ROMANCE LANGUAGES (Div I)
FRENCH
Chair: Professor Leyla Rouhi

Professors: B. Martin, K. Pieprzak; Assistant Professors: P. Leelah, S. Saint-Just; Visiting Assistant Professors: C. Cormier, E. Disbro; Teaching Associates: Meryl Pujol, Sephora Salmi;
on leave: K. Pieprzak, S. Saint-Just (Spring)

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
To take appropriate courses at Williams, before applying for and taking part in study abroad programs in the Francophone world.

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 approved study-abroad programs, see the webpages for the French program (french.williams.edu) and Study Away (study-away.williams.edu/programs). For more on all 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.

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 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. 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.

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.
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.

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 2023

SEM Section: 01 M-F 9:00 am - 9:50 am Eric J. Disbro

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 2024

LEC Section: 01 M-F 9:00 am - 9:50 am Eric J. Disbro

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)

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**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 2023, 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)

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

In this French course, we will read and examine literary texts from the twelfth to the 19th centuries, and films from the twentieth and twenty-first centuries. In order to analyze them, we will briefly situate them in their social and historical contexts. These works will help us better understand contemporary France and explore France's colonial past. We will also learn how to write 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 2023**

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 RLFR 106

**Primary Cross-listing**

This is an advanced course in French language designed to help you improve your speaking, comprehension, reading, and writing, through the dynamic study of short literary texts and films focusing on danger and desire in nineteenth-, twentieth-, and twenty-first-century France. Through active discussion and debate, textual and cinematic analysis, grammatical review, and careful writing and revision, you will improve your command of spoken and written French, strengthen your ability to express complex ideas, expand your vocabulary, and deepen your understanding of French fiction, film, and culture. This is an ideal course to prepare for study abroad or for more advanced coursework in French literature and cinema. As a focus for improving your French, we will examine a broad range of texts and films on danger and desire in France from 1820 to 2024, with an emphasis on passion and ambition, infatuation and seduction, betrayal and vengeance, courage and cruelty, warfare and resistance. Works to include nineteenth-century texts by Chateaubriand, Duras, Balzac, Mérimée, Flaubert, Maupassant, Zola; twentieth-century texts by Colette, Camus, Sartre, Beauvoir, Duras, Ernaux, Guibert, Quint, Lindon, Vilrouge; and twenty-first-century films by Caron, Ozon, Ducastel, Martineau, Dercourt, and Becker. Conducted in French.

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

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

**Enrollment Limit:** 16

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

**Expected Class Size:** 16

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

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

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

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 2024**

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.

RLFR 202  (F)  War and Resistance: Two Centuries of War Literature in France (1800-2015)  (DPE)
Cross-listings: WGSS 201 RLFR 202 COMP 292

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

Requirements/Evaluation: active class participation, midterm exam, and two to three papers (of 3-5 pages each)
Prerequisites: exceptional performance in RLFR 105; successful performance in RLFR 106; or by French placement exam; or by permission of instructor
Enrollment Limit: 16
Enrollment Preferences: French majors and certificate students; Comparative Literature majors; Women's, Gender and Sexuality Studies majors; and those with compelling justification for admission
Expected Class Size: 16
Grading: yes pass/fail option, no fifth course option
Distributions:  (D1)  (DPE)
This course is cross-listed and the prefixes carry the following divisional credit:
WGSS 201(D2) RLFR 202(D1) COMP 292(D1)
Difference, Power, and Equity Notes: This course focuses on a critical examination of difference, power, and equity in French war literature and film. Through the study of war (as invasion and conquest, occupation and resistance, colonialism and genocide), the course thus challenges students to examine the effects of class, race, religion, ethnicity, gender, and sexuality in narratives on war and violence, and on survival and resistance.

Not offered current academic year
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'Enigme 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)

Fall 2023
SEM Section: 01    TF 1:10 pm - 2:25 pm     Chase Cormier

RLFR 214  (S)  Everything New is Old Again: Legacies of Medieval France
In the twelfth century, the French language shifted from a mostly ephemeral spoken language to a language that deserved to be written down. Authors began recording stories that had only been told aloud, and readers of Latin begin translating classical literature for French-speaking audiences. This huge burst of creative expression remade popular culture in ways that we can still recognize today--if we know what to look for. In this course, we will explore how our twenty-first-century passion for memes on TikTok and other social media has similar roots in twelfth-century tastes, and how the literature and culture of medieval France have shaped what we now think of as literature and pop culture. We will explore four major themes: the reinvention and adaptation of classical literature, the invention of modern romantic love, the introduction of King Arthur, and hilarious short fiction (also known as twelfth-century memes). Readings to include love poetry, short narratives both funny and serious, and longer texts about adventure and love. Conducted in French.

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

Not offered current academic year

RLFR 216  (F)  Women Behaving Badly: Deviant Women in Early Modern French Literature  (DPE)
Cross-listings: RLFR 216 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: 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 216(D1) WGSS 216(D2)

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.

Not offered current academic year

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, carceral, 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 Mackerei'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: Fench majors and certificate students.

Expected Class Size: 15

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

Distributions: (D1)

Fall 2023

SEM Section: 01 TF 2:35 pm - 3:50 pm Eric J. Disbro

RLFR 218 (S) Translating French: An Introduction to Theory and Practice
Cross-listings: RLFR 218 COMP 209

Primary Cross-listing

What decisions do translators make in order to render texts accurately (and even beautifully) into another language? What makes one translation "better" than another? Should we consider translation as a literary genre in its own right, and should we read translated texts differently from texts in their original language? This advanced course will invite you into the world of translation studies, bringing together aspects of translation theory and technical translation methodologies in order to develop your skills as translators, readers, and speakers of French. We will translate texts from a range of genres mostly from French into English and occasionally from English into French, paying particular attention to the formal and linguistic differences that can pose problems for translators. In addition to completing an independent translation project on your choice of text or media, you will also consider your own priorities as translators, formulating and revising two translation statements over the course of the semester. This course will be taught in French, and the class format will vary between lectures, seminar-style discussions, workshops, and student presentations.

Requirements/Evaluation: Active class participation, three written translations, and final translation project (including a written translation and class presentation).

Prerequisites: Strong performance in RLFR 106, successful performance in another 200-level French course, or by placement, or by permission of the instructor.

Enrollment Limit: 20

Enrollment Preferences: Preference will be given to French majors and certificate students, and to Comparative Literature majors.

Expected Class Size: 20

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

Distributions: (D1)

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

RLFR 218(D1) COMP 209(D1)

Not offered current academic year

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

Cross-listings: RLFR 225 COMP 224

Secondary Cross-listing

From 1914 to 1918, the First World War ravaged Europe and slaughtered millions of soldiers and civilians from across the globe. Known as the "war to end (all) war(s)," World War I set the stage for an entire century of military conflict and carnage. New technologies led to unprecedented violence in the trenches, killing and wounding as many as 41 million soldiers and civilians. Beyond the slaughter at the front, the Great War also led to the global influenza pandemic that claimed up to 50 million lives, and the Armenian genocide that presaged the later atrocities of the Holocaust. The war also led to massive political transformation, from the Irish Rebellion and Russian Revolution, to the collapse of the German, Russian, Austro-Hungarian, and Ottoman Empires, and the redrawing of national borders across Europe and the Middle East. Even the end of the war with 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:
RLFR 225(D1) COMP 224(D1)

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

Fall 2023
SEM Section: 01    TR 8:30 am - 9:45 am     Brian  Martin

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 Electives

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

Cross-listings: COMP 219 RLFR 232

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 nègresse (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:

COMP 219(D1) RLFR 232(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 Oceanic history from a comparative perspective. Texts may include: Dëwé Gorodé's Sous les cendres des conques (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 Kurtovich’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)

Spring 2024

SEM Section: 01  TF 1:10 pm - 2:25 pm  Eric J. Disbro

RLFR 260 (F) Francophone Graphic Novels (DPE)

Cross-listings: COMP 260 RLFR 260

Primary Cross-listing

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

Requirements/Evaluation: weekly 1-page response papers, two short 4-5-page papers, presentation and final 7-8-page research paper
Prerequisites: RLFR 105, 106, by placement or by permission of instructor

Enrollment Limit: 20

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

Expected Class Size: 15

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

Distributions: (D1) (DPE)

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

Not offered current academic year

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)

Spring 2024

SEM Section: 01  TF 2:35 pm - 3:50 pm  Chase Cormier

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

Cross-listings: COMP 336 RLFR 300 AFR 339

Primary Cross-listing

The banlieue looms large in the French collective imagination. From its origins in medieval law, the term banlieue at the end of the 20th century has taken on multiple, at times overlapping, but almost exclusively negative meanings. It designates a peripheral geographical space often in contrast to its city center, social exclusion, "urban culture"—as in Hip Hop-produced within that space, and last but not least the symbolic bias through which its inhabitants are viewed (Vieillard-Baron). In this course, we will examine various constructions of the banlieue in French music, a manifesto, film, blogs, and literature to focus on the analytical, contestatory and affirmative dimensions of these narratives. Two decades after the film La haine, and ten years after the riots, how are filmmakers, artists, authors, and scholars of the banlieue reimagining and reframing the banlieue? What do current depictions of banlieues in the French media tell us about the State, French politics, and the state of French politics? What do "banlieue films" and "banlieue lit" tell us about the banlieue? In this course, conducted in French, we will read, watch, and listen to various constructions of the banlieue in French music, film, and literature to focus on the contestatory and affirmative dimensions of these narratives.
**Requirements/Evaluation:** 3 thesis five-page research papers, 2 start-of-the-class brief presentations, active participation to in-class discussions and mini-conference on the banlieue (class final project).

**Prerequisites:** RLFR 105 and above

**Enrollment Limit:** 14

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

**Expected Class Size:** 10

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

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

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

COMP 336(D1) RLFR 300(D1) AFR 339(D2)

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

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

**Attributes:** FMST Core Courses

Not offered current academic year

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

**Cross-listings:** RLFR 307 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 318 (F) Twentieth-Century French Novel: From Adversity to Modernity (DPE)**

**Cross-listings:** RLFR 318 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, Annad, 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:

RLFR 318(D1) COMP 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.

Fall 2023

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

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

Cross-listings: GBST 306 AFR 306 RLFR 320 COMP 310

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:

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

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

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

**Primary Cross-listing**

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

**Class Format:** Section 1 is conducted entirely in French. Section 2 is conducted in English (with the option of selected reading in French). Students are welcome to sign up for either section but students taking the course for RLFR credit must register for section 1.

**Requirements/Evaluation:** For undergrads: Active participation, weekly glow posts, 5-page mid-term paper, 10-12 page final paper and presentation.

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

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

**Enrollment Limit:** 18/sec

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

**Expected Class Size:** 15/sec

**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:

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

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

Not offered current academic year

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

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

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

**Attributes:** ENGL Literary Histories C

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

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

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

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

**Enrollment Limit:** 15

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

**Expected Class Size:** 12

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

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

**Difference, Power, and Equity Notes:** Students will explore how literature, film and art narratives on migration and movement challenge (and also sometimes replicate) discourses of exclusion and structures of discrimination based on race and ethnic identity and gender. While the course focuses on French-speaking communities and people, we will think broadly about difference and power as they relate to movement, flight and freedom. Not offered current academic year

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

**Cross-listings:** COMP 414 RLFR 414

**Primary Cross-listing**

Like the bildungsroman in literature, the coming of age story is a genre in itself in cinema. In this senior seminar, we will watch, discuss, and analyze French and Francophone childhood and adolescent narrative films whose protagonists bring into focus larger issues such as racial discrimination, class, gender, sexual identity, social mobility, repression from the state, regime change, delinquency, justice, bereavement, and human trafficking. We will watch seminal films by Euzhan Palcy, the Dardenne brothers, Céline Sciamma, Férid 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:
COMP 414(D1) RLFR 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:  RLFR 415 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:
RLFR 415(D1) WGSS 415(D2) COMP 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.

Spring 2024
SEM Section: 01  MW 11:00 am - 12:15 pm  Preea Leelah

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 2023
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 2024
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 2023
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 2024
IND Section: 01 TBA Leyla Rouhi

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

RLFR 512 (S) Readings in French Art History and Criticism
This course is designed to provide Graduate Program students and interested others with knowledge of French acquired through translation and interpretation. The core of this course is based on the reading and translating of a variety of critical works covering different periods and genres in the field of art history. The material read will be analyzed in form and content, translated or summarized, in order to develop the skills and understand the techniques necessary for reading French accurately. Grammar will be reviewed in context.
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
Grading: pass/fail option only
Distributions: (D1)
Not offered current academic year

Winter Study ------------------------------------------------------------------
RLFR 13 (W) Creative Portraiture in the Darkroom

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

Requirements/Evaluation: Paper(s) or report(s); Presentation(s)
Prerequisites: Knowledge of black and white analog photography is preferred but not required.

Enrollment Limit: 10
Enrollment Preferences: Art majors, then random
Expected Class Size: NA
Grading: pass/fail only

Unit Notes: Born in 1970, Daniel Goudrouffe, is from Afro-Caribbean and Malagasy descent. He spent most of his life in Guadeloupe and has been living in the United States since 2015. Influenced by the humanist photography of the Magnum Agency, he sees himself as

Materials/Lab Fee: $150
Attributes: SLFX Winter Study Self-Expression

Winter 2024
LEC Section: 01 TBA Daniel Goudrouffe

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

Winter 2024
HON Section: 01 TBA Leyla Rouhi

RLFR 31 (W) Senior Thesis: French
To be taken by students registered for French 493-494.
Class Format: thesis
Grading: pass/fail only

Winter 2024
HON Section: 01 TBA Leyla Rouhi

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
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