienne
La Clos	Les Liaisons Dangereuses
Montesquieu	Lettres persanes
Marivaux	Le jeu de l'amour et du hasard
de Saint-Pierre	Paul et Virginie
Rousseau	Discours sur l'origine et les fondements de l'inégalité parmi les hommes
D'Alembert	Discours préliminaire à l'Encyclopédie
Bougainville	Voyage autour du monde (extrait)
de Gouges	L'Esclavage des Noirs

4. XIX^e siècle: Read at least five of the following:

<i>Romans:</i>	
Balzac	Le Père Goriot
Chateaubriand	René

Constant	Adolphe
Flaubert	Madame Bovary
Maupassant	Boule de Suif
Sand	Indiana, François le champi
Staël	De l'Allemagne
Stendhal	Le Rouge et le noir
Zola	Germinal

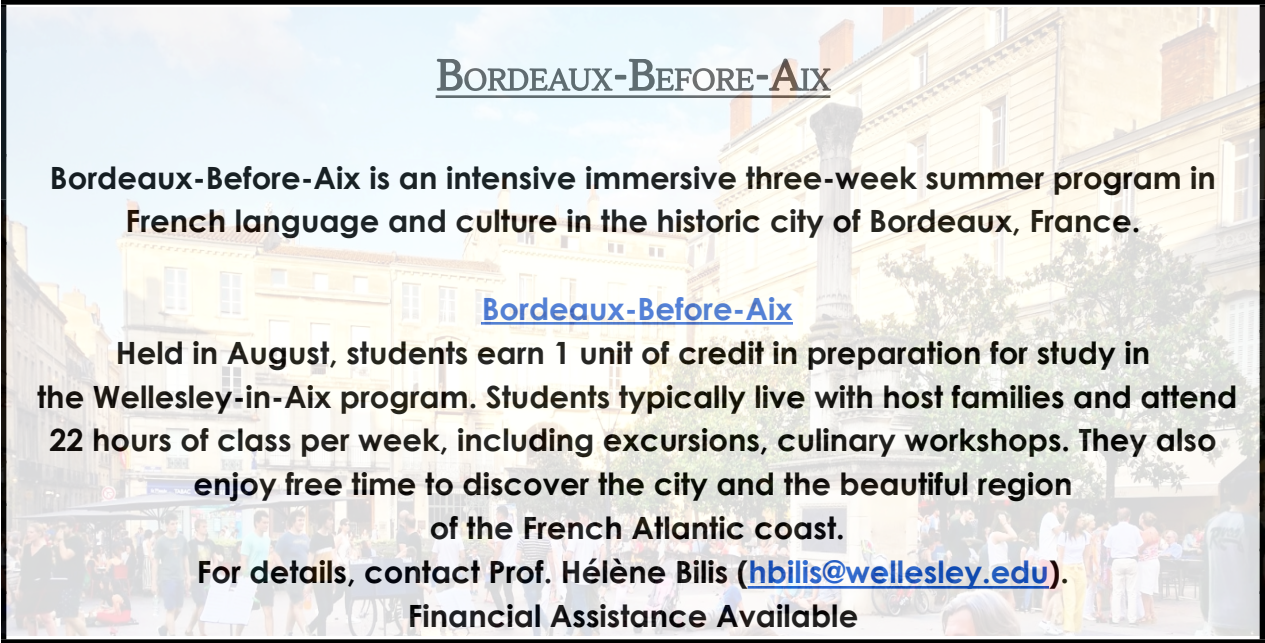
Poésie :

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

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

Beauvoir	Le Deuxième Sexe, "Introduction"
Bâ	Une si longue lettre
Breton	Nadja
Camus	L'étranger
Céline	Voyage au bout de la nuit
Colette	Le blé en herbe, Vagabonde
Dadié	Un nègre à Paris
Duras	L'Amant
Gide	Les Faux-monnayeurs
Memmi	Portrait du colonisateur suivi du portrait du colonisé Un negre a paris
Perec	W ou le souvenir d'enfance
Proust	Du côté de chez Swann
Robbe-Grillet	La Jalousie
Djebar	Ombre sultane / L'Amour, la Fantasia
Sartre	La Nausée
Chalem	Dis à ma fille que je pars en voyage
Thomas	Les Adieux à la reine
<i>Poésie:</i>	
Apollinaire	<i>Alcools</i>
Valéry	<i>Charmes</i>
Leiris	<i>Mots sans mémoire</i>
Césaire	<i>Cahier d'un retour au pays natal (extraits)</i>
Senghor, Damas	<i>Selections</i>
<i>Théâtre :</i>	
Beckett	En attendant Godot

Cocteau	La Machine infernale
Genet	Les Bonnes / Les Nègres
Giraudoux	La Guerre de Troie n'aura pas lieu
Ionesco	La Cantatrice chauve
Zadi Zaourou	Négresse bonheur et putain d'Afrique
Ndiaye	Papa doit manger
Werewere Liking	Puissance d'Um
Soni Labou Tansi	Qui a mangé Madame d'Avoine Bergotha
Sartre	Huis-Clos
Schmitt	Le Visiteur
Obaldia	Monsieur Klebs et Rozalie
Camus	Les Justes
Vinaver	11 septembre 2001
Duras	Savannah Bay
<i>Cinéma (6 films dont 3 avant 1985) :</i>	
Jean Vigo	L'Atalante (1934)
Jean Renoir	La Règle du Jeu (1939)
Robert Bresson	Un condamné à mort s'est échappé (1954)
Alain Resnais	Hiroshima mon amour (1959)
Jean-Luc Godard	À bout de souffle (1960)
Gillo Pontecorvo	Bataille d'Alger (1966)
Sembène Ousmane	Xala (1975)
Agnès Varda	Sans toit, ni loi (1985)
Matthieu Kassovitz	La Haine (1995)
Olivier Assayas	Irma Vep (1996)
Joseph Gai Ramaka	Karmen Geï (2001)
Abderrehmane Sissako	Bamako (2006)
Abdeladif Kechiche	La Graine et le mulet (2008) ou Vénus noire (2010)
Claire Denis	White Material (2009)



BORDEAUX-BEFORE-AIX

Bordeaux-Before-Aix is an intensive immersive three-week summer program in French language and culture in the historic city of Bordeaux, France.

Bordeaux-Before-Aix

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

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

Financial Assistance Available

ADVANCED PLACEMENT POLICIES AND LANGUAGE REQUIREMENT IN FRENCH

The Wellesley College language requirement can be met with the successful completion of the FREN 201-202 sequence. Students who place higher than FREN 202 on the department's placement exam can satisfy the requirement by successfully completing one course above FREN 202. Students entering before fall 2020 can satisfy the language requirement with an SAT II score of at least 690, an AP score of 5, or a Higher Level IB language score of 5 or above. Students entering in fall 2020 or later with an AP score of 5 or a Higher Level IB score of 5 or above may satisfy the language requirement by successfully completing one course above FREN 202 or two semesters of introductory work in another language.

All incoming students who have taken French are required to take the placement test prior to registering for French department courses. Any student who takes a language course at another institution and would like college credit must obtain permission in advance and take the French placement test upon her return to verify she has attained the required level.

GRADUATE STUDY IN FRENCH

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

TEACHER CERTIFICATION IN FRENCH

Students interested in obtaining certification to teach French in the Commonwealth of Massachusetts should consult the chair of the Education Department at <https://www.wellesley.edu/education>.

LA MAISON FRANÇAISE

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

WELLESLEY-IN-AIX STUDY ABROAD

The French and Francophone Studies Department's junior year or semester program in [Aix-en-Provence](#), in the South of France, was created during the 1982-83 academic year and has been popular since that time. Students may either spend the entire academic year in Aix or choose a fall or spring semester option. About one quarter of Wellesley's French majors, as well as many non-majors, participate each year. The Wellesley-in-Aix (WIA) program offers students an exciting and challenging course of study and an authentic experience of French life and culture.

The program is tailored to individual interests and needs. Interested students should contact the program's Campus Director, Prof. Bilis. Details are available here: <https://www.wellesley.edu/ois/wellesleyprograms/aix>.

FRENCH AND FRANCOPHONE STUDIES

FACULTY AND THEIR SPECIALIZATIONS

Hélène Bilis

I specialize in French culture of the seventeenth and eighteenth centuries, with a particular focus on the relationship between literary texts and the socio-historical contexts in which they emerged. My first book, *Passing Judgement: The Politics and Poetics of Sovereignty Onstage* (UToronto Press, 2016) addressed representations of the king-as-judge and scenes of royal decision-making in the works of Rotrou, Corneille, and Racine. I have co-edited *L'Eloquence du Silence: Dramaturgie du non-dit sur la scène théâtrale des 17e et 18e siècles* (Classiques Garnier, 2014) and *Options for Teaching French Neoclassical Tragedy* (MLA, 2021); I completed a collaborative DH project, *La Princesse de Clèves/The Princess of Clèves: A Bilingual and Critical Edition for the Digital Age* (Lever Press 2022) for which I received a fellowship from the National Endowment for the Humanities in 2019. I enjoy teaching courses that range from introductory language to a multi-media seminar on Versailles and the Age of Louis XIV. As part of a course on women in power under the Ancien Régime, students, library partners, and I designed a digital exhibit on an almanac that belonged to Marie-Antoinette, which viewers can consult on the Wellesley Special Collections website.

Jennifer Carr

Jennifer Carr holds a PhD in French literature and has additional training in translation and second language acquisition. Her research focuses on contemporary French fiction, with a particular emphasis on experimental writing practices and feminist thought. Other interests include cultural representations of gender, theories and practices of translation, and the intersection of literature and the visual arts. She is also committed to inclusive language pedagogy that centers the cultural, racial, and geographic diversity of the French-speaking world. Her current book project shows how contemporary French women writers have used constrained writing techniques to interrogate gender and sexual identity, furthering materialist feminist insights into the constructed-ness of social categories through structurally and formally inventive prose.

Venita Datta

A specialist of nineteenth- and twentieth-century French cultural and intellectual history, Vinni Datta is interested in the relationship of politics and culture, particularly in the formation of national identity. She is the author of *Heroes and Legends of Fin-de-Siècle France: Gender, Politics and National Identity* (2011) and *Birth of a National Icon: The Literary Avant-Garde and the Origins of the Intellectual in France* (1999). She is currently at work on a book project *Figures of Modernity: French-American Encounters: 1880-1914*

on French images of Americans and the United States in Belle-Epoque, France. Professor Datta teaches a variety of courses in cultural history, among them French 332, "Myth and Memory in Modern France," French 324, "La Belle Époque," French 229, "America Through French Eyes: Perspectives and Realities;" and French 207, the introductory course in French Cultural Studies, as well as French/American Studies 231, "Americans in Paris," co-taught with Professor Paul Fisher. Professor Datta is a past president of the Western Society for French History (2001) and is currently the Editor-in-Chief of the H-France Forum.

Marie-Cécile Ganne-Schiermeier

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

Scott Gunther

Scott Gunther is a specialist of contemporary French culture and society. His interests include the French media, genders and sexualities in France, France's role in the European Union, and Franco-American relations. He teaches from a broad, interdisciplinary perspective, relying on the contributions of disciplines as diverse as gender and sexuality studies, anthropology, history, sociology, law, media studies, and cultural studies. His book, *The Elastic Closet: A History of Homosexuality in France, 1942-present* examines gay politics in contemporary France with a focus on the complex relationship between the values of the French Republic and the possibilities they offer for social change. His recent research and publications have focused on queer politics in France, on French popular media, on gender-neutral/gender-inclusive language in French, on anti-vaccine rhetoric in France, and on the cultural tastes of the French bourgeoisie.

Sara Kippur

Sara Kippur (she/her) is thrilled to be returning to Wellesley as Associate Professor of French and Francophone Studies. Her scholarship and teaching center on 20th and 21st-century French and Francophone studies, with a particular emphasis on postwar and contemporary literature, translation theory, and book history approaches. She is the author of *Writing It Twice: Self-Translation and the Making of a World Literature in French* (2015) and the co-editor of *Being Contemporary: French Literature, Culture and Politics Today* (2016). Her upcoming book, *Projects for a Revolution in New York: How*

Postwar French Literature Became American, proposes a new French literary history that underscores the deep connections between postwar literary experimentalism and the New York publishing industry. The book brings into view unknown voices and literary figures, many of them women and cultural minorities, whose contributions have not received proper credit, but who helped to foster a sense of new possibilities for 20th-century writing in French. Professor Kippur's scholarly interest in translation informs her pedagogy, as she encourages her students to recognize their role as translators of a sort who can bridge cultural and linguistic boundaries through close attention to language. In addition to language and survey courses, she has taught seminars, at both Wellesley and Trinity College, on such topics as "Literary Games in Postmodern and Contemporary Fiction," "French Radicals," and "The Task of the Translator." Read more about her work at www.sarakippur.com.

Michelle Lee

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

FRENCH AND FRANCOPHONE STUDIES

DEPARTMENT AWARDS

Carlo François Prize for Excellence in French

Le but de ce prix est de reconnaître la maîtrise de la langue française et la qualité de l'expression écrite. Deux prix peuvent être décernés.

Candidat e s éligibles : Étudiantes dont la langue maternelle n'est pas le français et de parent(s) dont la langue maternelle n'est pas le français. Étudiantes du niveau 205-278 et n'ayant jamais suivi de cours au niveau 300.

Conditions et Procédures : Après avoir été nommées par leur(s) professeur(s), les candidates ayant accepté de participer au concours, rédigeront un essai en français aux choix : 1) analyse littéraire ; 2) analyse culturelle.

Les candidates souhaitant participer à ce concours devront contacter préalablement **Madame Sarah Allahverdi (sallahve@wellesley.edu)** par courriel. Elle leur remettra un choix de sujets par courriel, **vendredi (vers 12h) le 8 avril**.

Chaque candidate devra remettre son texte (toujours par courriel) **le lundi 1 avril (avant 12h)** à **Madame Allahverdi (sallahve@wellesley.edu)**.

L'usage d'un dictionnaire et d'un correcteur d'orthographe est permis. Si votre analyse s'appuie sur des sources secondaires, vous devez les citer dans vos notes en bas de page.

Les candidates s'engagent à se conformer aux responsabilités prévues par le code d'honneur du Wellesley College.

Germaine Lafeuille Prize

Candidat e s éligibles:: Spécialistes de français.

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

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

L'essai ou la composition ne doit porter aucun nom d'auteur.

Deux prix peuvent être décernés.

Procédure et Dates : Chaque candidate devra remettre son travail par courriel à **Madame Sarah Allahverdi (sallahve@wellesley.edu, Green Hall 228A) entre le lundi 1 avril et le lundi 9 avril (avant 12h).**

[Michel Grimaud Award for Excellence in the Translation of French](#)

Le but de ce prix est de reconnaître la maîtrise de la langue et des outils de la traduction. Deux prix seront décernés, l'un pour une traduction vers le français, l'autre pour une traduction vers l'anglais.

Candidat e s éligibles: Etudiant e s dont la langue maternelle n'est pas le français.

Conditions et Procédures: Les candidat e s souhaitant participer à ce concours contacteront préalablement Madame Sarah Allahverdi (sallahve@wellesley.edu) par email. Elle leur remettra le texte à traduire par email, le lundi (vers 12h) le 1 avril.

Chaque candidat e rendra sa traduction par email le lundi 8 avril (avant 17h) à Madame Allahverdi (sallahve@wellesley.edu).

L'usage de tout outil de traduction (sauf, bien sûr, les logiciels de traduction) est permis.

Vous pouvez fournir des notes en bas de page dans lesquelles vous expliquez précisément vos décisions traductionnelles.

Les candidat e s s'engagent à se conformer aux responsabilités prévues par le code d'honneur du Wellesley College.

[French House Award in Cultural Studies](#)

Candidat e s éligibles:: Spécialistes de français.

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

Les manuscrits ne doivent porter aucun nom d'auteur.

Deux prix peuvent être décernés.

Procédure et Dates: Chaque candidate devra remettre son travail par courriel à **Madame Sarah Allahverdi (sallahve@wellesley.edu, Green Hall 228A) entre le lundi 1 avril et le lundi 8 avril (avant 12h).**

The Dorothy Dennis Prize

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

Conditions: Le but du prix est de permettre à la lauréate d'enrichir sa découverte de la France grâce à une expérience culturelle marquante: par exemple, une visite d'une journée dans une région du pays qu'il ne lui serait pas possible autrement d'explorer, l'expérience d'un spectacle, ou d'une exposition en français.

Procédures et Dates: Au cours du premier semestre les candidates devront soumettre un projet précis. Le prix est accordé de façon à être utilisé durant le second semestre. Les demandes doivent être envoyées par courrier électronique à **Madame Sarah Allahverdi** (sallahve@wellesley.edu, **Green Hall 228A**) avant **le 26 novembre**.

NATHALIE BUCHET FELLOWSHIP

For Preliminary Thesis Work in the French Department

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

1. Deadline: April 30th of student's junior year.

2. Eligibility: Declared French/French cultural studies majors nominated by prospective advisors (French dept. faculty) at the end of their junior year are eligible for the award. Strong candidates, those who have taken a variety of classes in the French and Francophone Studies department and who have already discussed in detail with their advisor the thesis that they intend to write in their senior year, are eligible to be nominated for the Nathalie Buchet Fellowship by their professor. Before nominating the student, the advisor will seek support from at least two other members of the department who have also had this student in their classes or in registered independent work for credit. Completing an independent study (FR350) does not satisfy the terms of the award.

3. Application: The student should submit a short proposal in French (about 2 pages) to her professor based on their conversations. It is understood that this proposal will be representative of the student's own work under the guidance of her advisor.

4. Calendar: Advisors will circulate the proposal (**April 30th deadline**) on behalf of the student along with the positive recommendations of at least two other members of the French department. The prize committee for the department will choose the winner. The chair of the French and Francophone Studies Department will announce the award to the student and advisor, who is responsible for contacting the student and going over the student's summer research plans. The student is then expected to contact the department chair by May 30th to make arrangements for payment of the award. The student should report to her advisor as arranged between them and carry out promptly any changes to the plans that were agreed upon. The advisor is expected to respond to the student and maintain communication at reasonable intervals over the summer.

5. Report and Expenses: The entire amount received by the student should be spent by early September of the fall term of her senior year. By the end of the first week of classes in

the fall of her senior year, the student must submit to her advisor a written report outlining the work that she completed. Any amount that is undocumented and/or unspent by this time reverts to the department. The student must submit original receipts documenting all expenditures supported by the award to the department academic administrator.

THE MICHÈLE RESPAUT

FRENCH HOUSE FELLOWS PROGRAM

Description du programme

Le programme MRFHF permet aux étudiantes intéressées de se familiariser avec la culture et la politique de la France et des pays francophones en faisant des stages dans des bureaux du gouvernement, dans des groupes d'intérêt public, dans des organismes médiatiques, dans des groupes ou entreprises privés et des institutions culturelles et de recherche. Le stage, qui dure un maximum de huit semaines, doit se dérouler en France ou dans un pays francophone pendant l'été. Un comité comprenant des membres du département de français feront une sélection parmi les dossiers présentés. Les étudiantes sélectionnées reçoivent une bourse qui leur permet de subvenir à leurs besoins et une autre somme d'argent pour couvrir leur frais de logement. A leur retour, et après avoir consulté le responsable de la MRFHF, elles devront présenter ce stage lors de la conférence Tanner, à Wellesley College.

Demande d'inscription

Les étudiantes qui participent au programme de Wellesley-in-Aix seront les candidates prioritaires. La priorité absolue sera donnée à celles qui restent toute l'année mais les étudiantes qui seront allées à Aix-en-Provence à l'automne ou au printemps sont aussi encouragées à soumettre leurs dossiers. Ensuite, les dossiers des étudiantes spécialistes de français résidant à la Maison Française seront considérés. Les spécialistes de français n'ayant pas participé au programme WIA et n'ayant pas résidé à la Maison Française pourront poser leurs candidatures. Enfin, une étudiante ayant suivi des cours dans le département pourra elle aussi poser sa candidature, mais elle ne sera considérée que dans les cas où le budget ne sera pas épuisé par les demandes des étudiantes de WIA.

Les postulantes doivent fournir le 10 avril les documents suivants :

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

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

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

La responsable informera les étudiantes de leur participation.

Les critères de sélection sont les suivants :

- Préparation de l'étudiante mise en évidence par les cours suivis, les emplois ou stages précédents, les voyages ou toute autre expérience.
- Esprit d'initiative, maturité, adaptabilité, et sens des responsabilités démontrés dans son essai et dans les lettres de recommandation.
- Aptitude à s'épanouir intellectuellement grâce au projet de stage.

Une fois acceptées dans le programme, les étudiantes doivent s'engager à se conformer aux responsabilités prévues par le code d'honneur du Wellesley College.

Organisation du stage

Les participantes au MRFHF, avec l'aide de la directrice de Wellesley-in- Aix ou du Campus Director (Prof. Bilis) ont la responsabilité de trouver leurs stages et d'en faire la demande. Les fonds prévus seront versés aux étudiantes après confirmation de l'institution où l'étudiante fera son stage.

Aspects financiers

La somme de la bourse pourra varier selon la longueur du stage et en fonction du budget justifié par l'étudiante mais ne dépassera pas \$5000. D'autres fonds peuvent être offerts selon la durée du séjour. Pour plus d'informations, veuillez contacter **Professeur Hélène Bilis** (hbilis@wellesley.edu), responsable de la bourse.

**Le programme Michèle Respaut French House Fellowship
est soutenu par le fond de la Maison Française.**

THE BARRY LYDGATE PRIZE FOR EXCELLENCE IN FIRST-YEAR FRENCH LANGUAGE

This prize will recognize up to two students from each section of FREN 102 who have just completed the FREN 101-102 sequence for their enthusiasm, improvement, and effort in first-year language learning.

Eligibility: Nominated students who have just completed the FREN 101-102 sequence.

Procedure: Instructors from the FREN 101-102 sequence will nominate students who have demonstrated consistent effort and enthusiasm in their first-year language learning, based on an evaluation of their overall progress in French as well as their participation class and in extra-curricular activities such as the French Table, events at the Maison Française, etc.

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

WELLESLEY COLLEGE
COMMUNICATIONS & PUBLIC AFFAIRS

Social Media Policy Statement on Civil Discourse 05.25.17

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

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

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

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

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



106 Central Street, Wellesley, MA 02481 Tel 781.283.2373