MAJOR—French Language and Literature

The French major seeks to provide training in literary and cultural analysis and linguistic expression through the study of selected texts from the French-speaking world. Emphasis is placed on the changes in form and subject matter from the early modern period to the contemporary era.

The major consists of nine courses. One of these courses must be the 400-level senior seminar during the student’s final year at the College.

Students entering the major program at the 200-level may, with the permission of the Department, choose as part of their major program, one course in Art History, History, Philosophy, Comparative Literature or other subjects that relate to and broaden their study of French. Students entering the major program at a very advanced level may, in some cases and with the permission of the Department, include two such courses in their major program.

Working with the major advisor, the student will formulate a curricular plan that will ensure balance and coherence in courses taken. Such balance and coherence will be based on the above areas of literary and cultural investigation. Prospective majors should discuss their program with the major advisor by the end of their sophomore year. This is especially imperative for students who are planning to spend a part or all of their junior year in France.

Inasmuch as all courses in French assume the active participation of each student in discussions conducted in the foreign language, regular attendance at class meetings is expected.

MAJOR—French Studies

The major in French Studies is an interdisciplinary program that provides students with the opportunity to acquire skills and knowledge embracing the cultural, historical, social, and political heritage of France and the Francophone world. The program allows for an individualized course of study involving work in several departments and the opportunity to study abroad.

Students electing the French Studies major should register with the French Studies faculty advisor during their sophomore year. At that time, they should submit a feasibility plan that articulates their projected program.

The French Studies major consists of ten courses satisfying the following requirements:

- at least five RLFR courses in French language, literature, film, or culture;
- the RLFR senior seminar during the student’s final year at the College;
- Electives: The remaining courses needed to complete the major must be drawn from at least three different departments and relate primarily to an aspect of the cultures, histories, societies, and politics of France and the Francophone world. These courses will be selected in consultation with members of the Department of Romance Languages. Appropriate electives might include:
  - AFR 360 Political Thought Frantz Fanon
  - ARTH 254 Manet to Matisse
  - HIST 390 Haitian and French Revolutions
  - RLFR 101-450 All courses in French and Francophone language, literature, film, and culture

THE DEGREE WITH HONORS IN FRENCH

Students majoring in French may apply to be admitted to the Honors Program in French upon demonstrating the following: (1) fluency of spoken and written language; (2) potential for successful independent research, as demonstrated by strong performance in advanced-level coursework; (3) interest and motivation; and (4) overall quality and feasibility of the proposal.

By May 15th of their junior year, candidates will have found a thesis advisor, and given the Department a three- to five-page proposal and a preliminary bibliography. (In some cases, and upon consultation with the Department, candidates will have the option to choose a second reader in addition to their primary advisor; for example, when the thesis is interdisciplinary enough in nature that it requires the expertise of an additional reader). This proposal will be discussed by the Department; by June 1st, the candidate will be informed whether they can proceed with the thesis, and if so, what changes need to be made to the focus and scope of the project. The summer before the senior year will be spent reading, researching (in relevant archives or with field work), and compiling a more detailed bibliography.
Upon their return to Williams, candidates will devote to their theses two semesters of independent study (beyond the nine courses required for the major) and the winter study period of their senior year (493-W31-494). The thesis will be written in French and will usually not be shorter than fifty pages. By the end of the Fall semester, students will normally have a clear outline of the project, have done substantial research, and produced the draft of at least the first half of the project. During January this draft will be suitably rewritten and edited with a view to a final version, while the candidates will also begin work on remaining chapters.

Candidates will submit what they have written to the department on the last day of Winter Study.

On the Tuesday of the first week of the spring semester candidates will make a presentation of the project at a departmental colloquium in French. The thesis will be promptly discussed and evaluated to determine whether or not the student should continue in the honors program. The second semester of independent thesis work will be spent writing more chapters, as well as revising, rewriting, and polishing the project where necessary. The completed thesis in its final form will be due on April 25th. At the end of the Spring term, the student will present and defend the final project before members of the Department and others by invitation. The grade will be awarded once members of the Department have consulted after the defense.

THE CERTIFICATE IN FRENCH

The Certificate in French Language and Cultures consists of a sequence of seven courses for which the student must earn a cumulative grade average of B or higher.

For students with no prior study of French, the course sequence will consist of RLFR 101-102, RLFR 103, RLFR 104, and three additional courses, with at least one of these at the 200-level or higher taken at Williams. For students starting the sequence at RLFR 103 or higher, six additional courses must be taken, including at least three French courses at the 200-level or higher. For these students starting at French 103 or higher, two electives may be taken in other departments: one elective should be in French or Francophone culture (art, literature, theatre, music) and the other in French or Francophone civilization (history, political science, philosophy).

PLACEMENT

A placement test in French is administered at Williams at the opening of the fall semester. Incoming first-year students who register for any French course above the 101 level must take this test, regardless of their previous preparation.

STUDY ABROAD

We encourage all students of French to complement their courses at Williams with the life-changing experience of studying abroad in a Francophone country. In particular, French majors and certificate students are strongly advised to complete part of the requirements for the major or certificate by studying abroad, for either a semester or a year. Most study abroad programs require applicants to have completed a fifth-semester French course in college (French 105) or higher before they go abroad. Credit for up to a total of 4 courses towards the major or certificate can be granted for either a semester or a full year abroad, at the discretion of the Romance Languages Department. Students who are planning to get credit for their study abroad courses should meet with a French faculty member in advance, to review the courses they intend to take abroad. Normally, only courses that focus on French language or Francophone literature, history, politics, art, and culture may be counted towards the major or certificate. The final assignment of course credit will be authorized in consultation with the student's French advisor, once the student has returned to Williams. Such credits can only be determined by review of course format, course materials, and evidence of satisfactory academic performance; students should thus provide not only their study abroad transcript, but retain course materials (including syllabi, papers, exams, and other projects) for potential review back at Williams. While students can gain credit for 100-, 200-, and 300-level courses during their time abroad, the 400-level senior seminar must be taken during the senior year at Williams. Early planning is essential: Students interested in studying abroad are strongly urged to attend the yearly Francophone Study Away Information Session (held each October) during their first year or sophomore year. Students will receive credit for only those study abroad programs recommended and approved by the Dean of Study Away and the Romance Languages Department. Williams has long-term affiliations with the following programs: Hamilton College (Paris), Sweet Briar College (Paris), CUPA (Paris), Middlebury College (Paris), Wellesley College (Aix-en-Provence), Boston University (Grenoble), and both SIT and CIEE (in Morocco, Senegal, and Madagascar). For more on all approved study-abroad programs, see the webpages for the French program (french.williams.edu) and Study Away (study-away.williams.edu/programs). Finally, the Department does not administer proficiency exams (for study abroad, fellowships, or job applications) to students who have not completed a French course at Williams; and most study abroad programs will not accept students who have not taken any college courses in French (at Williams) prior to their application. Students should thus plan well ahead (as early as their first year and sophomore year) to take appropriate courses at Williams, before applying for and taking part in study abroad programs in the Francophone world.

RLFR 101 (F) Introduction to French Language and Francophone Cultures (DPE)

This year-long course offers a complete introduction to the French language and is designed to help you become fully conversant in French by focusing on four fundamental language skills: listening, speaking, reading, and writing. Through daily practice, class activities, interactive discussion,
listening exercises, written work, reading assignments, and active engagement with music, video, and film, you will quickly gain confidence and increasing facility with your abilities to speak and understand both spoken and written French. In addition, our study of grammar, vocabulary, and communication skills will be organized around an engaging and dynamic introduction to a variety of French-speaking cultures around the world, from France and Belgium, to Québec and Martinique, to Sénégal and Morocco. Conducted in French.

Requirements/Evaluation: active class participation, workbook exercises and compositions, chapter tests, midterms, and final exams

Prerequisites: none; for students who have never formally studied French; students who have previously studied French (in any formal course, at any level) must take the French Placement Test in late August or early September

Enrollment Limit: 18

Enrollment Preferences: all are welcome, but if over-enrolled, preference will be given to first-year and second-year students and those with compelling justification for admission

Expected Class Size: 18

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (DPE)

Difference, Power, and Equity Notes: Through its focus on French and Francophone cultures around the world, this course enables students to gain both linguistic and cultural proficiency, and to engage with the great diversity of colonial and post-colonial cultures, histories, and identities in France and Belgium, Québec and Martinique, Sénégal and Morocco.

Fall 2021

SEM Section: 01 M-F 9:00 am - 9:50 am Brian Martin

RLFR 102 (S) Introduction to French Language and Francophone Cultures

This year-long course offers a complete introduction to the French language and is designed to help you become fully conversant in French by focusing on four fundamental language skills: listening, speaking, reading, and writing. Through daily practice, class activities, interactive discussion, listening exercises, written work, reading assignments, video-observations, and film-viewing, you will quickly gain confidence and increasing facility with your abilities to speak and understand both spoken and written French. In addition, our study of grammar, vocabulary, and communication skills will be organized around an engaging and dynamic introduction to a variety of French-speaking cultures around the world, from France and Belgium, to Québec and Martinique, to Sénégal and Morocco. Conducted in French.

Class Format: This class meets 5 times a week from M-F. Students are required to attend class from Monday to Friday.

Requirements/Evaluation: participation, online homework, mid-semester and final projects, short writing assignments

Prerequisites: RLFR 101, or by Placement Test, or permission of instructor

Enrollment Limit: 20

Enrollment Preferences: Preference will go to first- and second-year students and those with compelling justification for admission. Statement of interest solicited if overenrolled.

Expected Class Size: 18

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Spring 2022

LEC Section: 01 M-F 9:00 am - 9:50 am Sophie F. Saint-Just

RLFR 103 (F) Intermediate Studies in French Language and Francophone Cultures

As a continuation of French 101-102, this dynamic first-semester intermediate course is designed to help you improve your French, while at the same time learning more about French and Francophone cultures, politics, literature, and film. Through the active study and daily practice of listening, speaking, reading, and writing in French, you will: continue developing your communication skills and learn to express your opinions and ideas; improve your command of spoken and written French through a revision of important grammatical structures; strengthen your reading and writing skills
in order to prepare you for further study of literary texts; and develop an increased vocabulary and cultural appreciation of French-speaking cultures around the world.

**Requirements/Evaluation:** participation, homework, mid-semester and final projects, short writing assignments

**Prerequisites:** RLFR 101-102, or by Placement Test, or permission of instructor

**Enrollment Limit:** 18

**Enrollment Preferences:** Preference will go to first and second year students. Statement of interest solicited if overenrolled.

**Expected Class Size:** 18

**Grading:** yes pass/fail option, no fifth course option

**Unit Notes:** students should seriously consider taking RLFR 103 AND 105 if they intend to enroll in more advanced French literature courses at the 200-level and above, or if they anticipate studying in France or a Francophone country during their junior year

**Distributions:** (D1)

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**Fall 2021**

LEC Section: 01  M-F 10:00 am - 10:50 am  Kathryn E Levine

LEC Section: 02  M-F 11:00 am - 11:50 am  Kathryn E Levine

**RLFR 104  (S) Intermediate French II: Advanced Intermediate Studies in French**

As a continuation of French 103, this course will help students gain greater fluency in French, through an exploration of French and Francophone literature, film, media, politics, and culture. With a focus on listening, speaking, reading, and writing, students will review advanced grammar expand their vocabulary, gain greater confidence, and both discuss and debate central questions in the social, political, and cultural landscape of French-speaking communities in Europe, Africa, and the Caribbean.

**Class Format:** Both sections of 104 will convene three times per week: two sessions with the instructor, and one session with the TA with an emphasis on speaking practice in small groups. Small group TA meetings for both sections will be scheduled at agreed-upon times once enrollment is established.

**Requirements/Evaluation:** short weekly readings, participation, online homework, three quizzes, three writing assignments and one final project.

**Prerequisites:** RLFR 103, or by placement test, or permission of instructor

**Enrollment Limit:** 19

**Enrollment Preferences:** Preference will go to students who have taken 103 in Fall 2020. Statement of interest solicited if overenrolled.

**Expected Class Size:** 19

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1)

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**Spring 2022**

LEC Section: 01  MR 1:10 pm - 2:25 pm  Kathryn E Levine

LEC Section: 02  Cancelled

**RLFR 105  (F) Advanced French: Advanced Studies in French Language and Francophone Culture**

In this French course, we will read and examine literary texts from the twelfth to the 19th centuries, and films from the twentieth and twenty-first centuries. In order to analyze them, we will briefly situate them in their social and historical contexts. These works will help us better understand contemporary France and explore France's colonial past. We will also learn how to write a short research paper in French in the form of an explication de texte. While the themes, authors, time periods will vary, our approach will remain the same. The three themes love, fear, and France's colonial past will be the course’s organizing principles. A small section of our course will be devoted to grammar revisions in order to continue to improve our reading and language skills. Conducted in French

**Requirements/Evaluation:** class participation, grammar exercises, 2 five-page papers, 1 presentation

**Prerequisites:** RLFR 104, placement exam, or by permission of instructor

**Enrollment Limit:** 12
Enrollment Preferences: All are welcome, but if overenrolled, preference will be given to first- and second-year students and French major and certificate students. If necessary, a statement of interest will be solicited.

Expected Class Size: 12

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

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Fall 2021

LEC Section: 01   TF 1:10 pm - 2:25 pm   Sophie F. Saint-Just
LEC Section: 02   TF 2:35 pm - 3:50 pm   Sophie F. Saint-Just

RLFR 106 (S) Advanced French: Danger and Desire in French Film and Fiction (DPE)

Cross-listings: RLFR 106 COMP 107

Primary Cross-listing

This is an advanced course in French language designed to help you improve your speaking, comprehension, reading, and writing, through the dynamic study of short literary texts and films focusing on danger and desire in nineteenth-, twentieth-, and twenty-first-century France. Through active discussion and debate, textual and cinematic analysis, grammatical review, and careful writing and revision, you will improve your command of spoken and written French, strengthen your ability to express complex ideas, expand your vocabulary, and deepen your understanding of French fiction, film, and culture. This is an ideal course to prepare for study abroad or for more advanced coursework in French literature and cinema. As a focus for improving your French, we will examine a broad range of texts and films on danger and desire in France from 1820 to 2020, with an emphasis on passion and ambition, infatuation and seduction, betrayal and vengeance, courage and cruelty, warfare and resistance. Works to include nineteenth-century texts by Chateaubriand, Duras, Balzac, Mérimée, Flaubert, Maupassant, Zola; twentieth-century texts by Colette, Camus, Sartre, Beauvoir, Duras, Ernaux, Guibert, Quint, Lindon, Vilrouge; and twenty-first-century films by Caron, Ozon, Ducastel, Martineau, Dercourt, and Becker. Conducted in French.

Requirements/Evaluation: active class participation, grammar exercises, two short papers, midterm, and final paper

Prerequisites: Exceptional performance in RLFR 104; successful performance in RLFR 105; or by placement test; or permission of the instructor.

Enrollment Limit: 16

Enrollment Preferences: All are welcome, but if over-enrolled, preference will be given to French majors and certificate students; and those with compelling justification for admission.

Expected Class Size: 16

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

RLFR 106 (D1) COMP 107 (D1)

Difference, Power, and Equity Notes: This course centers on a critical examination of difference, power, and equity in French film & fiction. The content examines the effects of class, ethnicity, gender, and sexuality on social inequalities among rich & poor, soldiers & civilians, nations & colonies, men & women. The course employs critical tools to teach students how to articulate and interrogate social injustice, through reading, viewing, discussion, writing, and revision.

Spring 2022

SEM Section: 01   TR 9:55 am - 11:10 am   Brian Martin

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RLFR 108 (S) Voyages Francophones: Alienation and Self-Discovery in Contemporary Literature and Film

This is an advanced course in French language designed to help you improve your speaking, listening comprehension, reading, and writing, through the dynamic study of literary texts and films focusing on the themes of alienation and self-discovery in the late twentieth- and early twenty-first-century Francophone world. Through active discussion and debate, textual and cinematic analysis, grammatical review, and careful writing and revision, you will improve your command of spoken and written French, strengthen your ability to express complex ideas, expand your vocabulary, and deepen your understanding of French-language fiction, film, and culture. This is an ideal course to prepare for study abroad or for more advanced coursework in
French language and cinema. As a focus for improving your French, we will examine a broad range of texts and films on the themes of alienation and self-discovery—especially in the context of immigration and coming of age—as they are represented in texts from France, Québec, and the Caribbean.

Requirements/Evaluation: class participation, grammar exercises, group discussion leading, two short papers, and final project

Prerequisites: exceptional performance in RLFR 104; successful performance in RLFR 105; or by placement test; or permission of the instructor

Enrollment Limit: 20

Enrollment Preferences: French Majors and certificate students

Expected Class Size: 20

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: FMST Related Courses

Not offered current academic year

RLFR 202  (F) War and Resistance: Two Centuries of War Literature in France (1800-2015)  (DPE)

Cross-listings: RLFR 202  COMP 292  WGSS 201

Primary Cross-listing

In 1883, Maupassant called on his fellow war veterans and writers to join him in speaking out against warfare and violence, crying "Let us dishonor war!" From the Gallic Wars against Caesar (during the first century BC) to recent terrorist attacks in France (at the opening of the twenty-first century), the French literary tradition is rich in texts that bear witness to war and speak out against its monstrous inhumanity. While war literature in France can be traced back to ancient and medieval texts on Vercingétorix, Charlemagne, William the Conqueror, and Joan of Arc, this course will focus specifically on literary representations of war during the nineteenth- and twentieth-centuries, from the Napoleonic Wars, to the First and Second World Wars, to the Algerian and Cold Wars, and the "War on Terror." Discussions will examine the impact of war on soldiers and civilians, patriotism and pacifism, history and memory; the implications of war as invasion and conquest, occupation and resistance, victory and defeat; the relationship of war to gender, sexuality, and ethnicity; and the role of war in colonialism and genocide. Readings to include novels, short stories, and poems by Balzac, Stendhal, Hugo, Rimbaud, Daudet, Maupassant, Zola, Cocteau, Wiesel, Duras, Camus, and Fanon. Films to include works by Resnais, Renoir, Carion, Jeunet, Malle, Anglo, Pontecorvo, and Duras. Conducted in French.

Requirements/Evaluation: active class participation, midterm exam, and two to three papers (of 3-5 pages each)

Prerequisites: exceptional performance in RLFR 105; successful performance in RLFR 106; or by French placement exam; or by permission of instructor

Enrollment Limit: 16

Enrollment Preferences: French majors and certificate students; Comparative Literature majors; Women's, Gender and Sexuality Studies majors; and those with compelling justification for admission

Expected Class Size: 16

Grading: yes pass/fail option, no fifth course option

Distributions: (D1)  (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

RLFR 202 (D1) COMP 292 (D1) WGSS 201 (D2)

Difference, Power, and Equity Notes: This course focuses on a critical examination of difference, power, and equity in French war literature and film. Through the study of war (as invasion and conquest, occupation and resistance, colonialism and genocide), the course thus challenges students to examine the effects of class, race, religion, ethnicity, gender, and sexuality in narratives on war and violence, and on survival and resistance.

Fall 2021

SEM Section: 01  MW 11:00 am - 12:15 pm  Brian Martin

RLFR 205  (S) On Strike: Workers and Revolutions in the French Republic

The recent "yellow vests" (gilets jaunes) protests in France have attracted international attention to the experiences of French workers. Yet these protests are only the latest example in a series of workers' movements that have shaped French identity. From the revolutions of 1830 and 1848, to the Popular Front of the 1930s, to the general strike that fueled the events of May 1968, workers have played a significant role in determining France's
sociocultural values and political orientation. In this course, we will study representations of workers in literary and filmic texts dating from the late
nineteenth century to the present. We will consider how depictions of the worker have evolved amid changing sociocultural conditions in France: for
instance, the arrival of immigrants from such countries as Spain, Italy, and Portugal, and later from the Maghreb; the entry of women into the
workforce; the disappearance of the rural farm worker, or paysan; the creation of a nuclear power grid; and deindustrialization. Finally, we will examine
how the memory of workers is preserved in twenty-first-century France. Conducted in French.

Requirements/Evaluation: class participation, reaction papers, group discussion leading, and a final project

Prerequisites: strong performance in RLFR 105; RLFR 106; another RLFR 200-level course; placement exam; or permission of instructor

Enrollment Limit: 20

Enrollment Preferences: French Majors and certificate students

Expected Class Size: 20

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Not offered current academic year

RLFR 206 (F) The Outsider in French & Francophone Film Adaptations of Literary Texts (DPE)

In this course students will examine the figure of the outsider (queer, black, woman, intruder, loner) in several French and Francophone literary texts
and their film adaptations and will explore questions such as: how are such outsiders translated onto the screen? To what extent does outsider status
help maintain, challenge, or reveal hegemonic discourse? In what ways do non-Western and Western filmmakers (re)cast power and privilege through
the figure of the outsider in their film adaptations (of Western canonical texts)? Students will read original French and Francophone literary texts and
apply theories of film adaptation to their analyses.

Requirements/Evaluation: three response papers, one short essay on film adaptation, one video essay with a student partner

Prerequisites: students should have taken RLFR 105 or above, or placement test, or by permission of instructor

Enrollment Limit: 16

Enrollment Preferences: Comparative Literature majors, Africana Studies concentrators, French majors and certificates

Expected Class Size: 12

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (DPE)

Difference, Power, and Equity Notes: This course fulfills the DPE requirement because it focuses via the figure of the outsider on power dynamics
(based on sexual identity race, class, gender) between cultural producers, in literary texts and their film adaptations.

Attributes: FMST Core Courses

Not offered current academic year

RLFR 207 (F) Urban Ecologies of the French-Speaking World: Sustainability and the City in the 21st Century

In the twenty-first century, urban populations around the world have continued to grow, all while the climate crisis has become ever more urgent. The
fact that more than 55% of Earth's inhabitants live in urban settings today means that cities will be important actors in the fight against climate change
moving forward. In this course, we will examine how cities from the French-speaking world (including in North America, Europe, and Africa, as well as
along the Pacific Rim) are enacting solutions for sustainable living in their midst. Taking a cultural studies approach, we will examine a variety of
sources--including literature, videos and films, press articles, government documents, academic analyses, websites, and artistic productions, among
others--to understand the challenges each of these cities faces and the solutions each has introduced. In so doing, we will study how site-specific
realities, such as (eco)tourism, the legacy of colonialism and imperialism, relations with indigenous populations, and inequalities (such as those of
race, sex, gender expression, class, age, and ability), are interwoven with questions of sustainable development and ecological living. Conducted in
French.

Class Format: Remote. This will be a remote course available to all students, whether they are on campus or completing coursework 100% remotely.
We will convene synchronously via web-conferencing multiple times per week, with an emphasis on discussion in small groups. There will be many
opportunities for all course members to interact via a series of varied online activities both during and in-between our synchronous sessions.

Requirements/Evaluation: participation, 3 reactions papers, 1 group presentation, final project

Prerequisites: successful performance in RLFR 106 or another RLFR 200-level course; or by placement test; or permission of the instructor
RLFR 208 (S) Queens, Crusaders and Cannibals: Gender, Race and Religion in Medieval and Renaissance France
The intersection of gender, race, and religion is at the heart of contemporary political and social debates. How to build a nation and how to live together were also key questions for Medieval and Renaissance writers. In this introductory course in Early Modern Literature, we will study how literary works from the 11th to the 16th centuries represented conflicting debates on gender, race, and religion, from the Crusades opposing Christians and Muslims, to the Wars of Religion opposing Catholics and Protestants. We will explore how these concepts were intertwined in courtly love poems and chivalric novels in Europe, and how they were redefined in "humanist" writings and travel narratives during the European colonization of the Americas. Through an investigation of epic poems, allegories, tales, sonnets, novels, travel narratives, and essays by Marie de France, Christine de Pisan, Pierre de Ronsard, Louise Labé, François Rabelais, Michel de Montaigne and Marguerite de Valois, students will compare cultural, political, and ideological debates in Early Modern France with 21st-century questions on racism, sexism and discrimination.

Requirements/Evaluation: Active participation, weekly written responses (1 page), 2 oral presentations (5 min), and final project.
Prerequisites: Exceptional performance in RLFR 105, strong performance in RLFR 106, or by Placement Test, or permission of instructor

Spring 2022
SEM Section: 01 Cancelled

RLFR 210 (F) Scientific Selves: Medicine, Technology, and Identity in Early Modern France

Cross-listings: STS 211  RLFR 210

Primary Cross-listing
The early modern period has long been associated with scientific discovery and shifting ideology in France. From Copernicus on, thinkers such as René Descartes, Blaise Pascal, and Antoine Lavoisier helped advance the Scientific Revolution, which led to medical and technological breakthroughs, as well as important advances in our understanding of the world and our solar system. This course examines the role that France played in pursuing such discoveries, as well as the ways newfound knowledge impacted notions of belonging and alterity. How did the Scientific Revolution and French colonization lead to the creation of social, cultural, and medical "others"? How did scientific discourse permeate verbal and visual expression and depict those who did not fit into normative paradigms of gender, sexuality, ability, ethnicity, belief, and culture? What avenues for self-expression and definition were available to those whom society excluded? What parallels can we see with twenty-first-century questions of political activism, social justice, sciences, and technology? To explore these questions, we will analyze literary texts, visual representations, and historical documents, such as medical treatises, scientific diagrams, and texts on new technologies. Conducted in French.

Requirements/Evaluation: active class participation, written reflections, quizzes, mid-semester presentation, and final paper
Prerequisites: strong performance in RLFR 105; RLFR 106; another RLFR 200-level course; placement exam; or permission of instructor

Enrollment Limit: 20
Enrollment Preferences: French Majors and certificate students
Expected Class Size: 20
Grading: yes pass/fail option, yes fifth course option
Distributions: (D1)
This course is cross-listed and the prefixes carry the following divisional credit:

STS 211 (D1) RLFR 210 (D1)

Not offered current academic year

RLFR 211 (F) Explorers, Missionaries, Colonizers: French Travel Narratives in the Age of Discovery  (DPE)

Often referred to in European history as the “Age of Discovery” or the “Age of Exploration,” the 15th and 16th centuries saw the rise of overseas exploration from Europe to the Americas, Asia and Africa. These travels both contributed to the expansion of the known world for Europeans and also laid the foundations for commercial routes and colonisation. French travelers played a key role in this process and documented their journeys in detailed narratives. After reading short excerpts of earlier works that built the travel narrative genre, such as Ibn Battuta’s Travels and Marco Polo’s Book of Marvels, we will read longer excerpts from Jacques Cartier’s Brief narration of the Navigation to the Islands of Canada, Jean de Léry’s History of a Voyage to the Land of Brazil, Pierre Belon’s Voyage to the Levant, and study the maps that were created during this time period. We will analyze the representation of the journey itself, the descriptions of the lands traveled to and their inhabitants, and also the enunciation of the goals of such travels. We will see how a rhetoric of fascination, wonder and curiosity is intertwined with economical, political and religious agendas. There is no “official” travel narrative written by a woman in this time period: we will wonder why and study the representation of women in these texts. Conducted in French.

Class Format: Remote. This will be a remote course available to all students, whether they are on campus or completing coursework 100% remotely. We will convene synchronously via web-conferencing multiple times per week, with an emphasis on speaking practice in small groups. There will be many opportunities for all course members to interact via a series of varied online activities both during and in-between our synchronous sessions.

Requirements/Evaluation: Participation, weekly readings, online homework, one-page written responses or audio-recorded responses every two weeks, presentation of a visual document, final project.

Prerequisites: Exceptional performance in RLFR 105, strong performance in RLFR 106, or by Placement Test, or Permission of the Instructor.

Enrollment Limit: 12

Enrollment Preferences: If overenrolled, preference given to French Majors & French Certificate Students, and those with compelling justification for admission (statement of interest required).

Expected Class Size: 12

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (DPE)

Difference, Power, and Equity Notes: This course qualifies for a DPE requirement because it addresses the early history of French colonization. The 15th and 16th century travel narratives we will focus on will allow students to critically engage with the first interactions of French people with indigenous populations and inhabitants of the Americas, Africa and India, with the religious and commercial projects undertaken by France vis-à-vis these territories, and with the racial and power dynamics that structure these narratives.

Not offered current academic year

RLFR 212 (S) Scandalous News: Media and Transgression in Pre-Revolutionary France

Today’s twenty-four-hour news cycle bombards us with scandalous stories. On our smartphones, tablets, and screens, personal transgressions and their political consequences loom large. In this constant state of media immersion, scandal and its communication have come to define our time. Yet centuries ago in Pre-Revolutionary France, scandalous news played an even more crucial role, in a society centered on obedience to monarchy and monolithic institutions. In this course, we will consider how institutionalized codes of gender, social class, and religion shaped individual identity, how those who broke from these codes created individual autonomy, and how the scandals they caused were communicated to others. To pursue these questions, we will analyze literature, journalism, and legal texts that document scandalous figures and compare these early modern scandals with those of the twenty-first century.

Requirements/Evaluation: active class participation, written reflections, quizzes, mid-semester presentation, and final paper

Prerequisites: strong performance in RLFR 105; RLFR 106; another RLFR 200-level course; placement exam; or permission of instructor

Enrollment Limit: 20

Enrollment Preferences: French Majors and certificate students

Expected Class Size: 20

Grading: yes pass/fail option, yes fifth course option
RLFR 214 (S) Everything New is Old Again: Legacies of Medieval France

In the twelfth century, the French language shifted from a mostly ephemeral spoken language to a language that deserved to be written down. Authors began recording stories that had only been told aloud, and readers of Latin began translating classical literature for French-speaking audiences. This huge burst of creative expression remade popular culture in ways that we can still recognize today—if we know what to look for. In this course, we will explore how our twenty-first-century passion for memes on TikTok and other social media has similar roots in twelfth-century tastes, and how the literature and culture of medieval France have shaped what we now think of as literature and pop culture. We will explore four major themes: the reinvention and adaptation of classical literature, the invention of modern romantic love, the introduction of King Arthur, and hilarious short fiction (also known as twelfth-century memes). Readings to include love poetry, short narratives both funny and serious, and longer texts about adventure and love. Conducted in French.

Requirements/Evaluation: active class participation, midterm paper, class presentation, and final project
Prerequisites: strong performance in RLFR 105; successful performance in RLFR 106; or by French placement exam; or by permission of instructor
Enrollment Limit: 16
Enrollment Preferences: French majors and certificate students; and those with compelling justification for admission
Expected Class Size: 16
Grading: yes pass/fail option, no fifth course option
Distributions: (D1)

Spring 2022

SEM Section: 01 MR 2:35 pm - 3:50 pm Kathryn E Levine

RLFR 215 (F) The French Adventure: Word, Sound, and Image in the Digital Age

The French Adventure examines celebrated French literary texts (from the Middle Ages to Modernity) that draw on the theme of adventure, putting them into dialogue with their graphic novel and filmic adaptations (from the twentieth and twenty-first centuries). This course seeks to explore the phenomena of word (written or spoken), image (still or moving), and sound, as well as their interactions in today's environment of multimedia and digital immersion. Why have we seen an explosion of graphic novels and films depicting French literary classics in recent decades? How can these visual and audiovisual renderings enhance our appreciation for and understanding of written texts, and what aspects of the written word remain untranslatable to the world of the image? To address these questions, we will study a series of literary texts that depict historical moments from the late Middle Ages, to Absolute Monarchy, to the Belle Époque. From our visual vantage point of the twenty-first century, we will gain familiarity with the defining figures and events that these texts represent, from the fifteenth to the twentieth centuries. At the same time, we will interrogate the French-language graphic novel adaptations of each text, as well as portions of American-made filmic representations to consider questions of patrimoine, visual culture, and (trans)national identity. Conducted in French.

Requirements/Evaluation: active class participation, reading journal (with written reflections), quizzes, discussion leading, and final paper
Prerequisites: successful performance in RLFR 105, RLFR 106, or another RLFR 200-level course; or by placement test; or permission of the instructor
Enrollment Limit: 20
Enrollment Preferences: all are welcome, but if over-enrolled, preference will be given to French majors and certificate students; and those with compelling justification for admission
Expected Class Size: 10
Grading: yes pass/fail option, yes fifth course option
Distributions: (D1)

RLFR 220 (S) Fairy Tales: Love and Politics at the Sun King's Court

This course explores the literary and historical development of love and politics in 17th-century France. These two motifs dominated courtly life at
Versailles during the reign of Louis XIV, the Sun King. Since cultural and artistic creations tend to dialogue with social circumstances, the literature of this time period—which critics have sometimes called the "Grand Siècle"—develops different schools of thought on the interactions between politics and love. Some authors approached these interactions from an idealistic or innocent perspective, while others had a more pessimistic or realistic outlook. Together, we will examine why and how each trajectory formed while also investigating the roles of literary genre and authorial gender. As part of our explorations, students will compose their own, original fairy tales and will also adapt a written tale into an in-class theatrical performance. **Conducted in French.**

**Requirements/Evaluation:** active class participation, quizzes, a midterm paper, an original fairy tale, an in-class performance of the fairy tale in groups

**Prerequisites:** successful performance in RLFR 105, RLFR 106, or another RLFR 200-level course; or by placement test; or permission of the instructor

**Enrollment Limit:** 20

**Enrollment Preferences:** all are welcome, but if over-enrolled, preference will be given to French majors and certificate students; and those with compelling justification for admission

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

Not offered current academic year

**RLFR 224 (S) Sexuality and Seduction in Nineteenth and Twentieth-Century France** (DPE)

**Cross-listings:** RLFR 224 WGSS 224

**Primary Cross-listing**

In 1857, both Flaubert's *Madame Bovary* and Baudelaire's *Les Fleurs du mal* were put on trial for sexual indecency and "crimes against public morality." In 1868, *Le Figaro* attacked Zola's novel *Thérèse Raquin* as "putrid literature" for its depiction of adultery, murder, and scandalous sexuality in nineteenth-century Paris. A century later, Gide, Proust, Colette, and Duras continued to shock French readers with their extraordinary novels on male and female homosexuality, intergenerational lovers, and biracial relationships. In this course, we will examine a broad range of issues on sexuality and seduction in nineteenth- and twentieth-century French literature, including eroticism and desire, love and betrayal, marriage and adultery, prostitution and fetishism, gay and lesbian identities, cross-dressing and gender representation, exoticism and colonial (s)exploitation. Readings to include novels, shorts stories, and poems by Chateaubriand, Constant, Duras, Balzac, Flaubert, Baudelaire, Zola, Maupassant, Barbey d'Aurevilly, Gide, Proust, Colette, Duras, and Guibert.

**Requirements/Evaluation:** active class participation, two shorter papers, a midterm, and a longer final paper

**Prerequisites:** exceptional performance in RLFR 105, successful performance in RLFR 106 or 107, or by French placement exam, or by permission of instructor

**Enrollment Limit:** 18

**Enrollment Preferences:** French majors and certificate students, Women's, Gender, and Sexuality Studies majors, and those with compelling justification for admission; if the course is overenrolled, students will submit an online form

**Expected Class Size:** 18

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

RLFR 224 (D1) WGSS 224 (D1)

**Writing Skills Notes:** As the course description explains, this course centers on a critical examination of difference, power, and equity in a broad range of debates on sexuality in France, from 1800-2000. The content examines the effects of class, race, ethnicity, gender, and sexuality on social inequality; and the course employs critical tools to teach students how to articulate and interrogate the complexities of gender and sexuality, from reading and discussion, to critical analysis and writing.

**Difference, Power, and Equity Notes:** As the course description explains, this course centers on a critical examination of difference, power, and equity in a broad range of debates on sexuality in France, from 1800-2000. The content examines the effects of class, race, ethnicity, gender, and sexuality on social inequality; and the course employs critical tools to teach students how to articulate and interrogate the complexities of gender and sexuality, from reading and discussion, to critical analysis and writing.
RLFR 225  (F)  Remembering the Great War: The First World War in Literature and Film  (DPE)

Cross-listings:  RLFR 225  COMP 224

Secondary Cross-listing

From 1914 to 1918, the First World War ravaged Europe and slaughtered millions of soldiers and civilians from across the globe. Known as the "war to end (all) war(s)," World War I set the stage for an entire century of military conflict and carnage. New technologies led to unprecedented violence in the trenches, killing and wounding as many as 41 million soldiers and civilians. Beyond the slaughter at the front, the Great War also led to the global influenza pandemic that claimed up to 50 million lives, and the Armenian genocide that presaged the later atrocities of the Holocaust. The war also led to massive political transformation, from the Irish Rebellion and Russian Revolution, to the collapse of the German, Russian, Austro-Hungarian, and Ottoman Empires, and the redrawing of national borders across Europe and the Middle East. Even the end of the war with Treaty of Versailles lay the groundwork for new animosities that would lead to the Second World War just two decades later. However, the First World War also inspired great social change, from the emergence of the United States as a global leader and the founding of the League of Nations, to growing discontent with colonial rule in Asia and Africa, and greater power for women whose wartime labor influenced the post-war passage of their right to vote in countries across Europe and North America. To honor the centenary of the Great War in 2018, we will examine texts and films that bear witness to the suffering and courage of soldiers and civilians, and consider the legacy of the war in the twentieth- and twenty-first centuries. Readings to include memoirs and novels by Barbusse, Barker, Brittain, Cocteau, Graves, Hemingway, Jünger, Remarque, Wharton, Woolf; poetry by Apollinaire, Brooke, Mackintosh, McCrae, Owen, Sassoon; films by Attenborough, Boyd, Carion, Chaplin, Jeunet, Ozon, Renoir, Trumbo, Walsh, Weir; and archival materials on the roles of Williams students and faculty during the First World War. Readings and Discussions in English.

Requirements/Evaluation:  active class participation, two shorter papers (4-5 pages), a midterm, and a longer final paper (6-8 pages)

Prerequisites: none

Enrollment Limit:  18

Enrollment Preferences: all are welcome, but if the course is overenrolled, preference will be given to Comparative Literature majors and French majors and certificate students; if the course is over-enrolled, students will submit a form online

Expected Class Size:  18

Grading: yes pass/fail option,  no fifth course option

Distributions:  (D1)  (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

RLFR 225 (D1) COMP 224 (D1)

Difference, Power, and Equity Notes: As the course description explains, this course centers on a critical examination of difference, power, and equity during WWI. The content examines the effects of class, race, ethnicity, gender, and sexuality on social inequalities among soldiers & civilians, nations & colonies, men & women. The course also employs critical tools to teach students how to articulate and interrogate the social injustices of the Great War, from reading & discussion, to analytical essays & archival investigation.

Not offered current academic year

RLFR 226  (S)  Black France/France Noire  (DPE)

Cross-listings:  AFR 226  RLFR 226

Primary Cross-listing

On the eve of the new millennium, the year 1998 saw the emergence in France of "Black studies à la française" (Ndiaye). Inspired, in part, by the 150th anniversary of the 1848 abolition of slavery, the French black minority "made itself more visible" (Faes and Smith). This course examines a wide range of discursive practices through which athletes, artists, authors, politicians, activists, and scholars amplified their voices in the French hexagone. It retraces the rise of these discourses and how they assert, reframe, and establish blackness as a legitimate field of knowledge and a space of affirmation and contestation. Following a study of the interwar period (1918-1939), when the work of "negritude women" (Sharpley-Whiting) such as "afro-latinité" spurred the negritude movement, we will discuss publications, documentaries, and seminal moments of protest in the early twenty-first century. Course material may include works by Suzanne Césaire, Jane and Paulette Nardal, Aimé Césaire, Frantz Fanon, Achille Mbembé, François Vergès, Pascal Blanchard, Nicolas Bancel and Sandrine Lemaire, Pap Ndiaye, Gaston Kelman, Rokhaya Diallo, Alice Diop, Léonora Miano, and Fabienne and Véronique Kanor. Conducted in French.

Requirements/Evaluation: response papers, midterm paper, TV show, colloquium
Prerequisites: RLFR 201, 202, or 203, or by permission of instructor

Enrollment Limit: 20

Enrollment Preferences: French and Africana Studies concentrators

Expected Class Size: 12

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

AFR 226 (D2) RLFR 226 (D1)

Difference, Power, and Equity Notes: This course satisfies the DPE requirement because it focuses on "the shaping of social differences, dynamics of unequal power, and processes of change" through the lenses of historical colonial legacies, race, gender, citizenship among other questions.

Not offered current academic year

RLFR 228 (S) Introduction to French and Francophone Film

Cross-listings: RLFR 228 COMP 298

Primary Cross-listing

In this course, we watch and examine seminal French and Francophone films. Starting with early French cinema and silent movies of the end of the nineteenth century, we continue with landmark films from the 1920s, '30s and '40s. World War II serves as a point of rupture to explore how the advent of Francophone film parallels postcolonial theory. Throughout the semester, we discuss film as spectacle, the emergence of narrative forms, innovative technical practice and their connection to aesthetics. We also look at the role of film in addressing larger questions that include acts of rebellion, decolonization, the radical rejection of societal values, colonialism, dislocation, alienation, French collaboration during the German occupation, and the intersection of history and biography, as well as migration, in between-ness, and transnationalism. Films from the Lumière brothers, Méliès, Guy-Blaché, Vigo, Truffaut, Sembene, Mambety, Malle, Varda, Palcy, Peck, and Sissako. Conducted in French.

Requirements/Evaluation: response papers, midterm paper, TV show, colloquium

Prerequisites: RLFR 201, 202, or 203, or by permission of instructor

Enrollment Limit: 15

Expected Class Size: 12

Grading: yes pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

RLFR 228 (D1) COMP 298 (D1)

Attributes: FMST Core Courses

Not offered current academic year

RLFR 229 Black Outside the U.S.

This course explores multiple ways Black identity evolves, adapts and is experienced differently depending on location. Students analyze Black experience in the U.S., France and Senegal through a range of texts from books and social media to music and film. One key aspect of the course is a study abroad trip to Senegal, which increases cultural awareness through experiential learning. This combination of textual learning with experiential knowledge exemplifies how language, religion, gender, geography, and performance shape one's racial identity. In the first section of the course, students investigate Black experience in the U.S., focusing on such topics as the one-drop rule, racial profiling and where mixed people fit within Black/White tensions. The second section highlights the politics of language in France. Students explore how words like "Black," "noir" and "race" have strong political connotations in France and spur both resistance to and alliance with Black American civil rights history. In the third part of the course, students visit Dakar, Senegal, and analyze Blackness through their own observations and encounters. Their trip insights jumpstart the final focus of the course on Senegal. Students investigate the influence of French colonialism on Black identity in Senegal, which makes the two geographical experiences of Blackness very different but still forever linked.

Class Format: seminar, the course includes a required spring break trip to Dakar, Senegal, which is no additional cost to students

Requirements/Evaluation: evaluation will be based on class participation, short weekly reading responses, two 4-5 page papers, a presentation based on the spring break trip, and a final presentation including a short 2-page report
**RLFR 238 (S) Le Moyen Âge en images: Decoding the Middle Ages**

This seminar investigates questions of visual culture and textual analysis in the Middle Ages. Although different from today's multimedia and digital environment, the Middle Ages boasted its own form of visual culture that will enable us to draw meaningful connections between medieval literature and history and modern-day debates on gender and sexuality. To explore these connections, we will study literary texts from the 12th-16th centuries in modern French translation, making comparisons to *bandes dessinées* that seek to visualize each text from a twenty-first-century perspective. We will investigate the points of overlap and divergence between the original texts and accompanying comics to ask why and how today's artists are returning to the literature and culture of the Middle Ages, especially in a time of globalization and technological immersion. For example: How might our findings inform our outlook on international politics, as well as gender-based forms of activism, such as the #MeToo movement, among other forms of social and political engagement? *Conducted in French*

**Class Format:** Remote. This will be a remote course available to all students, whether they are on campus or completing coursework 100% remotely. We will convene synchronously via web-conferencing multiple times per week, with an emphasis on discussion in small groups. There will be many opportunities for all course members to interact via a series of varied online activities both during and in-between our synchronous sessions.

**Requirements/Evaluation:** active class participation, essays, online homework assignments, mid-semester presentation: une bande dessinée, and final paper

**Prerequisites:** successful performance in RLFR 106 or another RLFR 200-level course; or by placement test; or permission of the instructor

**Enrollment Limit:** 12

**Enrollment Preferences:** all are welcome, but if over-enrolled, preference will be given to French majors and certificate students; and those with compelling justification for admission

**Expected Class Size:** 12

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

Not offered current academic year

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**RLFR 260 (F) Francophone Graphic Novels (DPE)**

**Cross-listings:** RLFR 260 COMP 260

**Primary Cross-listing**

In this class we will read contemporary graphic novels and *bandes dessinées* from Côte d'Ivoire, Morocco, Guadeloupe, Lebanon, France, and Québec to analyze how they approach subjects such as colonial history, migration and discrimination, gender and sexuality, and representations of disability and the racialized body. We will pay particular attention to the visual form and the critical theory of the graphic novel to further understand why this hybrid genre has become so popular and widespread, and how it is shaping conversations about difference and power in the Francophone world. *Conducted in French.*

**Requirements/Evaluation:** weekly 1-page response papers, two short 4-5-page papers, presentation and final 7-8-page research paper

**Prerequisites:** RLFR 105, 106, by placement or by permission of instructor

**Enrollment Limit:** 20

**Enrollment Preferences:** French majors and certificate students, Comparative Literature majors

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)
This course is cross-listed and the prefixes carry the following divisional credit:
RLFR 260 (D1) COMP 260 (D1)

**Difference, Power, and Equity Notes:** The readings in this course focus on French colonial and Francophone postcolonial history, contemporary migration, and structures of discrimination built on race, religion, gender, and ableism in the French-speaking world. We will explore how graphic novels in their hybrid visual/verbal forms propose different ways of shaping the dynamics and the discourse of difference and power.

**Fall 2021**
SEM Section: 01    TR 11:20 am - 12:35 pm     Katarzyna M. Pieprzak

**RLFR 300** (S) **The Banlieue in Literature, Music, and Film** (DPE) (WS)

**Cross-listings:** RLFR 300  AFR 339  COMP 336

**Primary Cross-listing**
The banlieue looms large in the French collective imagination. From its origins in medieval law, the term banlieue at the end of the 20th century has taken on multiple, at times overlapping, but almost exclusively negative meanings. It designates a peripheral geographical space often in contrast to its city center, social exclusion, "urban culture"—as in Hip Hop-produced within that space, and last but not least the symbolic bias through which its inhabitants are viewed (Vieillard-Baron). In this course, we will examine various constructions of the banlieue in French music, a manifesto, film, blogs, and literature to focus on the analytical, contestatory and affirmative dimensions of these narratives. Two decades after the film La haine, and ten years after the riots, how are filmmakers, artists, authors, and scholars of the banlieue reimagining and reframing the banlieue? What do current depictions of banlieues in the French media tell us about the State, French politics, and the state of French politics? What do "banlieue films" and "banlieue lit" tell us about the banlieue? In this course, conducted in French, we will read, watch, and listen to various constructions of the banlieue in French music, film, and literature to focus on the contestatory and affirmative dimensions of these narratives.

**Requirements/Evaluation:** 3 thesis five-page research papers, 2 start-of-the-class brief presentations, active participation to in-class discussions and mini-conference on the banlieue (class final project).

**Prerequisites:** RLFR 105 and above

**Enrollment Limit:** 14

**Enrollment Preferences:** French majors and certificate students, Africana and Comparative literature students

**Expected Class Size:** 10

**Grading:**  no pass/fail option,  no fifth course option

**Distributions:** (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
RLFR 300 (D1) AFR 339 (D2) COMP 336 (D1)

**Writing Skills Notes:** To hone their research and writing skills (and prepare for their conference on the banlieue), students will write three research papers (with thesis statement and subheadings) from which they will receive professor feedback.

**Difference, Power, and Equity Notes:** This course, Banlieue in Lit, Music, Film fosters difficult but carefully framed conversations about race, class, gender, citizenship, housing segregation, discursive practices, immigration and belonging in contemporary France and how identities and power relationships are expressed in banlieue film, literature and French hip hop music.

**Attributes:** FMST Core Courses

**Spring 2022**
SEM Section: 01    MW 11:00 am - 12:15 pm     Sophie F. Saint-Just

**RLFR 302** (S) **Monsters of the Renaissance**

Where did monsters appear before comics and blockbusters? Before cinematic ghosts, vampires, and zombies, the French Renaissance popularized the Scythian Lamb, the Monk Fish, the Monopod, the Wind-Eaters from the Island of Ruach, and the mythic giants Gargantua and Pantagruel. The Latin word monstrum referred to a prodigy that did not fit the laws of nature. Thus, the monster not only generated wonder, curiosity, and fear, but both challenged and disrupted normative social values. In this course, students will analyze novels, travel narratives, medical treatises, essays, and epic
poems from 16th-century France, when writers, doctors, and travelers developed a critical reflection on monstrosity in order to deal with otherness. This encompassed fantastic creatures, non-human beings, and natural phenomena, as well as people whose gender, race, religion, and bodies deviated from established norms. In this course, students will think critically about race, gender, and disability, and study the complexities of fear, disgust, wonder, and fascination. Readings to include classical texts by Homer and Ovid, medieval texts like the Legend of Saint George and the Dragon, and Renaissance texts by François Rabelais, Jean de Léry, Marguerite de Navarre, Ambroise Paré, Michel de Montaigne, and Agrippa d’Aubigné.

**Requirements/Evaluation:** active participation, weekly written responses, midterm exam and final project

**Prerequisites:** exceptional performance in RLFR 106, or an RLFR 200-level course, or by Placement Test, or permission of instructor

**Enrollment Limit:** 20

**Enrollment Preferences:** French majors and French certificate students, and those with compelling justification for admission

**Expected Class Size:** 20

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1)

*Not offered current academic year*

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**RLFR 305 (F) Where We Are & Where We Go: Spaces & Places of Contemporary France**

How do people in France give meaning to the spaces they inhabit or move through? What does it mean to be from “here” or “there”? Through contemporary French literature and cultural analysis, we will explore these questions in the urban landscapes of major French cities, including Lyon, Marseilles, Nantes, and Angoulême. We will focus on literary representations of the home, the street, the park, the grocery store, and the train, and discuss the ways videos, press articles, photographs, and websites depict neighborhoods, festivals, and street theater. We will also examine a variety of theories that will help us conceptualize urban space and interpret these literary and cultural texts on city life in contemporary France. Readings to include texts by Annie Ernaux, Patrick Modiano, Leïla Sebbar, Didier van Cauwelaert, Yasmina Reza, Jean Rolin, Marie Darrieussecq, and Xavier Houssin. Conducted in French.

**Requirements/Evaluation:** class participation, several short essays (1-2 pages), midterm essay (5 pages), digital mapping project, and final oral presentation (based on midterm)

**Prerequisites:** strong performance in RLFR 106 or 107; a RLFR 200-level course; another RLFR 300-level course; or permission of instructor

**Enrollment Limit:** 20

**Enrollment Preferences:** French majors & certificate students; those with compelling justification for admission; seniors returning from study abroad (Francophone countries) particularly welcome

**Expected Class Size:** 20

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1)

*Not offered current academic year*

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**RLFR 309 (F) Contemporary Short Stories from North Africa**

Cross-listings: AFR 307 RLFR 309

**Primary Cross-listing**

Short stories are the vibrant center of the literary landscape in North Africa today. Written in French, Arabic and sometimes Amazigh languages, short stories provide timely interventions in political and social discourse. In this course, we will read short stories that use humor and satire to address the effects of globalization on local communities, that experiment with language to portray war and revolution, and that seek to create a new space for the discussion of gender. We will also analyze films, sociological texts and Moroccan, Algerian and Tunisian online newspapers in order to explore contemporary transformations of life in North Africa. Readings by Maissa Bey, Abdelfattah Kilito, Zeina Tabi, Mohamed Zaizaf, Ahmed Bouzfour, Soumaya Zahy and Fouad Laroui among others. Conducted in French.

**Class Format:** discussion

**Requirements/Evaluation:** active class participation, weekly response papers, two short papers, an oral presentation and a final paper

**Prerequisites:** RLFR 201, 202 or 203 or permission of instructor

**Enrollment Limit:** 20
Enrollment Preferences: French majors and those with compelling justification for admission

Expected Class Size: 20

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

AFR 307 (D1) RLFR 309 (D1)

Attributes: GBST African Studies Electives

Not offered current academic year

RLFR 313 (S) Tropical Ecologies: Francophone Caribbean Literature and the Environment (DPE)

Cross-listings: AFR 313 RLFR 313 ENVI 311

Primary Cross-listing

The lushness of the mangroves, the flora and fauna of tropical landscapes, the intricacy of the rhizome, the flow of great rivers, the crashing waves of the Atlantic, the heights of mountainous lands, and expanse of the plateau--the natural world is an important site of Caribbean art in general and, more specifically, the francophone Caribbean novel of the 20th and 21st centuries. Applying eco-criticism to the field of francophone Caribbean literature, the goal of this class is to examine the ways that fiction explores the relationship between human activity and the environment. How does the novel inhabit Caribbean ecologies and topographies? How does it represent nature? In what ways do Caribbean texts meditate on nature and culture together or against one another? As the earthquake in Haiti demonstrated in 2010 with calamitous force, and the cycles of Caribbean hurricanes have shown over the years, natural disaster is also a political crisis. In view of this, we will also consider the legacies of slavery and colonialism in terms of class, gender and race politics. This investigation of the dynamics of natural and cultural phenomena will also have a theoretical frame rooted in critical texts of Caribbean of literary and political movements such as Indigenisme, Négritude, and Créolité. Conducted in French.

Class Format: This will be a remote course available to all students, whether they are on campus or completing coursework 100% remotely. We will convene synchronously via Zoom multiple times per week, with an emphasis on discussion and small group work. Students are also required to attend a monthly colloquium featuring renowned Caribbean scholars and participate in online activities both during and in-between our synchronous sessions.

Requirements/Evaluation: Students will be required to submit four 2-page position papers that incorporate critical readings with analysis of the books being read in their entirety; each student will also be responsible for making a twenty-five minute oral presentation on a critical/theoretical area related to class readings and discussion; the semester will conclude with a 6-8 page research paper to include footnotes and a bibliography. Attendance is mandatory and active, and informed class participation is required of all students. In addition, students are asked to come up with discussion questions three times throughout the semester.

Prerequisites: Successful performance in RLFR 105 or 106; or a previous RLFR 200-level or 300-level course; or by placement test; or permission of the instructor.

Enrollment Limit: 12

Enrollment Preferences: All are welcome, but if over-enrolled, preference will be given to French majors and certificate students; and those with compelling justification for admission.

Expected Class Size: 12

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

AFR 313 (D1) RLFR 313 (D1) ENVI 311 (D1)

Difference, Power, and Equity Notes: As the course description show, this course critically examines difference, power, and equity in the Francophone Caribbean. The content focuses on race and ethnicity, slavery and colonialism, ecology and environmental disaster, and their effects on Caribbean histories, peoples, and cultures. The course teaches students how to critically investigate racial, cultural, and environmental in/justice(s), through texts, films, discussion, debate, and writing.

Not offered current academic year

RLFR 315 (F) Nature in Crisis: The Classification Craze and The Rise of Museums

Cross-listings: RLFR 315 ENVI 314
Primary Cross-listing

This course examines how understandings of nature evolved dramatically (and at times unsettlingly) from the 17th through the early 20th centuries and how this instability prompted a desire to classify and control natural phenomena. To analyze these issues, we will likewise consider the rise of modern museums, as well as the accompanying acts of classification and curation. We will consider how literary and philosophical texts from the aforementioned time periods depict nature, how real-world interactions with nature led to the creation of (illustrated) taxonomies, how colonization inflected notions of the natural world and also museum exhibits, and finally, how the cabinet of curiosities and later, the museum, provided a space in which to display and analyze nature's more unusual treasures. As part of our explorations, we will build a virtual exhibit of our own to reflect our understanding of nature today and our engagement with concepts of nature from previous eras. Conducted in French. Counts as an Envi Humanities Elective for the Envi Concentration.

Class Format: Remote. This will be a remote course available to all students, whether they are on campus or completing coursework 100% remotely. We will convene synchronously via web-conferencing multiple times per week, with an emphasis on discussion in small groups. There will be many opportunities for all course members to interact via a series of varied online activities both during and in-between our synchronous sessions.

Requirements/Evaluation: participation, online homework, essays, mid-semester presentation, final class project (virtual exhibit)

Prerequisites: exceptional performance in RLFR 106, or an RLFR 200-level course; or by placement test; or permission of the instructor

Enrollment Limit: 12

Enrollment Preferences: All are welcome, but if over-enrolled, preference will be given to French majors and certificate students; and those with compelling justification for admission.

Expected Class Size: 12

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

RLFR 315 (D1) ENVI 314 (D1)

Attributes: ENVI Humanities, Arts + Social Science Electives

Not offered current academic year

RLFR 316 (S) Paris on Fire: Incendiary Voices from the City of Light (1830-2015)

Cross-listings: WGSS 315 RLFR 316

Primary Cross-listing

During the 1830s, Balzac described Paris as a "surprising assemblage of movements, machines, and ideas, a city of one hundred thousand novels, the head of the world," but also characterized the French capital as a "land of contrasts," a "monstrous wonder," a "moral sewer." Similarly, writers from Hugo to Zola have simultaneously celebrated Parisian elegance and condemned the appalling misery of Paris's urban poor. Since 1889, Paris has been feted as the "City of Light" for its Enlightenment legacy, its Eiffel Tower modernity, and its luminous urban energy, captured in countless paintings, photographs, and film. However, Paris is also the historical site of revolution, resistance, and riots. From revolutionary revolt (1830, 1848, 1871), to wartime resistance (1870, 1914-18, 1940-44), to reformist and race riots (1968 and 2005), Paris has repetitively sparked with incendiary passion and political protest. As fires raged during the riots in 2005, many heard the echo of Hitler's ominous 1944 question, "Is Paris burning?" and asked: why was Paris burning again at the dawn of the twenty-first century? And following the recent terrorist attacks in Paris in 2015, many wonder what lies ahead for the City of Light. To answer these questions, we will examine the social, political, and literary landscape of Paris during the nineteenth and twentieth centuries, from urbanization and modernization, to occupation and liberation, to immigration and globalization. Readings to include poetry, short stories, and novels by Hugo, Balzac, Baudelaire, Maupassant, Verne, Zola, Apollinaire, Colette, Duras, Perec, Rochefort, and Charef. Films to include works by Clair, Truffaut, Godard, Minnelli, Clément, Lelouch, Luhrmann, Kassovitz, Besson, and Jeunet. Conducted in French.

Requirements/Evaluation: active class participation, midterm exam, and two to three papers

Prerequisites: strong performance in RLFR 106 or 107; a RLFR 200-level course; another RLFR 300-level course; or permission of instructor

Enrollment Limit: 20

Enrollment Preferences: French majors and certificate students; Women's, Gender, and Sexuality Studies majors; and those with compelling justification for admission

Expected Class Size: 20

Grading: yes pass/fail option, no fifth course option
This course is cross-listed and the prefixes carry the following divisional credit:

WGSS 315 (D1) RLFR 316 (D1)

Attributes: GBST Urbanizing World Electives

Not offered current academic year

RLFR 360 (S) Repairing a Broken World: Intro to North African Contemporary Art  
(DPE)

Cross-listings: ARTH 460  COMP 361  ARAB 360  RLFR 360  ARTH 560

Primary Cross-listing

How do artists respond to a world in crisis? How does visual art engage violent histories, injured bodies, social injustice and ecological disaster? In this course we will explore the political and ethical concept of repair as it emerges in the work of contemporary North African visual artists. Repair is both a material and symbolic transformational practice of putting together something that is torn or broken. It is never complete, nor does it redeem a history of harm or violence. Rather repair is an invitation: a bringing of people, histories, objects, buildings, feelings and geographies into relation with one another in order to link worlds that have been splintered and separated. It is also a call to imagine other futures. North African contemporary artists have deeply engaged in this type of repair work, attending to colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity and broken transmission of memory. We will dive into the work of individual artists as well as collectives while reading theoretical texts about broken-world thinking, reparative epistemology, alternative archives, and material reparations.

Class Format: Conducted in English. All students have the option of reading selected texts in either French or English. Students taking the course for RLFR credit will read selected texts in French, participate in occasional French discussion sessions, and write the mid-term paper in French. Grad Art Students will occasionally meet as a group with the instructor and will write a longer final paper.

Requirements/Evaluation: For undergrads: Active participation, weekly blog posts, 5-page mid-term paper, 12-page final paper and presentation.

For grad students: Active participation, weekly blog posts, 5-page mid-term paper, and 20-page final paper and presentation.

Prerequisites: For RLFR students, any RLFR 200-level course or above, or by permission of instructor.

Enrollment Limit: 18

Enrollment Preferences: If over-enrolled, preference will be given to RLFR, ARAB, ARTH and COMP majors, and only 4 spots will be offered to Grad Art students.

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)  (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

ARTH 460 (D1) COMP 361 (D1) ARAB 360 (D1) RLFR 360 (D1) ARTH 560 (D1)

Difference, Power, and Equity Notes: This course critically examines art work that engages colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity.

Spring 2022

SEM Section: 01    TR 11:20 am - 12:35 pm    Katarzyna M. Pieprzak

RLFR 410 (F) Senior Seminar: Movement and Migration  
(DPE)

How do movement and migration produce and disrupt constructions of identity, home, and the nation? In the context of movement and migration, how is place imagined, experienced and remembered? What are the relationships between movement and containment, flight and freedom? Over the course of the semester, we will examine literary texts, film and visual art from French-speaking communities that focus on: the immigration experience in France, the construction of a Francophone Atlantic identity, internal migration between rural and urban spaces, clandestine migration between Africa and Europe, population displacement due to war, and the possibility of creating portable or nomadic places of memory. Works by Chamoiseau, Glissant, Diome, Condé, Maffre, Pineau, and Binebine among others. Conducted in French.

Requirements/Evaluation: Weekly 1-page response papers, 5-page mid-term paper and a final 10-page research paper and presentation.

Prerequisites: Any 200-level RLFR course, or by permission of instructor

Enrollment Limit: 15
Enrollment Preferences: Senior French majors and students completing the certificate in French, but open to advanced students of French.

Expected Class Size: 12

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (DPE)

Difference, Power, and Equity Notes: Students will explore how literature, film and art narratives on migration and movement challenge (and also sometimes replicate) discourses of exclusion and structures of discrimination based on race and ethnic identity and gender. While the course focuses on French-speaking communities and people, we will think broadly about difference and power as they relate to movement, flight and freedom.

Fall 2021

SEM Section: 01    TF 1:10 pm - 2:25 pm    Katarzyna M. Pieprzak

RLFR 412 (F) Senior Seminar: Nineteenth-Century French Novel: Desperate Housewives and Extreme Makeovers

Cross-listings: WGSS 408  RLFR 412

Primary Cross-listing

In 1834, Balzac wrote that "Paris is a veritable ocean. Sound it: you will never know its depth." The same can be said of the French nineteenth-century novel and its boundless ability to echo the past and illuminate the present. From the Romanticism of Stendhal and Hugo, and the Realism of Balzac and Flaubert, to the Naturalism of Zola and Maupassant, the novel became a forum for examining illicit sexuality, institutional misogyny, social injustice, criminal passions, revolutionary struggles, and Parisian pleasures in nineteenth-century France. Characters such as the imprisoned housewife Emma Bovary, the reluctant revolutionary Jean Valjean, the social-climbing lover Julien Sorel, the ambitious undergraduate Rastignac, and the domestically-abused Gerville became synonymous with France's turbulent social and political landscape from the 1830s to the 1880s. And as recent film adaptations make clear, these desperate housewives and extreme makeovers continue to haunt our twenty-first century present. Reinterpreted by such actors as Gérard Depardieu, Isabelle Huppert, Uma Thurman, Claire Danes, and Jennifer Aniston, the nineteenth-century novel continues to sound out the scandalous and sensational depths of our own century. Readings to include novels by Balzac, Stendhal, Hugo, Flaubert, Maupassant, Zola. Films to include adaptations by Clément, Berri, August, Arteta, Lelouch, Chabrol. Conducted in French.

Requirements/Evaluation: active class participation, midterm exam, and two to three papers

Prerequisites: a 200-level or 300-level RLFR literature course at Williams; advanced coursework during study abroad; or by permission of the instructor

Enrollment Limit: 16

Enrollment Preferences: French majors and certificate students; Women's, Gender, and Sexuality Studies majors; Comparative Literature majors; and those with compelling justification for admission

Expected Class Size: 16

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

WGSS 408 (D2) RLFR 412 (D1)

Not offered current academic year

RLFR 414 (S) Senior Seminar: Coming of Age: French and Francophone Childhood and Adolescent Film  (DPE)

Cross-listings: RLFR 414  COMP 414

Primary Cross-listing

Like the bildungsroman in literature, the coming of age story is a genre in itself in cinema. In this senior seminar, we will watch, discuss, and analyze French and Francophone childhood and adolescent narrative films whose protagonists bring into focus larger issues such as racial discrimination, class, gender, sexual identity, social mobility, repression from the state, regime change, delinquency, justice, bereavement, and human trafficking. We will watch seminal films by Euzhan Palcy, the Dardenne brothers, Céline Sciamma, Férid Boughedir, François Truffaut, Michel Ocelot, Claude Pinoteau, Abdellatif Kéchiche, Laurent Cantet, and Raoul Peck.

Requirements/Evaluation: three, three-page response papers; thesis statement, methodology, and works cited list on one page; one script of a video essay
Prerequisites: 200-level RLFR courses

Enrollment Limit: 19

Enrollment Preferences: French and Comparative Literature majors and certificate students

Expected Class Size: 10

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
RLFR 414 (D1) COMP 414 (D1)

Difference, Power, and Equity Notes: This course qualifies for a Difference, Power, and Equity requirement because the films we focus on racial inequality, class, gender, sexual identity, post slavery society in the Caribbean, lack of social mobility, repression from the state, regime change, delinquency, justice, bereavement, and human trafficking.

Not offered current academic year

RLFR 416 (S) Liberté, Égalité, Fraternité? Questioning Inclusion in French Literature and Culture (DPE)

"Liberté, Égalité, Fraternité" is the national motto of France and of the Republic of Haiti. It finds its origin in the French Revolution but was institutionalized as the official symbol of the Republic in 1880. In this course, we will study literary texts and historical documents to explore these three terms, their cultural and philosophical meaning, their institutional definitions and their application in French society. Who gets to be free throughout French history? If equality is a Republican principle, what about equity? Could fraternity be replaced by a more inclusive term referring to more than one gender? Readings will include texts of multiple genres from the 16th to the 21st century addressing class, race and gender (Michel de Montaigne, Marie de Gournay, Voltaire, Montesquieu, Victor Hugo, Aimé Césaire, Léonora Miano, Paul B. Preciado), one short film, as well as other historical documents such as the "Code Noir," the "Déclaration des droits de la Femme et de la Citoyenne," the "Décret d'Abolition de l'Esclavage" and the "Constitution" of the Fifth Republic.

Class Format: Remote. This will be a remote course available to all students, whether they are on campus or completing coursework 100% remotely. We will convene synchronously via web-conferencing multiple times per week, with an emphasis on discussion in small groups. There will be many opportunities for all course members to interact via a series of varied online activities both during and in-between our synchronous sessions.

Requirements/Evaluation: Active participation, weekly readings, weekly posts on GLOW, weekly audio recordings, one presentation of a visual document (narrated PowerPoint), multiple steps towards final project: recording a podcast in French [this project, as well as the rest of the course, will take into account accessibility needs and can be modified accordingly].

Prerequisites: Any 200-level or 300-level RLFR literature course at Williams; advanced coursework during study abroad; or by permission of the instructor

Enrollment Limit: 14

Enrollment Preferences: French majors and certificate students in their senior year; if overenrolled: statement of interest required.

Expected Class Size: 14

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (DPE)

Difference, Power, and Equity Notes: This course addresses the discrepancy between the values promoted by the national French motto and their actual application in French society throughout history. Students will investigate how inclusion within the French nation varies according to race, class, gender, sexuality and ability. They will explore the history of French Republican concepts of inclusion such as universalism and "laïcité" as well as their divisive and excluding potential.

Not offered current academic year

RLFR 493 (F) Senior Thesis: French

French senior thesis; this is part of a full-year thesis (493-494).

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Fall 2021
RLFR 494 (S) Senior Thesis: French
French senior thesis; this is part of a full-year thesis (493-494).
Grading: yes pass/fail option, yes fifth course option
Distributions: (D1)

Spring 2022
HON Section: 01 TBA Brian Martin

RLFR 497 (F) Independent Study: French
French independent study.
Grading: yes pass/fail option, yes fifth course option
Distributions: (D1)

Fall 2021
IND Section: 01 TBA Brian Martin

RLFR 498 (S) Independent Study: French
French independent study.
Grading: yes pass/fail option, yes fifth course option
Distributions: (D1)

Spring 2022
IND Section: 01 TBA Brian Martin

RLFR 511 (F) Intensive French Grammar and Translation
This course is designed to offer students a thorough and systematic review of sentence structures and grammar to develop a reading knowledge of French. Through this intensive study, students will learn to decipher the subtleties of the written language, and as they become more confident they will start translating a variety of short excerpts. Students are also expected to learn and develop a wide lexical range centered on art history and criticism, but not limited to it.
Class Format: classes meet twice weekly and are conducted in English
Requirements/Evaluation: class participation, papers, a midterm, and a final examination
Prerequisites: a strong interest and need to learn French
Enrollment Preferences: although this course is to serve the needs of students enrolled in the Graduate Program in the History of Art, undergraduates may enroll by permission of the instructor
Grading: pass/fail option only
Distributions: (D1)

Not offered current academic year

RLFR 512 (S) Readings in French Art History and Criticism
This course is designed to provide Graduate Program students and interested others with knowledge of French acquired through translation and interpretation. The core of this course is based on the reading and translating of a variety of critical works covering different periods and genres in the field of art history. The material read will be analyzed in form and content, translated or summarized, in order to develop the skills and understand the techniques necessary for reading French accurately. Grammar will be reviewed in context.
**RLFR 13 (W) Creative Portraiture in the Darkroom**

**Cross-listings:** RLFR 13 ARTS 13

**Primary Cross-listing**

In this course, we will revisit the boundaries between self-portraiture and portraiture. Working in pairs, students will both practice being a model and a photographer: they will pose as a model for their classmates and assist a classmate in creating a self-portrait. In addition, using as a point of departure Hippolyte Bayard's photograph Self-Portrait as a Drowned Man, one of the first self-portraits in the history of photography, students will learn how to use the view camera (the large format camera used during the invention of photography in 1839 and still in use today). We will also study the characteristics of film photography, specifically, light, chemicals, sensitive media, and negative and use them as tools to make creative portraits in the darkroom. By the end of the course, students will have learned to shoot with a 4 x 5 view camera and have practiced with manipulations in the darkroom in order to create unique portraits. Each student will exhibit their work as a triptych in an exhibition. Be aware that this class requires an average of 10 weekly lab or studio hours outside of regular classes.

**Requirements/Evaluation:** short paper and final project or presentation

**Prerequisites:** knowledge of black and white analog photography is preferred, but not required

**Enrollment Limit:** 10

**Enrollment Preferences:** Art majors then random

**Grading:** pass/fail only

**Unit Notes:** Documentary photographer Daniel Goudrouffe, who describes himself as a photographer-author, creates compelling visual narratives about the complexity of life in the Caribbean and its diaspora. His archive of the contemporary Caribbean equally enables a public reckoning with the impact of slavery and colonialism in the region. In 2017, his images were showcased at Les Photaumnales in Beauvais, France and at the Biennale Internationale des Rencontres Photographiques de Guyane.

**Materials/Lab Fee:** $120

This course is cross-listed and the prefixes carry the following divisional credit:

RLFR 13 ARTS 13

**Attributes:** EXPE Experiential Education Courses

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**RLFR 30 (W) Honors Essay: French**

To be taken by candidates for honors other than by thesis route.

**Class Format:** honors essay

**Grading:** pass/fail only

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**RLFR 31 (W) Senior Thesis: French**

To be taken by students registered for French 493-494.
Class Format: thesis
Grading: pass/fail only

Winter 2022
HON Section: 01  TBA  Brian Martin

RLFR 88 (W) French Sustaining Program
Students registered for RLFR 101-102 are required to attend and pass the French Sustaining Program. However, students are also required to register for a regular Winter Study course. Once the regular Winter Study registration process is complete, the Registrar's Office will automatically enroll you in the Sustaining Program; check your class schedule to confirm enrollment.
Grading: pass/fail option only

Winter 2022
LAB Section: 01  TBA  Brian Martin

RLFR 99 (W) Independent Study: French
Open to upperclass students. Students interested in doing an independent project (99) during Winter Study must make prior arrangements with a faculty sponsor. The student and professor then complete the independent study proposal form available online. The deadline is typically in late September. Proposals are reviewed by the pertinent department and the Winter Study Committee. Students will be notified if their proposal is approved prior to the Winter Study registration period.
Class Format: independent study
Grading: pass/fail only

Winter 2022
IND Section: 01  TBA  Brian Martin