

## ROMANCE LANGUAGES (Div I)

### FRENCH

Chair: Professor Leyla Rouhi

Professors: B. Martin, K. Pieprzak; Assistant Professors: P. Leelah, S. Saint-Just

Teaching Associates:

#### **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](http://french.williams.edu)) and Study Away ([study-away.williams.edu/programs](http://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.

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, midterm, and final exam.

**Prerequisites:** None. For students who've never formally studied French. Students who've previously studied French (in any formal course, at any level) **MUST** take the French Placement Test in the summer or during First Days. For more info: <https://french.williams.edu>

**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

**Unit Notes:** RLFR 101-102 is a year-long course. Credit is granted only if both semesters (RLFR 101 and 102) are taken. RLFR 101-102 students must also take the French Winter Study Course. This commitment to a year-long immersion in French is designed to help students become fully conversant in French by the end of the academic year.

**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 2024

SEM Section: 01 M-F 10:00 am - 10:50 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, daily homework including weekly short writing assignments, oral and written mid-semester and final exams

**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 2025

LEC Section: 01 M-F 10:00 am - 10:50 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.

**Class Format:** This class is scheduled to meet 5 times a week. Students will meet with the instructor 3 times a week, with the French TA once a week, and will do guided group work once a week.

**Requirements/Evaluation:** Class participation, Homework, Regular tests, Short Writing Assignments and Final Exam.

**Prerequisites:** RLFR 101-102, or by Placement Test, or Permission of Instructor

**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:** 15

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

**Distributions:** (D1)

Fall 2024

SEM Section: 01 M-F 9:00 am - 9:50 am Preea Leelah

SEM Section: 02 M-F 10:00 am - 10:50 am Preea Leelah

#### **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.

**Requirements/Evaluation:** Participation, Homework, Writing Assignments, Quizzes, Final Project.

**Prerequisites:** RLFR 103, or by Placement Test, or Permission of Instructor.

**Enrollment Limit:** 18

**Enrollment Preferences:** Enrollment preference for students who completed RLFR 103 in Fall 2024, or those who have placed into RLFR 104 on the French Placement Test.

**Expected Class Size:** 15

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

**Distributions:** (D1)

Spring 2025

SEM Section: 01 MWF 9:00 am - 9:50 am Katarzyna M. Pieprzak

SEM Section: 02 MWF 10:00 am - 10:50 am Katarzyna M. Pieprzak

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

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 two 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. Three themes, love, fear, and France's colonial past, will serve as the course's organizing principles. A small section of the course will be devoted to grammar revisions in order to continue to improve our reading and language skills. Throughout the semester we will develop our writing skills in French. Conducted in French

**Requirements/Evaluation:** class participation, online grammar exercises, 2 four-page papers, 1 class introduction, 2 low-stakes one-page response papers

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

**Enrollment Limit:** 15

**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) (DPE) (WS)

**Writing Skills Notes:** In this course students will practice writing two short structured papers in French where there will present their interpretation of literary or visual text. Students will write two response papers.

**Difference, Power, and Equity Notes:** In this course student will examine visual and literary texts that reframe difference, power and equity in relation to race, class, gender, ethnicity, sexuality, and religion.

Fall 2024

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

LEC Section: 02 MR 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:** 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 and the 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 and Francophone fiction, film, and cultures. This is an ideal course to prepare for study abroad or for more advanced coursework in French and Francophone 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, Québec, and Algeria from 1820 to 2025, 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, midterm exam, and two papers.

**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 French Certificate students.

**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:**

COMP 107(D1) RLFR 106(D1)

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

Spring 2025

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

### **RLFR 107 (S) Advanced French: Formation and Transformation (DPE)**

This advanced course is designed to help you refine your French speaking, comprehension, and writing skills in preparation for studying abroad or for more advanced French coursework. We will explore the themes of *formation* (the French term that means at once education and training) and personal transformation, through fictional and autobiographical texts and films. How do individuals find their place in societies and both define and redefine their own identities? Is it possible to reflect critically on one's own *formation*, or is it easier to do so through works of fiction? We will also reflect on our own educational experiences as we read works by authors such as Marguerite Duras, Maryse Condé, Annie Ernaux, and Pierre Bourdieu, and watch both recent and classic films from 1950s France to 2020s Québec.

**Requirements/Evaluation:** One close-reading presentation and essay, one discussion-leading presentation, two analytical essays, final project

**Prerequisites:** Successful performance in RLFR 105 or 106, or by placement test, or permission of the instructor.

**Enrollment Limit:** 20

**Enrollment Preferences:** Students from all majors welcome, but if over-enrolled, preference will be given to French majors and certificate students.

**Expected Class Size:** 20

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

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

**Difference, Power, and Equity Notes:** This course explores questions of difference, power, and equity through a critical analysis of educational systems in France and the Francophone World. Although education is assumed to create equity (in both France and in North America), the content of this course will help students nuance this view and articulate how different social identities are often excluded from the power and opportunity that education seems to promise.

Not offered current academic year

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

**Cross-listings:** COMP 209

Primary Cross-listing

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 adaption, 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)

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

RLFR 206(D1) COMP 209(D1)

**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

Spring 2025

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

### **RLFR 213 (F) Francophone North America in the 21st Century: Revendications, réparations et retrouvailles**

This course investigates post-2000 productions from Acadie, Haiti, Louisiana, and Quebec to examine the socio-literary changes and the current phenomenon of "*L'Archipel linguistique*." Looking at the concept of "*Retrouvailles*," or the gathering of Francophone regions through literary expression

in a largely Anglophone continent, we will examine how literature depicts current affairs, as well as what it can do to produce change. In addition to novels and films, we will rely on radio shows, news pieces, and tv shows to get a broader picture of the present stakes. All course discussions will be in French. Topics will include socio-political and cultural issues, (neo)colonialism, activism, linguistic insecurity, and race relations as they are addressed in visual art, music, and literature. Some of the texts covered in this course are *Kukum* (2019) by Michel Jean, *L'Énigme du retour* (2009) by Dany Laferrière, *Ô Malheureuse* (2019) by Ashlee Michot, *Suite des sens* (2023) by Jean Arceneaux, *Alma* (2006) by Georgette LeBlanc. Conducted in French.

**Requirements/Evaluation:** Evaluation is based on active in-class engagement, two short written compositions, two short presentations, and a final project.

**Prerequisites:** French 105 or 106, or results of the Williams College French Placement Test, or permission of instructor.

**Enrollment Limit:** 20

**Enrollment Preferences:** Preference given to French majors or French certificate students and Comp Lit majors.

**Expected Class Size:** 15

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

**Distributions:** (D1)

Not offered current academic year

### **RLFR 216 (S) Women Behaving Badly: Deviant Women in Early Modern French Literature (DPE)**

**Cross-listings:** WGSS 216

Primary Cross-listing

Female deviance often implies resisting a dominant and oppressive patriarchal status quo embedded within cultural and historical backgrounds. This course explores female characters in early modern French literature who refuse to conform to established gender roles. Defying social constructs of femininity, through either judicious negotiations or more aggressive and violent behavior, is an important trope in the writings of both male and female authors of the seventeenth and eighteenth centuries. What constitutes deviant behavior, however, depends on social definitions of gender roles, which evolve over time. In this course, we will first examine women's place within the historical and socio-cultural context of the *Ancien Régime*, which will lead to an examination of female behavior censured during the seventeenth and eighteenth centuries. We will then reflect on how we, as modern readers, perceive such deviancy at it relates to the past. Finally, we will discuss the relevance of studying deviant women in light of current events, such as the #MeToo movement, which has led to a new level of consciousness and empathy for the plight of marginalized groups. Potential readings to include Corneille's *Médée*, Madame de la Fayette's *Princesse de Clèves*, Laclos's *Liaisons dangereuses*, and Isabelle de Charrière's *Lettre à Mistriss Henley*.

**Requirements/Evaluation:** active class participation, one presentation (8-10 minutes), three to four papers (3-5 pages), and a longer final paper

**Prerequisites:** strong performance in RLFR 105; successful performance in RLFR 106; 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:** 15

**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:**

WGSS 216(D2) RLFR 216(D1)

**Difference, Power, and Equity Notes:** This course focuses on a critical examination of difference, power, and equity in early modern France. Through the study of deviant women, the course thus challenges students to examine the effects of class, race, ethnicity, gender, and sexuality in narratives on women, misogyny, and criminality.

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Preea Leelah

### **RLFR 217 (F) Fierté, Sororité, Vitalité: Trans and Non-Binary Narratives of Francophone Expression**

Ten years have passed since Time magazine announced to the world with its June 2014 cover story that the "Transgender Tipping Point" was upon us. The cover spoke to a nation confronting transgender equality as "America's Next Civil Rights Frontier." While this "tipping point" is perhaps salient in the United States, trans(gender), non-binary, and genderqueer identities have world histories with their own vocabularies, knowledge systems, and critiques of normativities. As an important branch of feminist, gender, and sexuality studies, transgender studies continue to revolutionize intersectional inquiry and activist initiatives. In this course, students will explore the genealogical roots of Francophone trans literatures, art, and media as they overlap with fields like critical race studies, Indigenous studies, medicine and technology, carcerality, care, sex work, and entertainment. This course provides an introduction trans studies and trans of color critique and focuses particularly on the contemporary period to gives students insight into the ongoing debates that structure the field and its near future. The course will also have a strong focus on genre and medium as students engage with visual art collections (Kehinde Wiley's *Tahiti* and Namsa Leuba's *Illusions*), documentary film (Véronique Kanor's *Les femmes viennent aussi de Mars*), serial web comics (Sophie Labelle's *Assignée garçon*), podcasts (Lauren Bastide's *La Poudre* with Paul Preciado), poetry and performance art (Kama La Mackerel's *Zom-Fam*), short stories (Chantal Spitz's "Joséphine" and Magali Nirina Marson's "Je me déserte..."), and novels (Ananda Devi's *Le rire des déesses*, Emmanuelle Bayamack-Tam's *Arcadie*, and Abdellah Taïa's *Un pays pour mourir*). Conducted in French.

**Requirements/Evaluation:** Evaluation will be based on active participation and preparation, one presentation, one short essay, one multimedia midterm project, and a final paper.

**Prerequisites:** French 105 or 106, or results of the College Placement Exam, or permission of instructor.

**Enrollment Limit:** 20

**Enrollment Preferences:** French majors and certificate students.

**Expected Class Size:** 15

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

**Distributions:** (D1)

Not offered current academic year

#### **RLFR 225 (F) Remembering the Great War: The First World War in Literature and Film (DPE)**

**Cross-listings:** 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 the 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. In our study of the Great War, 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 (5-7 pages).

**Prerequisites:** None.

**Enrollment Limit:** 16

**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:** 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:**

COMP 224(D1) RLFR 225(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 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

**Prerequisites:** none

**Enrollment Limit:** 8

**Enrollment Preferences:** students who have taken other AFR courses, Francophone speakers and students

**Expected Class Size:** 8

**Grading:**

**Distributions:** (D2)

**Attributes:** AFR Core Electives GBST Borders, Exiles + Diaspora Studies

Not offered current academic year

### **RLFR 232 (S) Liberté, Egalité, Fraternité ? Race, Gender, and Political Power in Eighteenth-Century France (DPE)**

**Cross-listings:** COMP 219

Primary Cross-listing

The French Revolution of 1789 was, to a large extent, inspired by Enlightenment thinkers such as Voltaire, Rousseau, and Diderot who promoted ideas on individual liberty, scientific progress, religious freedom, and secularism. The Revolution brought with it promises of a society freed from the abuses of an absolute monarchy. Yet as feminist thinker Olympe de Gouges would note, when France redefined its notion of citizenship after 1789, it did not include women and people of color. This course examines Enlightenment ideas that led to the French Revolution, while analyzing how those ideas failed to bring true equality. Voltaire, Buffon, and Montesquieu all advocated for the abolition of slavery, but they also held racist and sexist views, justified by pseudoscientific discourse. By further juxtaposing these thinkers with feminist and abolitionist authors such as Olympe de Gouges and Claire de Duras, we will examine how eighteenth-century female authors advocated for the rights of women. Finally, we will analyze artworks such as Marie-Guillemine Benoist's *Portrait d'une négresse* (1800) and discuss how France is using such works today to reckon with its history of discrimination.

**Requirements/Evaluation:** active class participation, one presentation (8-10 minutes), three to four papers (3-5 pages), and a longer final paper

**Prerequisites:** excellent performance in RLFR 105; successful performance in RLFR 106; other RLFR 200-level courses; or by French placement exam; or by permission of instructor

**Enrollment Limit:** 20

**Enrollment Preferences:** French majors and certificate students; Comparative Literature majors; and those with compelling justification for admission

**Expected Class Size:** 20

**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 232(D1) COMP 219(D1)

**Difference, Power, and Equity Notes:** In its focus on Race, Gender, and Political Power, this course centers on a critical examination of difference, power, and equity in eighteenth-century France. Through the study of enlightenment and feminist thinkers and leaders, the course asks students to analyze the social, political, and discursive effects of class, race, ethnicity, gender, and sexuality in narratives on revolution, and to re-examine both past and present definitions of "liberty, equality, fraternity."

Not offered current academic year

### **RLFR 234 (S) Francophone Oceania: The Other Side of the Postcard**

Manava i Te Ao Ma'ohi! Tongan-Fijian author Epeli Hau'ofa writes: "Centuries before Europeans entered the Pacific, in the days when boundaries were not imaginary lines in the ocean but points of entry that were constantly negotiated and even contested, the sea was open to anyone who could navigate a way through." Of critical importance to Oceanian communities and scholarship today is the project of remembering and re-membering the stories, knowledges, travel routes, and more-than-human ecologies that have crisscrossed the vast aqueous landscapes of this "other" side of the globe. This course is a comprehensive survey of the literature, modern history, and aesthetics that inform the field of contemporary Francophone Oceanian Studies. Major concepts in Indigenous Oceanian philosophy and genealogies of thought (from Ma'ohi, Kanak, and Ni-Vanuatu communities in particular), European imperialism and racial politics, gender and sexuality, maritime knowledges, the French nuclear agenda and climate fiction will be studied. Students will use multimedia formats and storytelling techniques to cross-examine narrative development, philosophy, and Oceanian history from a comparative perspective. Texts may include: Déwé Gorodé's *Sous les cendres des conqués* (1985), Chantal T. Spitz's *L'île des rêves écrasés* (1991), Claudine Jacques' *L'Âge du perroquet-banane, Parabole païenne* (2002), Ari'irau's *Matamimi ou la vie nous attend* (2006), Nicholas Kurtovitch's *Dans le ciel splendide* (2015), Titaua Peu's *Pina* (2016), and Titaua Porcher's *Hina, Maui et compagnie* (2018) among others. Conducted in French.

**Requirements/Evaluation:** Evaluation will be based on active participation and preparation, two short presentations, a guided journal, and a final project.

**Prerequisites:** RLFR 105 or 106; or results of the College Placement exam; or permission of Instructor.

**Enrollment Limit:** 20

**Enrollment Preferences:** French majors and certificate holders

**Expected Class Size:** 15

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

**Distributions:** (D1)

Not offered current academic year

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

**Cross-listings:** 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, midterm 4-5-page paper, 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:**

COMP 260(D1) RLFR 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 2024

SEM Section: 01 TR 9:55 am - 11:10 am Katarzyna M. Pieprzak

### **RLFR 262 (S) Lâche pas la patate: Francophone Culture in Louisiana**

The expression "*Lâche pas la patate*," or "don't drop the potato" is a way of saying "don't ever stop speaking French in Louisiana." This begs the question: why preserve a language? In Louisiana, Francophone activists have been fighting to preserve their unique dialect of French--or what Professor Barry Jean Ancelet calls "the problem language"--for decades. By promoting the education and use of French in the state, what else are they preserving? From historical, thematic, and literary perspectives, this course is designed to provide an answer to such questions through the examination of Francophone Louisiana from its foundation as a French colony to today. In this course, we rely on contemporary publications and media in French to get a broader picture of the current stakes in Francophone Louisiana. Topics will include sociolinguistics, race relations, creolization, activism, and Americanization. Primary sources include rituals, cartoons, films, memes, music, literature, and cuisine. Texts and media (such as films and podcasts) included are *Les Aventures de Boudini et ses amis*, *Tout bec doux*, *Ô Malheureuse*, *Film Quest*, *L'Habitation Saint-Ybars*, *Bayou zen*, *Finding Cajun*, *Mille misères La Veillée*, *Charrer-Veiller*, *Feux Follets*, *Istrouma : Manifeste Houma*. Conducted in French.

**Requirements/Evaluation:** Evaluation is based on active in-class engagement, a mid-term exam, two short presentations, and a final research project.

**Prerequisites:** French 105 or 106; or results of the College Placement Test, or permission of instructor.

**Enrollment Limit:** 20

**Enrollment Preferences:** French majors/certificate students, comp lit majors.

**Expected Class Size:** 15

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

**Distributions:** (D1)

Not offered current academic year

### **RLFR 307 (F) Building Francophone Cities: Literature, Art and History (DPE)**

**Cross-listings:** COMP 308

Primary Cross-listing

Through literature, visual art, and urban history, this class will engage with the remarkable histories, presents and imagined futures of five Francophone cities: Casablanca (Morocco), Algiers (Algeria), Kinshasa (Democratic Republic of the Congo), Fort-de-France (Martinique) and Port-au-Prince (Haiti). We will learn about their colonial foundations and postcolonial transformations while paying attention to how these urban spaces and their people and histories are represented and imagined by poetry, novels, and visual art. (Conducted in French)

**Requirements/Evaluation:** Active participation, weekly 1-page response papers, midterm 5-page paper, final project (oral presentation and 8-page paper).

**Prerequisites:** RLFR 105 or above, or by permission of instructor

**Enrollment Limit:** 18

**Enrollment Preferences:** French majors or certificate students, Comp. Lit. majors

**Expected Class Size:** 15

**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 307(D1) COMP 308(D1)

**Difference, Power, and Equity Notes:** This course examines the French colonial history and postcolonial futures of five major Francophone cities and pays particular attention to questions of representation of class, race and gender in the historical, literary and visual record.

Not offered current academic year

**RLFR 316 (F) Paris on Fire: Incendiary Voices from the City of Light (DPE)**

**Cross-listings:** WGSS 315 / COMP 314

**Primary Cross-listing**

During the 1830s, Honoré de 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 Victor Hugo to Émile 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, Eiffel Tower modernity, and luminous energy, captured in countless paintings, photographs, and film. However, Paris is also the 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 repeatedly sparked with incendiary passion and political protest. As fires raged during the 2005 riots, many heard the echo of Hitler's 1944 question, "Is Paris burning?" and asked: why was Paris burning again at the dawn of the twenty-first century? Following the 2015 terrorist attacks, many wondered yet again what the future would hold for the City of Light. To answer these questions, we will examine the social, political, and literary landscape of Paris during the nineteenth, twentieth, and twenty-first 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 papers.

**Prerequisites:** Strong performance in RLFR 106, or another RLFR 200-level or 300-level course, or permission of the instructor.

**Enrollment Limit:** 16

**Enrollment Preferences:** French Majors and French Certificate students, Comparative Literature Majors.

**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 316(D1) WGSS 315(D2) COMP 314(D1)

**Difference, Power, and Equity Notes:** This course examines the operations of difference, power, and equity in French film and fiction, history and politics, art and culture, from 1830 to 2025. In readings, lectures, and discussions, we will look at how class, ethnicity, gender, and sexuality structure the lives and struggles of the working class and urban poor, women and men, migrants and immigrants. Students will learn critical tools to better understand and interrogate social inequity and injustice.

**Attributes:** GBST Urbanizing World

Fall 2024

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

**RLFR 318 (F) Twentieth-Century French Novel: From Adversity to Modernity (DPE)**

**Cross-listings:** COMP 318

**Primary Cross-listing**

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, Lioret, Ducastel, Martineau, Téchiné, Charef. *Conducted in French*.

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

**Prerequisites:** A 200-level course (at Williams or abroad), or by placement test, or permission of the instructor.

**Enrollment Limit:** 16

**Enrollment Preferences:** French majors and certificate students, Comparative Literature majors, and those with compelling justification for admission. Seniors returning from Study Abroad (in France or other Francophone countries) are particularly welcome.

**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:**

COMP 318(D1) RLFR 318(D1)

**Difference, Power, and Equity Notes:** As the course description explains, this course focuses on a critical examination of difference, power, and equity in twentieth-century France. The course also employs critical tools to teach students how to examine the roles of race and ethnicity, gender and sexuality, colonialism and immigration, in the French novel's critical representation of war and disease, poverty and greed, urban isolation and cultural alienation during the twentieth-century.

Not offered current academic year

### **RLFR 320 (F) Transcending Boundaries: The Creation and Evolution of Creole Cultures (DPE)**

**Cross-listings:** COMP 310 / GBST 306 / AFR 306

Primary Cross-listing

Born out of a history of resistance, Creole cultures transcend racial boundaries. This course provides a comprehensive framework for understanding the creation of Creole nations in various parts of the world. Beginning with an examination of the dark history of slavery and French colonialism, we will reflect upon the cultural transformation that took place when people speaking mutually unintelligible languages were brought together. We will then delve into the study of how deterritorialized peoples created their languages and cultures, distinct from the ones imposed by colonizing forces. As we journey from the past to the present, we will also explore how international events such as a worldwide pandemic, social justice, racism, and police brutality are currently affecting these islands. Potential readings will include prominent authors from different Creole-speaking islands, including Frantz Fanon and Aimé Césaire from Martinique, Maryse Condé from Guadeloupe, Ananda Devi from Mauritius and Jacques Roumain from Haiti. Conducted in French with introductions to different creoles.

**Requirements/Evaluation:** Active class participation, three papers (of 3-4 pages each), presentation, final research paper (7-8 pages)

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

**Enrollment Limit:** 18

**Enrollment Preferences:** All are welcome. If overenrolled, preference will be given to French majors and certificate students; Comparative Literature majors; Africana Studies students; Global Studies students; and those with compelling justification for admission

**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:**

RLFR 320(D1) COMP 310(D1) GBST 306(D2) AFR 306(D2)

**Difference, Power, and Equity Notes:** This course qualifies for a Difference, Power, and Equity requirement because it examines the history of slavery as related to French colonialism in different parts of the world. It also considers International issues of social justice, racism and police brutality.

Not offered current academic year

### **RLFR 330 (S) Unveiling Herstory: Heroines of the Francophone Enlightenment (DPE)**

On May 10, 2022, Paris unveiled the first statue of a black woman, Solitude, an emblematic figure of courage and resilience in the eighteenth-century

fight against slavery in Guadeloupe. Against the backdrop of the contemporary French movement wherein statues of Enlightenment thinkers like Diderot, Rousseau, and Voltaire have been vandalized and sparked intense debates on memory and politics, Solitude's recognition adds a profound dimension. Once revered as iconoclastic and progressive these male figures have in recent years been scrutinized for perpetuating ideals associated with white male hegemony, challenging conventional notions of freedom and equality. This tutorial invites students to reevaluate the Enlightenment movement, navigating beyond traditional narratives centered around male figures like Voltaire and Rousseau. It explores the transformative era post-French Revolution, shining a spotlight on the exceptional contributions made by women who defied societal norms within the eighteenth-century francophone world. Adopting a global perspective, the course not only examines events in France but also delves into its former colonies, particularly Haiti and Guadeloupe. By scrutinizing literary and ethnographic texts, as well as visual imagery, the course unravels the stories of remarkable women like Charlotte Corday, a key influencer during the Reign of Terror, and Sanité Belair, an active participant in the Haitian Revolution. The overarching goal is to underscore the significant roles and contributions of these women, often marginalized in historical narratives. Moreover, the course addresses the impact of archival gaps, shedding light on how the destruction of judicial archives by the French in their former colonies has shaped the remembrance of figures like Solitude and Belair.

**Requirements/Evaluation:** Weekly meeting with instructor for one hour. Weekly 2-3 page response papers. Final paper.

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

**Enrollment Limit:** 10

**Enrollment Preferences:** All are welcome. If overenrolled, preference will be given to French majors and certificate students; and those with compelling justification for admission

**Expected Class Size:** 10

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

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

**Difference, Power, and Equity Notes:** This course examines the history of slavery and French colonialism. It also explores issues of female empowerment, racism, social justice and equity.

Spring 2025

TUT Section: T1 TBA Preea Leelah

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

**Cross-listings:** ARTH 460 / ARTH 560 / ARAB 360 / COMP 361

#### **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 French.

**Requirements/Evaluation:** For undergrads: Active participation, 8 1-page response papers, 5-page mid-term paper, 10-12 page final paper and presentation. For grad students: Active participation, 8 response papers, 5-page mid-term paper, and 20-page final paper and presentation.

**Prerequisites:** 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 2 spots will be offered to Grad Art students.

**Expected Class Size:** 15

**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 360(D1) ARTH 460(D1) ARTH 560(D1) ARAB 360(D1) COMP 361(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.

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Katarzyna M. Pieprzak

### **RLFR 378 (S) Proust's "In Search of Lost Time"**

**Cross-listings:** ENGL 378 / COMP 378

#### **Secondary Cross-listing**

In this seminar we will study Marcel Proust's novel-sequence *In Search of Lost Time*, widely regarded as one of the most transformative works of 20th-century fiction. The first-person narrative chronicling the life of a fictional figure bearing a close relationship to Proust himself spans several decades from the late 19th to the early 20th century, centering on French high society as it enters the modern world, shaped by historical events such as the Dreyfus Affair and the First World War. Proust's exploration of the consciousness of the protagonist, an aspiring writer, has led readers to see him as a philosopher of aesthetics, of the psyche, of time and memory, and of the nature of desire. His narrative ranges from meditations on such subjects to social satire to absorbing and sometimes soap opera-like plots exploring upward and downward social mobility and a wide array of sexual entanglements, straight and queer. Through his fluent prose, Proust renders the vicissitudes of desire, loss, and joy, of betrayal and emotional intransigence, and tests the power of memory and the imagination to recapture the past. Because of the length of *In Search of Lost Time*, the emphasis of the course will be more on reading (about 7 to 7½ hours per week) and less on writing (four or five 1½-page journal entries and a final paper of 8-10 pages) than the average 300-level course; and approximately one-third of the sequence will be bracketed as optional reading.

**Requirements/Evaluation:** Regular class participation, several 2-page journal entries, and a final paper of 8-10 pages

**Prerequisites:** a 100-level ENGL course, a score of 5 on the AP English Lit exam, or a score of 6 or 7 on the Higher Level IB English exam

**Enrollment Limit:** 22

**Enrollment Preferences:** English, French, and Comparative Literature majors

**Expected Class Size:** 16-18

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

**Distributions:** (D1)

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

ENGL 378(D1) COMP 378(D1) RLFR 378(D1)

**Attributes:** ENGL Literary Histories C

**Not offered current academic year**

### **RLFR 412 (S) Senior Seminar: Nineteenth-Century French Novel: Desperate Housewives and Extreme Makeovers (DPE)**

**Cross-listings:** WGSS 408 / COMP 412

#### **Primary Cross-listing**

In 1834, Honoré de 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 miserable housewife Emma Bovary, the reluctant revolutionary Jean Valjean, the social climber Julien Sorel, the ambitious undergraduate Eugène de Rastignac, and the domestically abused Gervaise Macquart became synonymous with France's turbulent social and political landscape from the 1830s to the 1880s. 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 papers.

**Prerequisites:** A 200-level or 300-level RLFR course at Williams, or Advanced coursework during Study Abroad in France or the Francophone World,

or permission of the instructor.

**Enrollment Limit:** 16

**Enrollment Preferences:** French Majors and French Certificate students, Comparative Literature Majors, Women's, Gender, & Sexuality Studies Majors.

**Expected Class Size:** 16

**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:**

WGSS 408(D2) RLFR 412(D1) COMP 412(D1)

**Difference, Power, and Equity Notes:** This course analyzes difference, power, and equity through its examination of gender diversity, institutional misogyny, urban criminality, human sexuality, social injustice, and revolutionary struggle in nineteenth-century France. In class discussions and critical essays on 1830s-1880s France, students will examine and articulate the inequities and injustices between women and men, the privileged and oppressed, the wealthy and working class, and both the rural and urban poor.

Spring 2025

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

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

**Cross-listings:** 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 Dardennes brothers, Céline Sciamma, Férid Boughédir, François Truffaut, Faiza Ambah, and Raoul Peck.

**Requirements/Evaluation:** three three-page response papers; thesis statement, methodology, and works cited list on one page; 2 low-stakes presentations and one script of a video essay or academic journal "special issue" 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 415 (S) Breaking the Silence: Women Voices, Empowerment and Equality in the Francophone World (DPE)**

**Cross-listings:** WGSS 415 / COMP 415

**Primary Cross-listing**

How have Francophone women challenged the historical and current effects of colonialism and gendered racism in France and the Francophone world? How have Francophone women writers challenged the status quo of patriarchy and advocated for change? Beginning with political activist Olympe de Gouges, who published *Le droit de la femme et de la citoyenne* (1791) challenging gender inequality in France, we will then examine Claire

de Duras' portrayal of the intersection between race and gender, Simone de Beauvoir's challenge to traditional femininity and gender roles, and Ananda Devi's intimate portrayal of violence against women in post-colonial societies. Throughout the course, we will use a feminist and intersectional lens to analyze how Francophone women writers have broken the silence then and now.

**Requirements/Evaluation:** Three 3-4-page response papers, a final 10-page research paper, presentation and active participation.

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

**Enrollment Limit:** 18

**Enrollment Preferences:** Senior French majors and students completing the certificate in French, but open to advanced students of French; Comparative Literature majors; Women's, Gender and Sexuality Studies majors; and those with compelling justification for admission.

**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:**

WGSS 415(D2) COMP 415(D1) RLFR 415(D1)

**Difference, Power, and Equity Notes:** In its focus on Race, Gender, and Political Power, this course centers on a critical examination of difference, power, and equity. This course uses a feminist and intersectional lens to analyze how French and Francophone women writers have challenged the historical and current effects of colonialism and gendered racism.

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 2024

HON Section: 01 TBA Leyla Rouhi

### **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 2025

HON Section: 01 TBA Leyla Rouhi

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

French independent study.

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

**Distributions:** (D1)

Fall 2024

IND Section: 01 TBA Leyla Rouhi

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

French independent study.

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

**Distributions:** (D1)

Spring 2025

IND Section: 01 TBA Leyla Rouhi

**Winter Study** -----

**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

Not offered current academic year

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

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

**Class Format:** thesis

**Grading:** pass/fail only

Not offered current academic year

**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

Not offered current academic year

**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

Not offered current academic year