ROMANCE LANGUAGES (Div I)
FRENCH
Chair: Professor Jennifer French


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. Students interested in studying abroad 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 13 (W) Creative Portraiture in the Darkroom
Crosslistings: ARTS13 / RLFR13

Primary Crosslisting

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 a view camera (a large format camera used shortly after the invention of photography in 1839 and still in use today). We will also study the characteristics of film photography, specifically, light, chemicals, and sensitive media 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. Adjunct Instructor Bio: 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.

Class Format: mornings

Requirements/Evaluation: 2- to 3-page paper; formal public exhibit

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

Enrollment Limit: 10

Enrollment Preferences: Art major and minors then random

Materials/Lab Fee: $120

Attributes: EXPE Experiential Education Courses

Winter 2019

LEC Section: 01    WRF 10:00 am - 12:50 pm PORG 10:00 am - 12:50 pm    Daniel Goudrouffe

RLFR 30 (W) Honors Essay: French

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

Class Format: honors essay

Distributions: (D1)

Winter 2019

HON Section: 01    TBA     Jennifer L. French

RLFR 31 (W) Senior Thesis: French

To be taken by students registered for French 493-494.

Class Format: thesis

Distributions: (D1)

Winter 2019

HON Section: 01    TBA     Jennifer L. French

HON Section: 02    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
Distributions: (D1)

Winter 2019
IND Section: 01  TBA  Jennifer L. French

**RLFR 101 (F) 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, 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.*

**Class Format:** the class meets five hours a week

**Requirements/Evaluation:** evaluation in both semester-long courses will be based on active class participation, workbook exercises and compositions, chapter tests, midterms, and final exams

**Extra Info:** students registered for RLFR 101-102 are required to attend and pass the sustaining program during the winter study period; credit granted only if both semesters (RLFR 101 and 102) are taken

**Extra Info 2:** not available for the fifth course option

**Prerequisites:** none; for students who have never formally studied French; students who have previously studied French must take the French Placement Test during First Days

**Enrollment Limit:** 20

**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:** 20

Distributions: (D1)

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Fall 2018

LEC 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:** the class meets five hours a week

**Requirements/Evaluation:** evaluation in both semester-long courses will be based on active class participation, workbook exercises and compositions, chapter tests, midterms, and final exams

**Extra Info:** students registered for RLFR 101-102 are required to attend and pass the sustaining program during the winter study period; credit granted only if both semesters (RLFR 101 and 102) are taken

**Prerequisites:** none; for students who have taken less than two years of high school French

**Enrollment Limit:** 20

**Enrollment Preferences:** first- and second-year students and those with compelling justification for admission

**Expected Class Size:** 20

Distributions: (D1)
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. Conducted in French.

Class Format: lecture; the class meets five days per week
Requirements/Evaluation: active class participation, workbook and grammar exercises, short compositions, chapter tests, midterms, and final exam
Prerequisites: RLFR 101-102, or by placement test
Enrollment Limit: 20
Enrollment Preferences: all are welcome, but if overenrolled, preference is given to first-year and second-year students and those with compelling justification for admission
Expected Class Size: 20
Department 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)

Fall 2018
LEC Section: 01 M-F 9:00 am - 9:50 am Theresa Brock

RLFR 104 (S) Intermediate French II: Advanced Intermediate Studies in French
As a continuation of French 103, this course is primarily conceived to enable students to express themselves with fluency and to easily comprehend the spoken and written language. Leveraging imitation and pastiche as a springboard toward original creation, students will read passages taken from French and francophone literature, watch interviews and cinematic productions, listen to French-language music, and examine art and photography made in francophone settings, all while developing a wide range of vocabulary and cultivating their oral and written expression. Conducted in French.

Class Format: class meets two hours a week plus a third conference hour with French teaching associates
Requirements/Evaluation: class participation, short papers, oral class presentations, quizzes and exams
Extra Info: not available for the fifth course option
Prerequisites: RLFR 103; this course is primarily for continuing RLFR 103 students; students who have placed at the advanced intermediate level on the placement exam should register for RLFR 105
Enrollment Limit: 20
Enrollment Preferences: continuing 103 students and potential French majors
Expected Class Size: 20
Department Notes: after successfully completing RLFR 104, students may register for RLFR 201
Distributions: (D1)

Spring 2019
SEM Section: 01 TR 11:20 am - 12:35 pm Carl B. Cornell

RLFR 105 (F) Advanced French: Advanced Studies in French Language and Francophone Culture
In this course, we will concentrate on expanding your vocabulary and polishing your written and oral skills while focusing on the analysis of French and Francophone cultures and the concepts that define them. In particular, we will explore three themes: *aimer, avoir peur, and le passé colonial* de la France as they relate to national identity in France, North Africa, and the French Caribbean. We will read short literary, theoretical and historical texts, and explore the production of popular culture and how it informs contemporary France. At the same time, we will review and practice advanced grammar concepts. *Conducted in French.*

**Class Format:** lecture/conference

**Requirements/Evaluation:** class participation, short papers, presentations and quizzes, final project

**Extra Info:** may not be taken on a pass/fail basis

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

**Enrollment Limit:** 20

**Expected Class Size:** 15

**Distributions:** (D1)

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

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 1830 to 2010, 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.*

**Class Format:** seminar

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

**Extra Info:** not available for the fifth course option

**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:** 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:** 20

**Distributions:** (D1)

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**RLFR 202 (F) War and Resistance: Two Centuries of War Literature in France (1804-2016)**

Primary Crosslisting

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 the 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, Angelo, Pontecorvo, and Duras. Conducted in French.

Class Format: seminar

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

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

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: 20

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: 20

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under RLFR; meets Division 2 requirement if registration is under WGSS

Not offered current academic year

RLFR 203 (F) Introduction to Francophone Literatures

Crosslistings: AFR204 / COMP282 / RLFR203

Primary Crosslisting

What is the Francophone world comprised of? Who speaks French today and why? What does the idea of Francophonie really mean? Is this term really relevant? Why, how, and by whom is this idea being criticized? How does the littérature-monde manifesto fit within these interrogations? Is the French-speaking world merely a linguistic community or is it also a political, cultural, and economic project? Last but not least, why is the idea of Francophonie so important for France? We will answer these questions through the lens of literary and cinematic texts from Québec, Sénégal, Vietnam, France (l'hexagone), and Haiti among others.

Class Format: seminar

Requirements/Evaluation: presentation, journaling, final project, participation

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: RLFR 105 and above, placement exam or by permission of instructor

Enrollment Limit: 20

Enrollment Preferences: French majors and certificate, Africana and Comp. Lit

Expected Class Size: 20

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under RLFR or COMP; meets Division 2 requirement if registration is under AFR

Attributes: GBST African Studies Electives; GBST Borders, Exiles + Diaspora Studies Electives

Not offered current academic year

RLFR 204 (F) Intro to French Literature: French Drama from Classicism to the Theatre of the Absurd

What can we learn about French society through its theater? This course proposes to examine the evolution of French plays from the 17th to the 20th century within their political, social and cultural contexts. Readings plays by Molière, Beaumarchais, Musset, Anouilh, Becket and Ionesco will allow students to see how the theater as a genre engages the public through self-reflection and analysis. Readings will be complemented by theoretical texts and film versions of the plays. Questions regarding the nature of the play itself (dramatic structure), the role of space and the role of language, the importance of acting and the public's involvement will be examined and will evolve, into a mini staging of our own.

Class Format: seminar

Requirements/Evaluation: one short response paper weekly; 2 short essays and one final paper
Prerequisites: RLFR 105 or permission of instructor

Enrollment Preferences: open to those who have completed RLFR 105, 107 or a 200 level course; if overenrolled, preference will be given to French majors

Distributions: (D1)

Not offered current academic year

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

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.

Class Format: seminar

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

Extra Info: not available for the fifth course option

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

Distributions: (D1) (DPE) (WI)

Distribution Notes: DPE: 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. WI: This course is WI because students write three response, 4-page papers and one 7-page script for the narration in their video essay.

Attributes: FMST Core Courses;

Fall 2018

SEM Section: 01   TR 11:20 am - 12:35 pm   Sophie F. Saint-Just

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.

Class Format: seminar

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
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.

Class Format: seminar

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

Distributions: (D1)

Spring 2019

SEM Section: 01 Cancelled

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

Crosslistings: WGSS224 / RLFR224

Primary Crosslisting

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.

Class Format: seminar

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

Extra Info: not available for the fifth course option

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: all are welcome, but if overenrolled, preference will be given to French majors and certificate students, Women's, Gender, and Sexuality Studies majors, and those with compelling justification for admission

Expected Class Size: 18
If the course is overenrolled, students will submit a form online.

Distributions: (D1) (DPE)

Distribution Notes: meets Division 1 requirement if registration is under RLFR; meets Division 2 requirement if registration is under WGSS. DPE: 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.

Spring 2019

SEM Section: 01    TR 11:20 am - 12:35 pm     Brian  Martin

RLFR 225 (F) Remembering the Great War: The First World War in Literature and Film (DPE)
Crosslistings: RLFR225 / COMP224

Secondary Crosslisting

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.

Class Format: seminar

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

Extra Info: not available for the fifth course option

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

Distributions: (D1) (DPE)

Distribution Notes: DPE: 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.

Fall 2018

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

RLFR 226 (S) Black France/France Noire
Crosslistings: RLFR226 / AFR226

Primary Crosslisting
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, Françoise 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.

Class Format: seminar

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

Extra Info: not available for the fifth course option

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

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under RLFR; meets Division 2 requirement if registration is under AFR

Not offered current academic year

RLFR 228 (S) Introduction to French and Francophone Film

Crosslistings: COMP298 / RLFR228

Primary Crosslisting

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, Païcy, Peck, and Sissako. Conducted in French.

Class Format: seminar

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

Extra Info: not available for the fifth course option

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

Enrollment Limit: 15

Enrollment Preferences: RLFR 201, 202, or 203, or by permission of instructor

Expected Class Size: 12

Distributions: (D1)

Attributes: FMST Core Courses

Not offered current academic year

RLFR 229 (S) Coffee, Sugar, Wigs, and Desks: Writing and Material Life in Early Modern France

Crosslistings: RLFR229 / COMP299

Primary Crosslisting

This tutorial considers the relationship between slavery, colonial commerce, and the burgeoning market in material and cultural goods. We look at France’s "consumer revolution" through the lens of four material objects—sugar, coffee, wigs, and desks—to consider how eighteenth-century concepts

Not offered current academic year
of race, gender, and social status related to taste, sociability, appearance, and writerly identity. Readings by Voltaire, Aulnoy, Genlis, Bernardin de Saint-Pierre, and others will be paired with critical texts from literary and material historians as well as objects found in local collections.

Class Format: tutorial
Requirements/Evaluation: five papers and five responses
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: RLFR 105, a 200-level course, or instructor permission
Enrollment Limit: 10
Enrollment Preferences: first- and second-year students
Expected Class Size: 10
Distributions: (D1) (WI)
Not offered current academic year

RLFR 240 (S) The Banlieue in Literature, Music, and Film
Crosslistings: RLFR240 / AFR241 / COMP281
Primary Crosslisting
In this course 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.
Class Format: seminar
Requirements/Evaluation: journaling, presentation, in-class discussion, and final project
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: RLFR 105 and above
Enrollment Limit: 20
Enrollment Preferences: French majors, certificate, Africana and Comparative literature students
Expected Class Size: 15
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under RLFR or COMP; meets Division 2 requirement if registration is under AFR
Attributes: FMST Core Courses
Not offered current academic year

RLFR 250 (S) Women in Print: Gender, Power, and Publishing in Seventeenth-and Eighteenth-Century France
What did it mean to publish—or not—"as a woman" in seventeenth- and eighteenth-century France? Why did writers adopt or reject a feminine pen name at a time of women's legal, economic, and social subordination? Readings from Scudéry, La Fayette, Guilleragues, Graffigny, Gouges, and Duras will be informed by contemporary theoretical and historical work on gender, authorship, and women's participation in political, religious, and public life. Conducted in French.
Class Format: seminar
Requirements/Evaluation: active class participation, two short presentations, two short papers, final paper
Prerequisites: RLFR 201, 202, or 203, or by placement test, or by permission of instructor
Enrollment Limit: 20
Enrollment Preferences: French, Comparative Literature, Women's, Gender and Sexuality Studies majors, and those with compelling justification for admission
Expected Class Size: 20
Distributions: (D1)
Not offered current academic year

RLFR 260 (F) Reading Comics from the French-Speaking World
Crosslistings: COMP260 / RLFR260

Primary Crosslisting

From political cartoons and satire of the 19th century to contemporary graphic novels, the *bande dessinée* has a long history in the French-speaking world. We will read classics such as Astérix and Tintin, and contemporary BD from France, Québec, Côte d'Ivoire, Morocco, Rwanda, and Guadeloupe to analyze how they tackle subjects such as nation, empire, sexuality, biography, war and human rights. We will pay attention to the visual form and critical theory of the genre. *Conducted in French.*

Class Format: seminar

Requirements/Evaluation: weekly response papers, two short papers, presentation and final research project

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

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

Enrollment Limit: 20

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

Expected Class Size: 15

Distributions: (D1)

Not offered current academic year

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RLFR 261 (F) Haitian and French Caribbean Literatures and Films

Crosslistings: COMP283 / AFR261 / RLFR261

Primary Crosslisting

Over the twentieth and twenty-first centuries, authors and filmmakers have questioned prevalent representations of the Creole and French-speaking Caribbean such as the idea of Haiti as the First Black republic and the poorest nation in the Western hemisphere and and of Martinique and Guadeloupe as the "French" Caribbean. They have also interrogated their forebears by reclaiming modernity, reframing History, and telling "intimist" stories (Ferly). This course focuses on the diverging paths by Haitian and French Caribbean literatures (short stories, play, poem, novels) and film (short, feature and documentaries) as critical interventions that bring into focus gender, slavery, identity, exile, migration, imperialism, culture, and (non) sovereignty.

Class Format: seminar

Requirements/Evaluation: in-class discussions, journaling, steps towards final project, final project and presentation

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: French majors, French certificate, Africana and Comparative Literature students

Enrollment Limit: 15

Enrollment Preferences: 105 and above, French majors, French certificate, Africana and Comparative Literature students

Expected Class Size: 15

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under RLFR or COMP; meets Division 2 requirement if registration is under AFR

Attributes: FMST Core Courses

Not offered current academic year

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RLFR 300 (F) Albert Camus and the Philosophy of Living (DPE)

Why is Albert Camus so well known? Why has this XXth century humanist, writer and philosopher, touched so many lives? From exile to kinship, from despair to resistance and rebellion, Camus invites us to reflect on the human condition with lucidity and the knowledge that happiness and serenity can cohabit with incomprehension and injustice. We are like Sisyphus, as he rolls the rock back up the hill over and over again, he has time to think of his condition, realizing that in spite of the struggle and because of it, he can find meaning and happiness in life. What remains to define is what is "happiness"? We will examine in depth Camus’ major works of fiction: the novels (*L’Etranger*, *La Peste*) and short stories (*in L’Exil et le royaume, L’Envers et l’endroit*), his philosophical essay (*Le Mythe de Sisyphe*) one political work (*Lettres à un ami allemand*) and his last posthumous novel (*Le Premier Homme*). Students must be prepared to actively discuss these works and their themes as we interpret them. *Conducted in French.*

Class Format: seminar
**Requirements/Evaluation:** oral presentations, two papers (5 pages each), one final paper (8-10 pages)

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** any RLFR 200 level at Williams or permission of the instructor

**Enrollment Limit:** 15

**Enrollment Preferences:** French majors or certificate candidates

**Expected Class Size:** 15

**Materials/Lab Fee:** packet

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

**Distribution Notes:** DPE: In this course we will focus on the themes of exile, religion, social injustice and inequalities through the works of Camus. Many discussions will center on the responsibility individual has to refute injustice, rebel against it, and find a balance in a humanistic approach

Fall 2018

SEM Section: 01  Cancelled

**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.*

**Class Format:** seminar

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

**Extra Info:** not available for the fifth course option

**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

**Distributions:** (D1)

**Fall 2018**

SEM Section: 01  TR 9:55 am - 11:10 am  Carl B. Cornell

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

Crosslistings: RLFR309 / AFR307

**Primary Crosslisting**

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 Zalzaf, Ahmed Bouztour, Soumaya Zahy and Fouad Larou among others. *Conducted in French.*

**Class Format:** seminar/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

**Distributions:** (D1)

**Distribution Notes:** meets Division 1 requirement if registration is under RLFR; meets Division 2 requirement if registration is under AFR

**Attributes:** GBST African Studies Electives

Not offered current academic year

**RLFR 310 (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:** seminar

**Requirements/Evaluation:** active class participation, reading journal (with written reflections), quizzes, mid-semester project: 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:** 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:** 12

**Distributions:** (D1)

Spring 2019

SEM Section: 01    TF 2:35 pm - 3:50 pm     Theresa  Brock

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

Crosslistings: WGSS315 / RLFR316

**Primary Crosslisting**

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 fêted 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.*
RLFR 318 (F) Twentieth-Century French Novel: From Adversity to Modernity
Crosslistings: COMP318 / RLFR318

In his futurist novel Paris in the Twentieth Century (1863), Jules Verne envisions an era of technological superiority, complete with hydrogen cars and high-speed trains, televisions and skyscrapers, computers and the internet. But in Verne's vision of modernity, technological sophistication gives way to intellectual stagnation and social indifference, in a world where poetry and literature have been abandoned in favor of bureaucratic efficiency, mechanized surveillance, and the merciless pursuit of profit. To contest or confirm this dystopic vision, we will examine a broad range of twentieth-century novels and their focus on adversity and modernity. In a century dominated by the devastation of two World Wars, the atrocities of colonial empire, and massive social and political transformation, the novel both documented and interrogated France's engagement with race and ethnicity, gender and sexuality, colonialism and immigration. Within this historical context, we will discuss the role of the novel in confronting war and disease, challenging poverty and greed, and exposing urban isolation and cultural alienation in twentieth-century France. Readings to include novels by Colette, Genet, Camus, Duras, Ernaux, Guibert, Begag. Lectures to include discussions of Gide, Proust, Sartre, Beauvoir, Cixous, Foucault, Jelloun, Djébar. Films to include works by Fassbinder, Annaud, Loret, Ducastel, Martineau, Téchiné, Charef. Conducted in French.

RLFR 326 (S) Molière in Performance
Like Shakespeare, the work of France's greatest playwright is less a timeless monument than a living body perpetually in motion. This course offers a dual approach to the theater of Molière. The first half of the semester will focus on readings and analysis of printed plays in the context of the seventeenth century. The second half of the semester focuses on a collective project that combines student research and performance of a single play. Possible works: Les Femmes savantes, L'Ecole des femmes, Le Misanthrope, Le Avare, Le Bourgeois gentilhomme. Throughout the semester, we will explore the dynamic relationships between tradition and innovation, elite and popular culture, actors and audience, past and present. Conducted in French.
Enrollment Limit: 20  
Enrollment Preferences: French, Comparative Literature, Theater, and Women's, Gender and Sexuality Studies majors, and those with compelling justification for admission  
Expected Class Size: 20  
Distributions: (D1)  
Not offered current academic year

RLFR 410 (S) Senior Seminar: Landscapes of Movement and Migration in French  
How do migration and movement construct and disrupt landscapes of identity--home, city and nation--in the French-speaking world? How do migration and movement contribute to conditions of alienation, nostalgia and violence? This seminar explores such fundamental questions and asks us to think about how in an increasingly mobile and de-territorialized world, place is imagined, experienced and remembered. Over the course of the semester, we will examine theoretical texts on memory, space, identity and movement, and analyze literary and film narratives of migration that focus on: the immigration experience in France, the construction of an Atlantic identity between Africa, the Caribbean, Europe and the Americas, internal migration between the country and the city, clandestine migration between Africa and Europe, population displacement due to war, and the possibility of creating portable places of memory. Works by Nora, Benjamin, Deleuze, Barthes, Charef, Chamoiseau, Glissant, Diome, Condé, Mernissi, Poulain, Pineau, Sembene, and Binebine among others. Conducted in French.

Class Format: seminar  
Requirements/Evaluation: weekly 1-page response papers, short mid-term paper and a final research paper  
Extra Info: qualified students in first, second, or third years of their career at Williams can enroll in the Senior Seminar with the permission of the instructor; however, this will not replace the senior seminar requirement in the senior year of French majors  
Prerequisites: any RLFR course above 203, or permission of instructor

Enrollment Limit: 15  
Enrollment Preferences: seniors French majors or completing the certificate in French, but open to advanced students of French  
Expected Class Size: 10  
Distributions: (D1)  
Not offered current academic year

RLFR 412 (S) Senior Seminar: Nineteenth-Century French Novel: Desperate Housewives and Extreme Makeovers  
Crosslistings: RLFR412 / WGSS408  
Primary Crosslisting  
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 Gervaise 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.

Class Format: seminar  
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
**RLFR 414 (S) Senior Seminar: Coming of Age: French and Francophone Childhood and Adolescent Film**  
(DPE) (WI)

Crosslistings: RLFR414 / COMP414

**Primary Crosslisting**

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 Dardennes brothers, Céline Sciamma, Férid Boughédir, François Truffaut, Michel Ocelot, Claude Pinoteau, Abdellatif Kéchiche, Laurent Cantet, and Raoul Peck.

**Class Format:** seminar

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

**Extra Info:** not available for the fifth course option

**Prerequisites:** 200 RLFR level courses

**Enrollment Limit:** 19

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

**Expected Class Size:** 10

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

**Distribution Notes:** DPE: 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. WI: This course is writing-intensive because it includes 9 pages of response papers; 1 page with a thesis statement, methodology, and works cited list; plus 10 pages of script for video essay

Spring 2019

SEM Section: 01  MR 1:10 pm - 2:25 pm  Sophie F. Saint-Just

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**RLFR 415 (S) Senior Seminar: Banned In France: Literature and Censorship in the Eighteenth-Century**

This seminar will explore the role of censorship in eighteenth-century France, another complex period transformed in part by unprecedented access to knowledge. Students will critically assess a range of works that were, before or after publication, repressed or altered by various religious and civil authorities, editors, publishers, and, in some cases, audiences. Discussions will focus on the formal and thematic content of each work, as well as its broader place in Enlightenment and French Revolutionary literature and culture. Analysis of such historically-specific concepts as tolerance, obscenity, and public censorship will be supported by critical work and commentary from the eighteenth century and the present day. As a central feature of the course, students will conduct a semester-long research project that will draw on readings which may include Voltaire, Diderot, Rousseau, Sade, Beaumarchais, Chénier, Gouges, Charrière, Staël, and others. Key issues include copyright and the literary market, self-censorship, public opinion and public censure, gender and canon formation, blasphemy, pornography, and the politics of incitement. *Conducted in French.*

**Class Format:** seminar

**Requirements/Evaluation:** active class participation, weekly online postings, semester-long research project involving an abstract and annotated bibliography at mid-term, and final research paper

**Prerequisites:** any 200-level RLFR course

**Enrollment Limit:** 15

**Enrollment Preferences:** senior French majors or students completing the Certificate in French, but open to advanced students of French

**Expected Class Size:** 15

**Distributions:** (D1)
Not offered current academic year

**RLFR 493 (F) Senior Thesis: French**

French senior thesis.

**Class Format:** independent study

**Extra Info:** this is part of a full-year thesis (493-494)

**Distributions:** (D1)

Fall 2018

HON Section: 01    TBA    Jennifer L. French

**RLFR 494 (S) Senior Thesis: French**

French senior thesis.

**Class Format:** independent study

**Extra Info:** this is part of a full-year thesis (493-494)

**Distributions:** (D1)

Spring 2019

HON Section: 01    TBA    Jennifer L. French

**RLFR 497 (F) Independent Study: French**

French independent study.

**Class Format:** independent study

**Distributions:** (D1)

Fall 2018

IND Section: 01    TBA    Jennifer L. French

**RLFR 498 (S) Independent Study: French**

French independent study.

**Class Format:** independent study

**Distributions:** (D1)

Spring 2019

IND Section: 01    TBA    Jennifer L. French

**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:** evaluation will be based on 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

Distributions: (D1)

Fall 2018
LEC Section: 01 TR 8:30 am - 9:45 am Pramila Kolekar

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 (excerpts from museum catalogues; the Gazette des Beaux-Arts and other publications; Salons by Diderot, Baudelaire, and Thoré; artists on their works; and critics such as Francastel, Ch. Sterling, M. Faré, Valéry, Focillon) 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.

Class Format: seminar

Requirements/Evaluation: evaluation is based on class participation, papers, a midterm, and a final examination

Prerequisites: RLFR 511 or permission of instructor; undergraduates are welcome with permission of instructor

Distributions: (D1)

Spring 2019
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