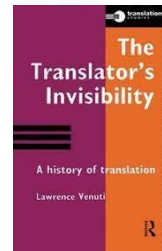


French and Francophone Studies | The Courses



The courses in the department beyond the 201 level (third semester intensive language) are very flexible. There is no required sequence, though students normally progress through some combination of 205, 207, 208, and 235 before going on to literature courses (240 and beyond).

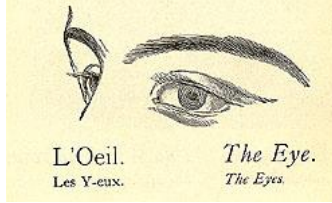
If you are a heritage speaker, welcome! Your language ability will serve you well in discussions and, if you've had academic experience in French, in your writing. There is an exciting array of courses that treat everything from the very local (French in Maine) to the global concerns of the Caribbean (French Voices of the Antilles), Canada, and a broad variety of African countries (Childhood in North Africa, the Rwandan Genocide). French Translation is an excellent way to explore the French language in theory and practice; and Rereading Tintin may give you a new post-colonial perspective on a familiar and intriguing Belgian icon.



To be clear, this is a comprehensive list of courses that we consistently offer in the department, but not all are available *this year*. **Consult the schedule of courses on Garnet Gateway for courses we offer in the year ahead.** Most if not all the courses below will be offered within a two to four year cycle.

FRE 101. Elementary French I.

An introduction to the French language. In the first semester, emphasis is placed on basic oral, written and auditory proficiency with conversational and written practice based in various aspects of contemporary French and Francophone culture. This course is not open to students with two or more years of French in secondary school. Enrollment limited to 22 per section. Normally offered every year. [CP]



FRE 102. Elementary French II.

A direct continuation of FRE 101 and also intended for students with no more than two years of French in high school. In this second semester introductory French course, students concentrate on further developing vocabulary, grammar, writing skills, and comprehension of French and Francophone culture with short readings and films. Prerequisite(s): FRE 101. Enrollment limited to 22. Normally offered every year. [CP]

FRE 201. Intermediate French.

The course focuses on proficiency in speaking, writing and listening comprehension with intensive review of grammar. Students engage with examples of cultural production through a variety of sources: podcasts, film and screen, media, short literary texts, and music. Class discussions in French explore francophone cultures from metropolitan France and throughout the French-speaking world. Prerequisite(s): FRE 102 or equivalent. Open to first-year students. Enrollment limited to 22 per section. Normally offered every year. [AC] [CP]



FRE 205. Oral French.

The course develops oral fluency and aural acuity, with attention to vocabulary, idiomatic expressions, syntax, and pronunciation. The course is constructed around an unfolding suite of humorous adventures in dialogue form that explore North Africa's cultural legacy in the French and Francophone world. Students explore topics of contemporary interest such as orientalism, colonialism, women's rights, Islam and France, and North African culture, through weekly performances, improvisation, and one-on-one evaluations. Recommended background: FRE 201. Open to first-year students. Enrollment limited to 15. Normally offered every semester. [AC] [CP]

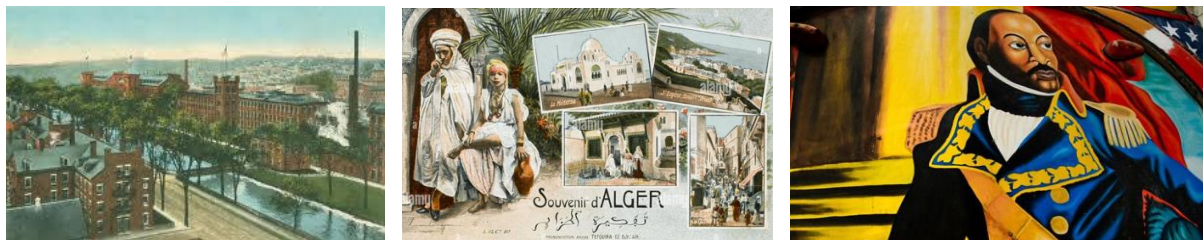


FRE 207. Introduction to Contemporary France.

This course develops facility in speaking, reading, and writing French by focusing on postcolonial French society, politics, and culture. Students explore issues such as immigration, national identity, ecology, social movements, constructions of race and gender and their intersectionalities through content-based cultural materials such as magazine and newspaper articles, published interviews, film and screen, music, and appropriate works of current literature. Students prepare oral reports and written essays. Recommended background: FRE 201. Open to first-year students. Enrollment limited to 29. Normally offered every year. [AC] [HS]

FRE 208. Introduction to the Francophone World.

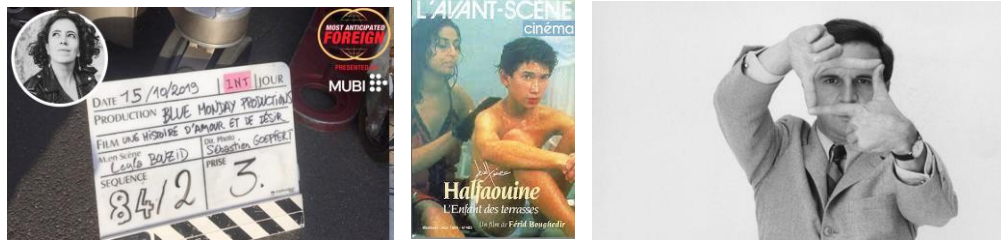
This course focuses on the Francophone world while developing greater facility in speaking, reading, and writing in French. The Francophone world is first presented through the history of colonization, the slave trade, and the decolonization movements in several areas such as the Caribbean, Senegal, The Democratic Republic of Congo, and Algeria. The diversity of Francophone cultures and postcolonial voices is explored through a variety of cultural material including newspaper and magazine articles, and the work of directors and authors such as Ernest Pépin, Gisèle Pineau (Guadeloupe), Patrick Chamoiseau (Martinique), Assia Djebar, Leïla Sebbar, Lyes Salem (Algeria), Ken Bugul, Ousmane Sembène, Djibril Diop Mambety (Senegal), and Grégoire Chabot (Maine). Class presentations and discussions are conducted entirely in French. Recommended background: FRE 201. Open to first-year students. Enrollment limited to 29. Normally offered every year. [AC] [HS]



FRE 235. Advanced French Language and Introduction to Film Analysis.

The course is designed to develop facility in conversing and writing in idiomatic French with ease and fluency. Students review linguistic structures and develop new analytical skills to develop their critical thinking in French with attention to correct written expression. In addition to reading short essays by French and Francophone theorists, students acquire specific conceptual vocabulary to analyze films and explore questions of language, power, and privilege, constructions of gender, national and racial identities and their intersectionalities. Recommended background: FRE 205, 207, or 208. Open to

first-year students. Enrollment limited to 15. [W2] Normally offered every semester. [AC] [CP]



FRE 240E. Le Maghreb: Vue de l'Enfance.

This course explores the experience of childhood in North Africa. Students examine the rich body of memoirs, historical accounts, novels, films, and short stories that explore childhood with particular attention to its cultural specificity in North Africa, a Francophone region deeply affected by the legacy of colonization. The experience of children who have migrated to France from the Maghreb is also explored. Particular attention is paid to issues of gender, sexuality, orientalism, and religious and cultural diversity within the Maghreb. Authors include Kaouther Adimi, Brahim Metiba, Assia Djebar, Rachid O, Abdellah Taïa, and Fatima Mernissi, and filmmakers Leïla Bouzid, Lyes Salem, Ismaël Ferroukhi and Férid Boughédir. Prerequisite(s): FRE 207, 208, or 235. Open to first-year students. Enrollment limited to 25. [W2] [AC] [HS]

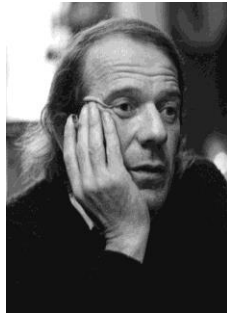
FRE 240F. Borders and Disorders.

A study of the various experiences of immigration that the Francophone world has made possible and, in certain cases, forced upon people. In an era of increasing globalization, students examine how migrants must negotiate their sense of self through multiple heritages and places, and how Francophone novels and films imagine new forms of belonging that embrace the complex and fluid status of the migrant experience. How does one define "home" within one's host country without negating one's past and cultural origins? The course envisions the Francophone world as a postcolonial theater of multiple encounters that lead to the creation of new hybrid identities, question power and privilege, decolonize the perception of the "other," the immigrant and the host. Authors and filmmakers include Bouchareb, Bouraoui, Condé, De Duve, Flem, Gomis, Guibert, Laferrière, Laroui, and Minao. Prerequisite(s): FRE 207, 208 or 235. Open to first-year students. Enrollment limited to 25. [W2] [AC] [HS]

FRE 240G. Science and Literature.

This course explores the relationship between science and fiction, specifically French or Francophone literature and film. Short readings provide students with a better understanding of certain key scientific concepts such as fractals, entropy, noise, and information theory. Further readings from critical theory draw attention to their relevance in fiction and film. Attention is paid primarily to close readings of novels, films, and poems, in order to tease out the thematic, structural, or epistemological interference between science and literature. Readings may include scientific articles by Brillouin, Mandelbrot, Weaver, and Monod; philosophical works from Bergson, Serres, and Deleuze; and fiction or film by Jean de la Fontaine, Nerval, Rousseau, Césaire, Ponge,

Proust, Robbe-Grillet, Volodine, or Haneke. A background in science is not required. Prerequisite(s): FRE 207, 208, or 235. Open to first-year students. Enrollment limited to 25. [W2] [AC] [HS]



AM/FR 240I. French in Maine.

An appreciation and analysis of what it means to speak French and to be "French" in the local and regional context. Students examine questions of language, power, and privilege constructions of ethnic and racial identities and their intersectionalities and modes of cultural expression and decolonization through novels, short stories, autobiographies, film, and written and oral histories. Visits to local cultural sites enhance students' understanding of the Franco-American community and its heritage as well as other more recent French-speaking immigrants, refugees, and asylum-seekers.

Prerequisite(s): FRE 207, 208, or 235. Not open to students who have received credit for AMST 240I or FRE 240I. Open to first-year students. Enrollment limited to 25. [W2] [AC] [HS]



FRE 250. Power and Resistance through Writing.

A study of French and Francophone cultural production, mainly literary, across time and various genres. The course does not attempt comprehensive, encyclopedic knowledge of a textual canon, but rather a thematic approach that focuses on key works and important authors and creators from the French and Francophone world. Power and resistance provides a capacious lens through which students consider issues relevant to the history of France and its reach into the cultural life of its former colonies and beyond. Gender and race are foremost among these defining influences. Students become acquainted with iconic moments and texts from the Francophone world as well as those that have been traditionally underprivileged or unrecognized. Prerequisite(s): FRE 207, 208, or 235. Open to first-year students. Enrollment limited to 25. [W2] Normally offered every year. [AC] [HS]

FRE 271. Translation: Theory and Practice.

An introduction to translation both a creative practice and a theoretical investigation into the relationship between language and culture. The course offers both an exploration of language and its rhythms and a discussion of the political role of translators. Students' creative work focuses on translation of literary texts, both in prose and verse, while readings consider stylistics and aesthetics, philosophy of language and translation, and gender studies and cultural studies in relation to translation theory. Prerequisite(s): FRE 235, 240 or 250. Enrollment limited to 15. [AC] [CP]



FRE 339. Rereading Tintin.

This course studies the intrepid boy reporter Tintin as a cultural icon of vast international acclaim. His adventures, drawn and written by the Belgian writer and artist Georges Remi (Hergé), have been translated into over fifty languages and sold hundreds of millions of copies. Hergé's legacy is both beloved and troubling: the two bestselling adventures remain *Tintin au Congo* and *Tintin en Amérique*, both of which include exceedingly racist and colonialist stereotypes and tropes. In this course, students explore the Tintin phenomenon as artistic production, as colonialist discourse, as commodified object, and as part of a distinctly European tradition of graphic storytelling. Readings include a selection of the twenty-three adventures, studies and interviews concerning Hergé, theoretical works on the art form, and related critical works on the reception and controversy of Tintin's enduring popularity. Recommended background: Completion of the [W2] requirement. Not open to students who have received credit for FRE s39. Enrollment limited to 29. [W2] [AC] [CP] K. Read.

FRE 340. Social Pulse, Documentary Impulse.

What kind of unique knowledge do documentary films seek to offer? What are the strengths and the limits of this genre in our increasingly visual culture? Does the documentary impulse bring us closer to the "reality" of which it takes the pulse? Does it force us to face the existential and political practices it makes socially visible or the structural inequalities it documents? How do documentary films, in comparison with historical narrative, novels, or testimonies position their viewers and call for social engagement? Moreover, to what extent do Francophone documentaries renew our understanding of postcolonial history and memory, confront issues of power, privilege, and invite us to consider a new range of views as they decolonize our gaze on the Francophone world? This course examines these topics through the works of several French and Francophone documentary filmmakers. Prerequisite(s): FRE 240 or 250. Enrollment limited to 15. [AC] [HS]



FRE 372. Woman Writer/Women Written.

This course offers an exploration of women writers of the early modern period, from the Renaissance to the French revolution, with particular attention to the ways in which they navigated patriarchy, gender and sexuality. A range of genres is explored, from the various communities that inspired and enabled their literary lives, from convents, to learned families, to urban salon settings. Fairy tales, memoirs, early novels, theatrical work and poetry are studied with particular attention to the crucial role that women played in their proliferation and development. Prerequisite(s): FRE 240 or 250 or another W2 course. [W2] [AC] [HS]

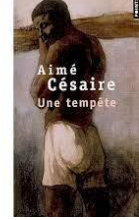
FRE 374. *Écrire la Révolution*: French Literature in the Nineteenth Century.

This course explores a century of enormous political, socioeconomic, and cultural change through its literature. Students consider such authors as Staël, Nodier, Balzac, Hugo, Sand, Flaubert, Baudelaire, and Zola and the ways in which they represent issues of power and privilege, challenges to social hierarchies, and decolonization. Attention is given to questions of gender, sexual orientation, race, and class. Prerequisite(s): FRE 240 or 250. [W2] [AC] [HS]



FR/GS 377. *Colon/Colonisé: Récits de l'Expérience Nord-Africaine*.

This course studies the colonial, postcolonial, and immigrant experience of North Africans as portrayed in Francophone literature. Readings include novels, memoirs and historical work from the beginning of the colonial period in Algeria (1830), as well as contemporary novels and film that treat the colonial past with specific attention to the discourse of feminists such as Assia Djebar, Malika Mokeddem, and Leïla Sebbar. Gender, post-colonialism, and ethnicity are highlighted as categories of analysis. Prerequisite(s): FRE 240, 250, or 251.



FRE 378. Voix francophones des Antilles.

An examination of literary voices from the French-speaking Caribbean from the first half of the twentieth century to the contemporary period, including works by authors such as Aimé Césaire, René Depestre, Edouard Glissant, Marie Chauvet, Maryse Condé, Gisèle Pineau, and Patrick Chamoiseau. The course explores topics such as representations of the colonial past and the enslavement of BIPOC peoples,, the *Négritude* movement, issues of political and social justice, decolonization, hybridity, and *créolité*. Prerequisite(s): FRE 240 or 250. [AC] [HS]

FRE 379. Documenting the Genocide of the Tutsi in Rwanda.

This course presents a historical and rhetorical examination of various media and genres that bear witness to the 1994 genocide against the Tutsi of Rwanda and question the ability to document genocide in Africa through Western modes of representation and information. Students analyze literary works written by Francophone sub-Saharan African writers such as Koulsy Lamko (Chad) and Boubacar Boris Diop (Senegal), the play *Rwanda 94*, written testimonies by Tutsi and Hutu survivors such as Yolande Mukagasana and Esther Mujawayo and those of foreign journalists present during or after the genocide such as Jean Hatzfeld, fictional films by Raoul Peck, and numerous documentaries by Western and Rwandan filmmakers. Prerequisite(s): FRE 240, 250, or 251. Enrollment limited to 19. (Community-Engaged Learning.) [W2] [AC] [HS]



FRE 457. Senior Thesis.

Open only to senior majors, with departmental permission. Before registering for 457 or 458 a student must present to the department chair an acceptable plan, including an outline and a tentative bibliography, after discussion with a member of the department. Students register for FRE 457 in the fall semester. Senior majors register for 457 or 458 only, unless the department gives permission for a second semester's credit because the nature of the project warrants it. Majors writing an honors thesis register for both FRE 457 and 458. [W3] Normally offered every year. Staff.

FRE 458. Senior Thesis.

Open only to senior majors, with departmental permission. Before registering for 457 or 458 a student must present to the department chair an acceptable plan, including an outline and a tentative bibliography, after discussion with a member of the department. Students register for FRE 458 in the winter semester. Senior majors register for 457 or 458 only, unless the department gives permission for a second semester's credit because the nature of the project warrants it. Majors writing an honors thesis register for both FRE 457 and 458. [W3] Normally offered every year. Staff.

Short Term Courses

FRE s15. Gender, Race, and Social Class in French and Francophone Film.

This course explores representations of gender, race, and class including the intersectionality and historical evolution of these categories of difference. Students acquire analytical tools to better appreciate and contextualize French and Francophone films and look critically at their various aesthetic frameworks. How do classic French cinema, surrealism, avant-garde cinema, the New Wave, and postcolonial cinema question social norms and values? How do French and Francophone films represent personal memory, national history, gender relations, and colonial and postcolonial gazes? How do filmmakers address social change and capture shifting identities within French and Francophone history and cultures? Course and reading materials are in English; films are in the original with English subtitles. New course beginning Short Term 2022. Open to first-year students. Enrollment limited to 30.

FRE s24. Cooking up French Culture.

The French gastronome Brillat-Savarin wrote, "Tell me what you eat and I will tell you who you are." This course studies the ways in which food is prepared and eaten in selected works of French literature and film and what those culinary traditions tell us about the changing identity of the French. Literary and cinematic representations may include works by May Flaubert, Zola, Proust, Buñuel, Axel, Jeunet, Ferreri, Barbery, and Gavalda. The course includes some practice in food preparation and service. Prerequisite(s): FRE 201 or higher. Enrollment limited to 25. [AC] [HS]



FRE s34. French Drama in Performance.

A study and performance of scenes from French dramatic works from a variety of literary styles, movements, and eras. Students read, discuss, and perform dramatic works (or portions thereof) throughout the course and then conceive and create a coherent final production of scenes from these plays that is performed for a live audience. The class also engages in basic theatrical practices of elocution, production, theatrics and history from both American and French traditions. Readings include plays from a wide range of time periods and approaches, and are then assimilated and reconciled under a common theme to be determined by the class. Prerequisite(s): one French and Francophone studies course beyond 201. Recommended background: adequate oral fluency in French, good reading comprehension. Course reinstated beginning Short Term 2022. Open to first-year students. Enrollment limited to 25. [AC] [CP]



FRE s39. Rereading Tintin.

The intrepid boy reporter Tintin is a cultural icon of vast international acclaim. His adventures, drawn and written by the Belgian writer and artist Georges Remi (Hergé), have been translated into over fifty languages and sold hundreds of millions of copies. Hergé's legacy is both beloved and troubling: the two bestselling adventures remain *Tintin au Congo* and *Tintin en Amérique*, both of which deploy exceedingly racist and colonialist stereotypes and tropes. In this course, students explore the Tintin phenomenon as artistic production, as colonialist discourse, as commodified object, and as part of a distinctly European tradition of graphic storytelling. Readings include a selection of the twenty-three adventures, studies and interviews concerning Hergé, theoretical works on the art form, and related critical works on the reception and controversy of Tintin's enduring popularity. Recommended background: Completion of the [W2] requirement. Not open to students who have received credit for FRE 339. Enrollment limited to 29. [W2] [AC] [CP]

Affiliated and Cross-listed Courses:

INDS 100. African Perspectives on Justice, Human Rights, and Renewal.

This team-taught course introduces students to some of the experiences, cultural beliefs, values, and voices shaping contemporary Africa. Students focus on the impact

of climatic, cultural, and geopolitical diversity; the politics of ethnicity, religion, age, race, and gender and their influence on daily life; and the forces behind contemporary policy and practice in Africa. The course forges students' critical capacity to resist simplistic popular understandings of what is taking place on the continent and works to refocus their attention on distinctively "African perspectives." Students design a research project to augment their knowledge about a specific issue within a particular region. The course is primarily for first- and second-year students with little critical knowledge of Africa and serves as the introduction to the General Education concentration Considering Africa (C022). Cross-listed in anthropology, French and Francophone studies, and history. Enrollment limited to 39. (History: Africa.) (Politics: Identities and Interests.) (Politics: Security, Conflict, and Cooperation.) Normally offered every year. [AC] [HS]

FR/GS 151. Gender, Race, and Social Class in French and Francophone Film.

This course explores representations of gender, race, and class including the intersectionality and historical evolution of these categories of difference. Students acquire analytical tools to better appreciate and contextualize French and Francophone films and look critically at their various aesthetic frameworks. How do classic French cinema, surrealism, avant-garde cinema, the New Wave, and postcolonial cinema question social norms, power, and privilege? How do Francophone films reframe personal memory, national history, gender relations, and colonial and postcolonial legacies to address decolonization, social change, and explore shifting identities? Course and reading materials are in English; films are in the original with English subtitles. Enrollment limited to 39. Normally offered every year. [AC] [HS]

Independent Studies:

FRE 360. Independent Study (Full semester).

Students, in consultation with a faculty advisor, individually design and plan a course of study or research not offered in the curriculum. Course work includes a reflective component, evaluation, and completion of an agreed-upon product. Sponsorship by a faculty member in the program/department, a course prospectus, and permission of the chair are required. Students may register for no more than one independent study per semester. Normally offered every semester.

FRE s50. Independent Study (Short Term).

Students, in consultation with a faculty advisor, individually design and plan a course of study or research not offered in the curriculum. Course work includes a reflective component, evaluation, and completion of an agreed-upon product. Sponsorship by a faculty member in the program/department, a course prospectus, and permission of the chair are required. Students may register for no more than one independent study during a Short Term. Normally offered every year.