

**UCLA DEPARTMENT OF FRENCH & FRANCOPHONE STUDIES
ACADEMIC SELF-REVIEW
2009-2010**

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UCLA DEPARTMENT OF FRENCH & FRANCOPHONE STUDIES

2009-2010 ACADEMIC SELF-REVIEW

INTRODUCTION

Several departmental meetings were held to prepare for the Academic Senate Review and to respect the timetable provided by the Academic Senate. On February 15, 2008 all Academic Senate Faculty in the Department of French and Francophone Studies met to discuss the option of requesting a one year delay given that the Department of Italian, which Professor Dominic Thomas also chairs, was undergoing an eight-year Academic Senate review at the time. We agreed to delay the review until 2009-2010 and on March 5, 2008 the Academic Senate Executive office granted such a delay. On January 23, 2009 Academic Senate faculty met again to further discuss the review process and to allocate responsibilities for the self-review. Professor Patrick Coleman (Director of Undergraduate Studies) and Senior Lecturers Nicole Dufresne (Undergraduate Advisor) and Kim Jansma (Director of the Language Program) agreed to prepare the review of the Undergraduate Program and Professor Zrinka Stahuljak (Director of Graduate Studies) agreed to chair the review of the Graduate Program in consultation with two former directors of graduate studies, Professors Andrea Loselle and Malina Stefanovska. All faculty also contributed to the process of reviewing and updating graduate reading lists. Academic Senate Faculty were provided with a draft of the departmental self-review on April 19, 2009 and voted unanimously on April 24, 2009 to approve the report.

FRENCH AND FRANCOPHONE STUDIES AT UCLA

The Department of French and Francophone Studies at UCLA has changed significantly over the past decade as the result of our concerted effort to reflect on the status and future of language study in the United States. The internationalization of the curriculum and of the learning experience has become a defining component of twenty-first century education, and the need for competence in language and cultural analysis proficiency has perhaps never been greater. Such training is valued and recognized by employers, and all leading institutions of higher education support such a model. Our programmatic reorientation means that we now find ourselves strategically positioned to embrace these challenges while also strengthening our presence and visibility in the Humanities and on the UCLA campus as a whole.

Historically, departments of literature focused exclusively on the cultural and literary achievements of the past. During the later part of the twentieth-century, engagement with a broad range of social and political issues – the Second World War, 1968, colonialism and decolonization, the European Union, multiculturalism, etc. – called for improved contextualization and interdisciplinarity. The incorporation of critical theory, anthropology, sociology, political science, linguistics, philosophy, gender studies, and of course francophone and postcolonial studies to the curriculum gradually

transformed the landscape of French Studies in the United States. Our department continues to offer a strong generalist training, providing coverage of all literary fields and historical periods (see *Appendix VI: Graduate Student Required Reading Lists*), but as a result of the transformation (that included a name change from *Department of French* to *Department of French and Francophone Studies*) that began under the leadership of former Chair Professor Lionnet (1999-2003 and 2004-2005), we now offer a more “global” approach to the study of France and the Francophone world. As a result of these changes, we have also emerged as leaders in cultural studies, the history of sexuality, and francophone studies. These changes have contributed to a more comprehensive and rigorous understanding of history but also a more accurate contextualization of the French and Francophone world.

Our department offers an exciting curriculum and these changes have contributed to the vibrancy and ongoing importance of the study of French both at UCLA and in the United States, as reports from the Modern Language Association (MLA) and other professional organizations have shown [see for example “Why learn French?”, <http://www.exploringabroad.com/reasons-for-french.htm>]. We encourage our students to discover a long, rich, and varied heritage. In our courses, we stress both the importance of French literature and of the French language, wherever it is written or spoken, and the richness of French and Francophone traditions from the Middle Ages to the present, from France to Canada, the Caribbean, Africa and beyond. French and Francophone thinkers have made crucial contributions to the study of the humanities, to the re-thinking of historiography and anthropology, and to the theoretical frameworks that underlie cultural and postcolonial studies. Our course offerings take these developments into account and we are proud of the strengths of our undergraduate and graduate programs. We have a dynamic program, and our faculty are passionate scholars who maintain high standards in their research and teaching, and engage in a broad range of research and teaching interests reflected in the innovative dissertations our graduate students are currently working on (see www.french.ucla.edu).

Our rankings, according to the National Research Council (NRC), jumped from #34 in 1983 to #18 in 1993. We are currently awaiting the release of the latest rankings and feel confident that our position will have improved once again. Of course, “Rankings” are a controversial issue in our profession at large, but we feel that it is useful to mention here that our UCLA Department of French and Francophone Studies is now ranked #2 in the nation by “Academic Analytics: Benchmarking Academic Excellence.”¹

FACULTY RESOURCES, TEACHING and CAMPUS PRESENCE

Our faculty consists of eight professors, four associate professors, and a newly hired assistant professor. Since the last review, one professor retired (Peter Haidu) and one professor (Emily Apter, who had a 20% appointment in department and was then Chair of Comparative Literature) moved to the Department of French at New York University. We also have two Senior Lecturers with Security of Employment (SOE) and one Lecturer SOE (another lecturer left in 2007). Additionally, several UCLA faculty hold 0% appointments in our department: Lynn Hunt (History), Eleanor Kaufman

¹ <http://www.academicanalytics.com/TopSchools/TopPrograms.aspx#8>.

(Comparative Literature), Efrain Kristal (Comparative Literature and Spanish and Portuguese), and Allen F. Roberts (World Arts and Cultures). We have also invited several distinguished professors to teach in our program: Hans-Jürgen Lüsebrink, Christian Biet, Howard Bloch, Ross Chambers, Azouz Begag, and Lydie Moudileno.

Our faculty are associated with a broad range of campus departments and centers. Professors Lionnet (Comparative Literature: 20%, Women's Studies 0%), Thomas (Comparative Literature: 0%; Italian: 0%), and Melzer (Women's Studies: 0%) hold appointments in other departments. Faculty serve on Advisory committees for several Interdepartmental Programs (IDPs) and Faculty Advisory Boards – Lionnet (African American, Center for the study of Women); Thomas (James S. Coleman African Studies Center, Center for Near Eastern Studies, MAAS African Studies, European Studies, Global Studies, Islamic Studies, and the Global South Gender Initiative); Stahuljak (Honors Collegium). Professor Coleman is the Acting Director (2009-2010) of the Center for 17th and 18th Century Studies and Professor Stahuljak is the Associate Director of the Center for Medieval and Renaissance Studies. Professor Lionnet is also co-director of the Mellon Postdoctoral Program, "Cultures in Transnational Perspective"², and Professor Stahuljak initiated a grant proposal and received a portion of the Mellon "Transforming the Humanities at UCLA" grant for "Mediterranean Studies: East and West at the Center, 1050-1600"³.

Our faculty are very active teachers involved in every facet of campus teaching, including participation in Fiat Lux seminars, General Education (GE) courses, writing courses, University-wide language requirements, Graduate Reading courses, directed readings, independent studies, honors contracts, Travel-Study programs, summer school, IDPs, offering research seminars, works in progress series, pre-professionalization workshops, as well being involved in the training of advanced doctoral students in the Humanities, Social Sciences, the School of the Arts and Architecture, and the School of Theater, Film, and Television. Teaching and research are inextricably linked and we are committed to enhancing the multidimensionality of the educational experience at UCLA.

We recognize the importance of scholarly research and maintaining our national and international visibility – factors that improve our capacity to recruit and retain faculty, attract graduate students, and strengthen the Humanities at UCLA. The classroom constitutes a privileged setting in which to explore new ideas, and our research has benefited considerably from interaction with students who, through the process of classroom dialogue, have helped us define and better articulate our ideas. We have been impressed with the interest demonstrated by students in the variety and diversity of courses offered in the Department of French and Francophone Studies, and we cherish the opportunity to bring our respective training and interests in diverse fields to the appreciation and understanding of culture.

FACULTY AND LECTURER PROFILES

Lia Brozgal joined the department as Assistant Professor in 2008 having obtained her Ph.D. in Romance Languages and Literatures from Harvard University. Her areas of

² www.humnet.ucla.edu/mellon/.

³ <http://www.cmrs.ucla.edu/mediterranean.html>.

research and teaching include 20th and 21st century French literature, the Francophone Maghreb and Judeo-Maghrebi literature, and she is also particularly interested in contemporary Beur cultural productions. Her current research examines little-known chronicles written by members of the Jewish community of Tunis during the German occupation of Tunisia (1942-1943), and she is also in the process of editing a book-length manuscript on the works of Albert Memmi, titled “Reading Albert Memmi: Identity, Authorship and the Francophone Postcolonial Text.”

Jean-Claude Carron, Professor, publishes in the field of Renaissance studies, especially on poetic imitation and philosophical dialogues. His research extends to the early modern history of food. His publications include, *Discours de l'errance amoureuse: Une lecture du 'canzoniere' de Pontus de Tyard* and *François Rabelais: Critical Assessments* (editor), as well as articles on the history of ideas, philosophical dialogue, poetry, imitation, Théodore de Bèze, Bonaventure des Periers, Pontus de Tyard, Montaigne, etc. He recently oversaw and edited the Italian translation of Pierre de La Varenne's *Le Cuisinier françois* (1651) for the publisher Guido Tommasi (Milan) and is now completing a critical edition of *Le Solitaire premier* for a collaborative edition of Pontus de Tyard's *Oeuvres complètes* under the direction of Eva Kushner (Paris, Champion). His next book-length study will be dedicated to Sixteenth-Century poetic imitation.

Patrick Coleman, Professor and Acting Director of the Center for 17th and 18th Century Studies. His research interests include eighteenth-century literature and thought, early Romanticism (Constant and Staël), and Quebec literature in English and French. His books include *Rousseau's Political Imagination*, *The Limits of Sympathy: Gabrielle Roy's The Tin Flute*, *Reparative Realism: Mourning and Modernity in the French Novel 1730-1830*, as well as several edited volumes, including works by Rousseau and Constant for Oxford World's Classics. He has recently completed a book manuscript, *Anger, Gratitude, and the Enlightenment Writer*, and is part of an international team preparing a new edition of Rousseau's complete works (in French).

Laurence Denié-Higney, Lecturer, is the director of the *Cercle Francophone*. She received her PhD in French literature from the Catholic University of America in 2007 and her doctorat in International Relations Studies from the Université de Nantes in 1999. She teaches various language and composition courses and supervises the Teaching Assistants. In January 2008, she received the AAP Faculty Recognition Award. Since 2006, she has collaborated with Dr. Dufresne on an in-house Intermediate French manual entitled *Les cultures du Français, Etude de la langue française et de la diversité de ses cultures* published by Cengage Learning. She has given presentations and workshops on various aspects of language teaching, including French plays performance as a learning tool, as well as on contemporary literature.

Nicole Dufresne, Senior Lecturer in French, has recently published a series of innovative intermediate French texts, *Les Cultures du français: Etude de la langue française et de la diversité de ses cultures* (2008 and 2009). Her areas of specialization include contemporary French culture, communication and culture in business French, translation, and modern French theatre. She received several grants from the UCLA Office of

Instructional Improvement (OID) to assist with the redesign of the Intermediate French Curriculum (French 4, 5, and 6). In 2004, she was decorated *Chevalier dans l'ordre des Palmes académiques* as recognition for the role she has played in the promotion of French language and culture in the United States. She was also the Director of the extremely successful Paris Summer Travel-Study Program from 1995-2008.

Eric Gans, Professor, has taught French literature, critical theory, and film at UCLA since 1969, and published books and articles on aesthetic theory as well as Flaubert, Musset, Racine, and other French writers. Beginning with *The Origin of Language* (1981), Gans developed the concept of generative anthropology and has written several other books on the subject, including *Originary Thinking* (1993) and *The Scenic Imagination: Originary Thinking from Hobbes to the Present Day* (2007). *Carole Landis: A Most Beautiful Girl*, a life of the American actress (1919-1948), appeared in 2008. Gans also edits the electronic journal *Anthropoetics: The Journal of Generative Anthropology*⁴ which has appeared semi-annually since 1995, and has written over 365 web essays in the associated series of "Chronicles of Love and Resentment." He is currently working on a book on transcendence that will apply the generative-anthropological way of thinking to religion and philosophy.

Kimberly Jansma, Senior Lecturer, directs the French language program and the Paris Summer Travel Study Program. She teaches courses in Applied Linguistics, Descriptive Linguistics, Phonetics, Advanced Composition, and Advanced Oral Expression as well as pilot courses in the lower-division French language program. She is currently working on the 5th edition of the First Year French textbook, *Motifs: An Introduction to French* that has been adopted by major universities in the United States. She has also authored two language learning video programs, *Actualités Vidéo* and *Voix en Direct*. Her current research interests, which she has presented at major national conferences, include new media, technology, language learning and French discourse analysis. She directed the development of UCLA's website showcasing foreign language teaching in the digital environment and received a UC system-wide collaborative grant for building an archive of language learning modules on the Internet (ELMA). She is the recipient of UCLA's Copenhagen Award for Excellence in Technology and also of the UC Teaching Excellence Award.

Françoise Lionnet, Professor, teaches French, Francophone, and comparative literatures, and co-directs the Mellon postdoctoral program "Cultures in Transnational Perspective." She is president-elect of the American Comparative Literature Association and serves on boards and committees of the MLA, and has also served as interim associate dean of the UCLA International Institute and director of the Global Studies Postdoctoral Program. She is the author of *Postcolonial Representations: Women, Literature, Identity* and *Autobiographical Voices: Race, Gender, Self-Portraiture*, and co-editor of *Minor Transnationalism* and *The Creolization of Theory* (forthcoming), in addition to a number of special issues of journals such as *Yale French Studies*, *L'Esprit créateur*, *MLN*, *Comparative Literature Studies* and *Signs*. Her most recent articles have appeared in

⁴ www.anthropoetics.ucla.edu.

PMLA, *The Journal of Postcolonial Writing*, *Comparative Literature in an Age of Globalization* and *the International Journal of Francophone Studies*. She is currently co-organizing a conference on the literature and culture of Mauritius, “Entre mots et images” (to be held in June 2009).

Andrea Loselle, Associate Professor, specializes in 20th century prose, cultural theory, the avant-garde, and writers of the Occupation and the Vichy Regime. In addition to her book, *History's Double: Cultural Tourism in Twentieth-Century French Writing*, she has published articles on gender and noise, gender and fascism, Céline's novels and pamphlets, May 68, the American dream, travel narrative, French theory in American culture, André Breton and Eugène Atget, among other subjects. She is currently completing a second book entitled *The Avant-Garde Collection and the Disciplinary Interior in Modern French Literature and Culture* and is guest editor of a special issue on the anecdote for *SubStance*. She was a fellow at the Center for Advanced Holocaust Studies in Washington, DC where she has been developing a new research project on resistance and collaborationist photographers in Occupied France. Her other interests and work include theatrical performances from the Holocaust (especially operettas) and the libretto she researched and wrote for an opera on the Vichy regime in Sigmaringen (to premiere in October 2010 at the Steirischer Herbst festival in Graz, Austria).

Sara Melzer, Associate Professor, specializes in the literature and cultural history of Early Modern France. She is the author of *Discourses of the Fall: A Study of Pascal's Pensées* and has edited *Rebel Daughters: Women and the French Revolution* and *From the Royal to the Republican Body: Incorporating the Political in Seventeenth and Eighteenth Century France*. She has just completed a book manuscript, *The “Hidden” Colonial Histories behind Early Modern France's Quarrel between the Ancients and Moderns*. She has published numerous articles about colonization and culture in Early Modern France. This recent work proposes a new paradigm for the literary history of this early modern era. She is currently working on a new book project which explores the implications of her new paradigm for understanding classical French drama. Her teaching interests include France's contemporary world. She connects the contemporary issues of immigration and cultural identity to its roots in the classical era.

Alain Mabanckou, Professor, novelist and poet, has been at UCLA since 2006. His areas of specialization include African American and francophone African and literature and creative writing. His six volumes of poetry were republished by the Editions du Seuil in 2007 as *Tant que les arbres s'enracineront dans la terre et autres poèmes*, and his novels include *Bleu Blanc Rouge*, *Et Dieu seul sait comment je dors*, *Les Petits-Fils nègres de Vercingetorix*, *African psycho*, *Verre Cassé*, *Mémoires de Porc-épic* and *Black Bazar*. His work has received an array of prizes, most notably the Prix des Cinq continents de la Francophonie, Prix du roman Ouest-France/Etonnants voyageurs, the Grand Prix Littéraire de l'Afrique noire, as well as the prestigious Prix Renaudot 2006. He has also published an essay on James Baldwin, *Lettre à Jimmy*, and his translation of Uzodinma Iweala's novel *Beasts of No Nation* appeared in 2008 (*Bêtes sans patrie*).

Laure Murat was appointed in 2006 and promoted to Associate Professor in 2009. A member of the School of Social Science at the Institute for Advanced Study in Princeton (2005-2006), she is the author of *La Maison du docteur Blanche* (Lattès, 2001, Goncourt Prize of Biography), *Passage de l'Odéon* (Fayard, 2003) and *La Loi du genre* (Fayard, 2006). She works on cultural history and history of ideas in the 19th and 20th Century, specifically history of psychiatry. Her next project, under contract with Gallimard, entitled *The Man Who Mistook Himself for Napoleon*, focuses on the relationship between History and madness, ideology and pathology, in order to understand, if possible, how political events such as French revolutions can be represented as delirious in the psychiatrist discourse. This book is based on unpublished archives and material of the 19th Century.

Zrinka Stahuljak was appointed in 2005 and promoted to Associate Professor in 2008. She currently holds two administrative positions at UCLA: Associate Director of the Center for Medieval and Renaissance Studies and Director of Graduate Studies. She was the recipient of a fellowship at the Institute for Advanced Study in Princeton in 2005-2006. In 2005 she published *Bloodless Genealogies of the French Middle Ages* and is currently at work on a project entitled *Pornographic Archeology*. In addition, she has co-edited a volume of essays on Jean-François Lyotard, *Minima Memoria: In the Wake of Jean-François Lyotard*, and is co-authoring *Changing the Subject: New Readings in Chrétien de Troyes* and co-editing a volume entitled *Commemorating Violence: The Writing of History in the Francophone Middle Ages*. In 2006, she was awarded an Exploratory Seminar grant from the Radcliffe Institute of Advanced Study (with Virginie Greene, Harvard University).

Malina Stefanovska, was promoted to Professor in 2008, and specializes in seventeenth-century literature, in particular non fictional prose writings, such as memoirs, letters, texts on sociability, fragments, anecdotes, etc. She has published *Saint-Simon, un historien dans les marges* and *La politique du cardinal de Retz: passions et factions*, along with numerous articles on historiography, theatre, memoirs, political thought in the 17th century. She has been a visiting professor at the Ecole Normale Supérieure Fontenay-Saint Cloud and at the University of Lausanne. A member of the Executive Committee of the North American Society of Seventeenth-Century French Literatures and the UCLA representative at the Western Humanities Alliance, she has been the recipient of a fellowship from the American Council of Learned Societies and as the UCLA Clark professor for 2008-9, she co-organized a series of Conferences at the UCLA Center for 17th and 18th century Studies and at the Clark Library on the issue of "Spaces of the Self". She is currently working on a genealogy of political practices of secrecy and opposition which includes works by Guy Debord, Retz and Machiavelli.

Dominic Thomas, Professor, chairs the departments of French and Francophone Studies and Italian and is also Professor of Comparative Literature. His areas of specialization include African literature, immigration studies, contemporary European politics, and museum studies. Recent books include *Nation-Building, Propaganda and Literature in Francophone Africa* and *Black France: Colonialism, Immigration, and Transnationalism*; he has also edited special editions of the journals *Modern Language*

Notes, Research in African Literatures, African and Black Diaspora, Forum for Modern Language Studies, and Yale French Studies, and is currently editing for Blackwell Publishers (with Ali Behdad) the *Companion to Comparative Literature*.

Stephen Werner, Professor, is the author of three books on Diderot, one a study of narrative art in *Jacques le fataliste (Diderot's Great Scroll)*, another a reading of *Le Neveu de Rameau (Socratic Satire)*, and a third a study of Diderot's comic vision, *The Comic Diderot*. In addition to a number of articles on eighteenth-century subjects, he has also written a book on the *Encyclopédie* plates and the comic *philosophes (The Comic Philosophes: Montesquieu, Voltaire, Diderot, Sade)*. His most recent book is entitled *The French Comic Tradition from Rabelais to Céline*. He is presently completing a book entitled *Absolute Travel*, a study of the French interest in subjective or inner travel as viewed through the writings of Baudelaire, Huysmans, Roussel, and Proust.

CRITERIA FOR PROMOTION

On April 27, 2009 the Modern Language Association released a new report, "Standing Still: The Associate □ Professor Survey", a Report of the Committee on the □ Status of Women in the Profession. The recommendations of the report go in the □ direction of a re-evaluation of monographs vs. □ articles, time spent with students vs. writing, □ mentoring vs. individualistic work, etc. These findings coincide with new UCLA initiatives to add steps 5 and 6 to the Assistant Professor ranks and Steps 4 and 5 to the Associate Professor ranks. We welcome these changes and suggestions and plan to discuss them as we revisit our departmental criteria for promotion.

DEPARTMENTAL CHAIR

Dominic Thomas was appointed July 1, 2005 by Dean Gabrielle Spiegel to chair the department and his term was extended in 2008 by Dean Tim Stowell until June 30, 2011. Prior to that, Françoise Lionnet chaired the department from 1999 to 2003 and from 2004 to 2005, and Eric Gans served as Acting Chair in 2003-2004.

DEPARTMENTAL COMMITTEES

All Academic Senate faculty serve on a broad range of departmental committees. Appointments are made by the Chair in consultation with individual members and an effort is made to encourage rotation. Committees include: Graduate recruitment and admissions, Graduate second-year review committee, Graduate policy committee, Undergraduate studies committee, Undergraduate awards and prizes, and departmental web-site oversight.

DEPARTMENTAL GOVERNANCE

The department reviewed and voted unanimously to approve its revised bylaws. The Committee on Rules and Jurisdiction (CR&J) received the revised bylaws and on January 24, 2008 voted unanimously to approve them. Furthermore, our graduate students have

been actively involved in all aspects of our program: faculty recruitment (meeting with job candidates and providing feedback), graduate student recruitment (meeting and corresponding with candidates and prospective students), program and curricular changes.

DEPARTMENTAL HIRES

In the previous review, we indicated our hiring priorities. Ladder faculty met and voted on the order in which we wanted to implement our recruitment plan: (1) Medievalist (2) 19th century – Modernist position (3) Maghreb – 20th/21st century specialist. Search committees were appointed for each of these positions. In each case they included the department Chair, three faculty members, and one outside member. Finalists were identified for interview at the annual Modern Language Association meeting (December 27-30 each year) and three (3) candidates in each case were subsequently invited to campus to meet with colleagues and graduate students and to present a lecture. The department then met to decide and vote on each appointment.

- Medieval Studies Position, 2004-2005 (Zrinka Stahuljak)
- Modernist Position, 2005-2006 (Laure Murat)
- Contemporary French Literature-Maghreb, 2007-2008 (Lia Brozgal)

N.B. Each search resulted in our being able to hire our top candidate.

Additionally, we were able to obtain a waiver of search for Alain Mabanckou (creative writer, specialist of African and African American Literature), who had been in residence as a visiting professor in 2006-2007, and to offer him a tenured position at the rank of professor effective 07/01/2007.

Thanks to a generous gift we received from the estate of Joan Palevsky in 2006 in the form of the *Madeleine L. Letessier Chair in French and Francophone Studies* we will eventually be able to advertise for a senior position. We have thus far discussed this opportunity on two occasions during department meetings and are in agreement that the main objective should be to hire a scholar with an international reputation. Current areas of expertise in which we are interested include Film/Visual Studies, the Digital Humanities, Cultural Studies, Theatre, and Philosophy.

STAFF SUPPORT

The Department of French and Francophone Studies shares the staff members of the Royce Administrative Group (RAG) located in 212 Royce Hall with the departments of Germanic Languages and Italian, and the Program in Scandinavian Studies. The department of Comparative Literature relocated to the Humanities Building in 2006 and is no longer part of this administrative group. Significant changes – coordinated by the RAG MSO Gina White, the chairs, and Murphy Hall – have been made since the last Academic Senate review and the new division of responsibilities has improved the efficiency of the unit. RAG Chairs have all worked closely with Gina White and have

held regular meetings. RAG staff keep us apprised of various issues pertaining to budget allocations, graduate student support, office space, while also maintaining channels of communication open with Murphy Hall. RAG staff play a crucial role in allowing us to fulfill our academic mission, including teaching programs, events and activities, student affairs, academic/staff personnel actions, financial management, summer sessions, equipment, information, and space management. The department chair has insisted on the highest standards of professionalism being adhered to in terms of communication and interaction between faculty and staff so that our respective institutional goals can be reached. When problems have arisen, these have been addressed in a timely manner through discussion between the Chair and MSO. The atmosphere among the staff members appears healthy, and morale is conducive to a productive working environment.

PHYSICAL FACILITIES

Faculty and Lecturer offices

We understand that office space is a campus-wide problem. The majority of faculty and lecturer offices are currently located on the 2nd floor of Royce (one faculty office is on the 3rd floor). Recently, because of a shortage of space, we relocated one of lecturers to a private office in the TA offices located in the basement of Royce Hall.

TA offices

TAs are provided desk space in the TA room located in the basement of Royce Hall. The space was extensively refurbished in 2006. We do not currently have a separate space we can offer to graduate students receiving fellowships who do not have teaching assignments.

Seminar room

The department has a seminar room located in Royce Hall 236 which is extensively used for seminars, guest lecturers, and departmental functions and meetings.

Royce Hall Library room

The Royce Hall Library is funded by Royce Hall departments and programs. Management of the library has improved considerably under the directorship of Satik Andriassian. Holdings have been reorganized, opening hours extended, computer access improved, and there are plans to add monitors for screening DVDs. The director has also been working closely with department chairs on building collections and faculty and graduate students have been solicited for input on book acquisitions.

PRESENT STRUCTURE OF THE DEPARTMENT

UNDERGRADUATE PROGRAM

Overview

Our undergraduate program offers a full range of language, literature, and culture classes, from beginning French to advanced level seminars. We offer both a major and a minor in French and Francophone Studies. The major has three tracks based on a common core of language and composition skills: literature and culture (Plan I), interdisciplinary French studies (Plan II), and linguistics (Plan III). The minor consists of five upper division classes: one course in advanced composition plus four electives. According to the most recent College Senior Survey (2008), students are very happy with the quality of the program. Overall scores for the department are comparable to those in other humanities fields, and the figures for the quality of TA instruction and advising by counselors and faculty are higher than the average.

The foundations of the program are the two years of elementary and intermediate language instruction. These are thoroughly interactive courses using the communicative approach and the latest teaching technologies (Quia, Moodle, etc.). Our two senior lecturers are both innovators in the authorship of successful course materials. Dr. Jansma's *Motifs* is a leading first-year college textbook nationwide, and Dr. Dufresne has a new series of intermediate textbooks in the course of publication. They also train and supervise the work of the teaching assistants who staff the bulk of the lower-division language classes. With few exceptions, our graduate students leave UCLA having taught each level of elementary and intermediate language and with the professional and technological know-how to direct language programs in any college that hires them.

Preparation for the major is completed with French 12 (*Introduction to the study of French literature*), which serves as a bridge to the upper division program. This course focuses on the analytical skills and critical vocabulary needed to discuss poetry, prose, and drama. Instructors for this course have been encouraged to make an effort to structure the curriculum in such a way as to introduce students to the multiple areas and historical periods represented by faculty expertise. Many students also take a lower-division course on contemporary France (French 14), on French cinema (French 41), or on the French and Francophone novel (French 60). These are taught in English for a broad campus audience, and a second version of French 14, called 14W, fulfills the College's advanced writing requirement. These courses are taught primarily by ladder faculty and occasionally by lecturers. In recent years, department faculty have also been serving as instructors in the college-wide Freshman Seminar program. Faculty continue to be involved in teaching Women's Studies, Comparative Literature, Global Studies, European Studies, and other interdisciplinary programs, such as the Honors Collegium .

All our majors also take three quarters of advanced composition courses (the 100, 101, 102 sequence). Most of these are taught by lecturers, but in recent years, as a consequence of reduced lecturer positions, ladder faculty have taken on some of this responsibility. These courses are function-based (narration, description, etc.) and are designed to serve both literary-cultural and professional-practical needs. Additional course offerings include translation and the language and the culture of French business.

The other upper-division courses consist of a historical survey of literature (114A: *Medieval and Renaissance*, 114B: *17th and 18th centuries*, 114C: *19th, 20th and Francophone*), and of a variety of more specific courses, focusing either on a historical period or a genre (comedy, short-story, film), or on a geographical area (Paris,

Francophone Africa, Maghreb, Quebec, Switzerland). We are fortunate in that we have faculty with expertise in all these areas and are thus able to offer a very diverse set of courses to meet almost every interest. Among recent innovations is a course in creative writing in French, led by Professor Mabanckou, himself a distinguished novelist. Most upper-level courses are taught in French, but some, such as the course on the history of Paris, the course on medieval civilization (French 112) or on literature in translation (160 series), are taught in English. They have been designed to reach a general audience (including credit for languages across the College) and to foster connections with other programs such as European or African Studies, as well as History or Comparative Literature.

Language Program Goals

The Ad-Hoc committee recently organized by the MLA to study the best ways of implementing foreign language education in today's world, speaks to the importance of developing the translingual and transcultural competence of our students. It addresses the need to create global citizens who are “less ethnocentric, less patronizing and less ignorant of others” (www.mla.org). Our French language program shares these goals. From the beginning, language and culture are integrated and taught exclusively in French. This exposure to target language input not only speeds linguistic development, it provides our students with the experience of collaborative interaction outside the comfort of their language of dominance.

Content-Based Learning

Since our last review, the French program curriculum has increased its use of content-based instruction, that is, using French as a means of teaching significant cultural content. In the first year program, for example, while studying “la francophonie,” students are introduced to French world music and its genres. They hear first-hand reflections from artists on music’s role in “métissage culturel” (cultural mixing), as well as individual expressions of social engagement. In a unit on interpersonal relationships “La vie sentimentale”, students read “the affair of the necklace.” This is not the Maupassant short story. (They read “La Parure” during the second year). Rather, they learn the famous tale of Aisha, the favorite young wife of the prophet Mohammed who defends her virtue against false accusations. Literature taught in French, therefore, is used to convey subject matter beyond the boundaries of French culture.

In addition to learning about other cultures, students are encouraged to reflect analytically on their own cultural practices and speech acts. Before students learn expressions associated with specific social settings such as extending an invitation, striking up a conversation with strangers or complimenting someone, they are asked to brainstorm about how they would accomplish the same communication goal in English. Thus, they become aware both of discourse rules and discourse variation. In addition, they have a greater appreciation for similarities and differences in social interaction across cultures. Although they are working in French, our goal is for this awareness to extend to meta-cognition about language and culture in general.

Intermediate French

Dr. Dufresne, in collaboration with Dr. Denié-Higney, has developed and published a challenging content-based intermediate French curriculum (French 4, 5, 6), *Les Cultures du français: Etude de la langue française et de la diversité de ses cultures* (Cengage Learning 2008-2009). Keeping in mind the diverse student population at UCLA, the curriculum is designed to promote interest in continuing the study of French beyond the first year language requirement. The goal is to improve students’ spoken and written French and to help them gain an understanding of the uniqueness and diversity of the contemporary Francophone world. Students learn how culture informs all aspects of

French life – be it business, politics, consumerism, work, or entertainment. It provides a strong foundation for subsequent advanced work in French language, culture, and literature, and prepares students for the French major or minor.

Les Cultures du français is divided into twelve modules organized around sociocultural themes and topics. Rather than following a linear grammatical approach, each module covers a function of language, such as describing, narrating, or expressing an opinion. This format underlines the natural correspondence between linguistic functions and grammatical structures, themes, and authentic texts. Each module is enriched by cultural or literary readings, thematically selected audio-visual material (songs and films) and Internet research. Literary texts include poems by Du Bellay, La Fontaine and Baudelaire; *Pique-Nique en campagne*, a play by Fernando Arrabal; shorts stories by Maupassant and Assia Djebar; and two novels, *Un aller simple* by Didier van Cauwelaert and *L'amant* by Marguerite Duras.

- **French IV** (modules 1 to 4) focuses on youth culture, changes in the family structure, work culture and immigration issues, politics and government.
- **French V** (modules 5 to 8) examines the culture of tourism, consumerism and advertising, media, music and films, and French identity issues.
- **French VI** (modules 9 to 12) explores regional cultures and tradition revival, *Francophonie*, the French views on the European Union and globalization, and finally France's strong culture of protest.

Upper-Division Language Program

Our advanced composition and translation courses are vital for helping students achieve fluency in writing. The composition series moves progressively from descriptive to narrative and finally to argumentative writing. Each course has a content focus supported by readings from literary and journalistic sources. These courses, based on the process-based writing model, are labor-intensive. Students submit drafts and receive extensive feedback. Often these courses use digital media to support peer-collaboration, instructor feedback and final publishing. Courses in business French communication and culture are designed to provide students with practical skills and up to date knowledge of the francophone business world.

Language Learning and New Media

Digital technology has made rapid advancements since our last review and we are incorporating this resource with department-developed digital learning modules, Youtube style video interviews, wikis, blogs, discussion boards and an online text and workbook.

- Our first year textbook, co-authored by Dr. Jansma, our French language program director, now has a fully computerized workbook and lab manual. Students can work autonomously on skill level activities and receive immediate feedback. Our graduate student TAs are relieved of tedious correction and more time is available in class for substantive, open-ended interaction.

- We are moving from traditional listening comprehension activities - scripted audio segments - towards listening practices with unplanned spontaneous discourse that includes a visual dimension. Dr. Jansma shot and edited short video interviews with native French speakers on topics related to daily life and activities available in our students' online textbook and for classroom use.
- We received a UC Teaching and Technology grant to develop a data base of multi-media French content learning modules that can be used at all levels of our French program. Dr. Jansma also received the UCLA Copenhaver Technology Award for the Electronic Language Media Archive (ELMA) that we use at all levels of our language program.
- Work with French websites is integrated in all of our courses. Again, the goal is both linguistic and cultural. Students are exposed to authentic language and content not typically found in textbooks.
- Students work on collaborative writing and discussions with blogs and wikis at all levels of our program, but primarily in the upper-division writing and oral expression classes. In a course on descriptive writing, for example, students worked both independently and collaboratively to publish an "Insiders' Guide to UCLA" on the Internet intended for a francophone audience. In this project, students turned their gaze on themselves and the physical and social environment of their campus using language accompanied by photos and video clips.

TA Development and Language Coordination

Our graduate teaching assistants begin teaching during their second year of study and are required to take a course on Teaching French at the College Level (*French 375: Teaching Apprentice Practicum*). This includes an intensive week-long orientation session: introduction to our course materials, micro-lessons, a "shock" language class taught in a non-Romance or Germanic language, and practice teaching the first day of class on the Italian graduate students. The teaching seminar, *French 495: Teaching French at College Level*, introduces them to second language acquisition theory and the principles and practice of communicative language teaching. The seminar includes the following topics:

- Providing comprehensible input to second language students
- Teaching the fundamentals of the French sound system
- Providing corrective feedback
- Developing reading strategies and the selection of authentic texts
- Teaching and evaluating student writing
- Integrating culture and language
- Working with new media
- Developing testing materials

We now ask our French exchange lecturers (*Ecole Normale Supérieure* and *University of Paris IV: Sorbonne*) to attend the seminar in order to provide insights on current cultural phenomena reflected in our French curriculum, discuss cross-cultural differences and to serve as language informants. In addition to the *French 495* seminar, new TAs observe a pilot *French I* class that keeps one day ahead of the curriculum. This allows them to plan

their lessons and provides a common “real world” frame of reference for the Methods class. All new TAs are observed on three occasions during their first year and generally twice a year thereafter.

We try to have pilot courses available at every level for TAs teaching a particular course for the first time. However, since we have lost lecturers who have not been replaced we have had to give this role to more experienced graduate students who are not always as prepared to lead a course section.

Collaboration with the *Center for World Languages*

To further continuing education, we work with the *Office of Instructional Development* and the *Center for World Languages* to provide workshops and colloquia on topics related to language teaching. Last spring, for example, Dr. Jansma organized a symposium entitled “Teaching World Language in the Digital Age” sponsored by the *Office of Instructional Development*, *The Center for World Languages* and the Department of French and Francophone Studies. In addition, our department helped sponsor an all day hands-on workshop on teaching with new computer media sponsored by the publisher Houghton Mifflin. Our TAs practiced using software applicable to language instruction including Gogledocs, wikis, blogs and Google earth.⁵

Advising

All majors, double majors, minors, and interested undeclared students receive counseling at each stage of their career. We have one staff counselor (SAO, part of the RAG), one senior lecturer advisor, and one faculty advisor (who doubles as Director of Undergraduate Studies). Our staff advisor provides information on the major and minor, grades, etc., and directs students to faculty advisors. Advisors also work closely with returning Education Abroad Program (EAP) students, evaluating their course work abroad and filing petitions on their behalf. The chair and members of the Undergraduate Affairs Committee work with the director of the language program on long-range planning and curricular development.

Student Life

Student achievements are recognized by a variety of awards and prizes:

- *Martin-Turrill Memorial Awards*: three Best Essays Awards (\$600, \$400, \$200) are awarded for research papers on a literary or cultural topic. Papers must be written in French and be 6 pages in length or longer.
- *Best Major Award* (\$750): students are nominated by Instructors and Faculty.
- *Nicholas Collaros Memorial Scholarship* (\$450): for Best All-Around Contribution to the Department.

⁵ “Foreign Languages and Higher Education: New Structures for a Changed World,” MLA Ad Hoc Committee on Foreign Languages, May 2007.

- *Paris Summer Program Awards* (three prizes = each \$1000) are awarded based on financial need and excellence in French courses.
- *Education Abroad Awards*: Majors participating in the EAP program are eligible to apply for special awards to help defray travel expenses.

Le Cercle Francophone

Le Cercle Francophone is directed by our dynamic and creative lecturer, Dr. Denié-Higney. Weekly meetings and activities are held in French, and for those students who regularly participate the club is highly valued as an opportunity to practice French in a less formal setting. The *Cercle* is also open to the public. The members of *Le Cercle* also organize on and off campus activities open to the entire UCLA community.

Since 2004 the yearly immersion day has been very successful. During the Fall quarter, undergraduate and graduate students plan the event, which takes place in the Winter quarter. Every year, a new theme is chosen: *Parlons français* (2004), *Un meurtre* (2005), *Découvrons La Louisiane* (2006), *Les régions françaises* (2007), *Le Maghreb* (2008) and *Le Québec* (2009). A highlight of the *Cercle*'s activities in recent years has been the production each spring of a full-length play in French performed by members of *Le Cercle Francophone* for the Department of French and Francophone Studies, the UCLA community and its Alumni: *Exercices de conversation et de diction françaises à l'usage des étudiants américains* by Eugène Ionesco and *Pour ses beaux yeux* by René de Obaldia (2004), *Iphigénie ou le péché des dieux* by Michel Azama (2005), *Rhinocéros* by Eugène Ionesco (2006), *Les Fables* by Jean de La Fontaine and *Les Précieuses ridicules* by Molière (2007), and *Les acteurs de bonne foi* by Marivaux (2008). As with the immersion day, the organization of the play is a combined effort between undergraduate and graduate students. *Le Cercle Francophone* also encourages students to take advantage of the resources offered by Los Angeles. It provides information and organizes excursions to museum exhibits, the opera or to local restaurants.

Le Cercle Francophone is increasingly active in recruiting new members who eventually decide to major or minor in French. It also gives students (undergraduate and graduate) the opportunity to develop their leadership skills. The *Cercle* has also recently established a *Facebook* group to enhance fellowship through discussion and the posting of pictures from club activities.

Summer Travel-Study Program (Paris, France)

The program consists of three curricula each containing three UCLA courses, to be completed over a five week period in Paris, France (the equivalent of a ten week quarter). In addition to the five weeks of teaching (and living) in Paris, a substantial dimension of the course is an independent, but supervised, term-paper which students have an additional five weeks to complete.

- Intermediate French curriculum: French 4 and 5; French 14 (Introduction to French culture and civilization).
- Advanced curriculum: French 100 (Techniques of description); French 107 (Advanced Oral Argumentation); French 130 (French and Francophone culture).

- Business French curriculum: French 109 (Language, Communication, and Business); French 110 (Culture and Business); French 199 (optional independent project).

Dr. Dufresne directed the Paris travel-Study Program from 1995 to 2008, and has developed its offerings to provide students with courses that allow them to make rapid progress in their French studies toward a French major or minor. The Business French curriculum was implemented in July 2004 and provides immersion into the realities of French society, so that they learn the linguistic and practical skills necessary to function in the Francophone business world, while also obtaining a direct understanding of business culture. The intermediate French curriculum was added in 2006 and provides teaching assistantships to French graduate students every summer. The Paris program has grown rapidly over the years, and even in these times of economic duress it continues to show solid enrollments. This success can be attributed to the careful planning of courses and cultural activities, and to the tireless efforts of participating faculty who make the program attractive and rewarding to students. Dr. Jansma and Professor Carron will co-direct the program in 2009.

Summer teaching opportunities

We offer several courses during the summer session: French 1, French 3, French 8, French 14, French 14W, and French 41. These courses are taught by our graduate students. This makes it possible for remain in Los Angeles for the summer and to advance their research projects, while also gaining additional teaching experience.

Changes since the last review

The undergraduate program has been thoroughly revamped and updated and the changes have worked well. Changes have primarily concerned individual course offerings that reflect changes in faculty research specialization, and these new curricular offerings have included courses for majors and minors as well as GE courses and other large courses that attract hundreds of students campus-wide: interdisciplinary course on Paris, revised courses on francophone literature, as well as upper-level courses in French and Francophone cinema. Enrollment patterns in our majors and minors have changed since 2002 and remain very competitive nationally – *majors* have declined (we attribute this shift to the rise of new majors such as *Global Studies* that attract many students with international interests and to the fact other campus units will not allow students to enroll unless they register *first* majors with them) while *minors* have increased dramatically due to our flexibility and interdisciplinary appeal:

	Majors French	French and Linguistics	Minors: French
2001-02	62	7	85
2002-03	57	8	61
2003-04	59	10	70
2004-05	58	8	65

2005-06	47	12	82
2006-07	43	15	91
2007-08	35	14	115
2008-09:	30	13	113

GRADUATE PROGRAM

Overview

We currently have twenty-nine (29) students in our graduate program. Since the last review, the quality of our graduate program has significantly improved on several levels. First, we continued building on our existing strengths with new faculty in traditional areas of research (Stahuljak in medieval, Murat in 19th and 20th centuries) and further developed our program in Francophone studies with the addition of two faculty (Mabanckou in Francophone sub-Saharan Africa, Brozgal in Francophone North Africa and 20th and 21st centuries). Second, thanks to the quality of our program, the size of and area coverage by our faculty, as well as UCLA's overall commitment to providing competitive graduate fellowships and our sustained effort in obtaining them, we now successfully recruit top candidates at the national level. Despite California state regulations concerning foreign students (non-resident tuition applies until they reach ABD status) and the obvious difficulties the department faces in supporting such students over multiple years, we continue to attract international student applications and, since the last review, have been able to admit several. Third, the number of students who are on track to complete their Ph.D. within 6-7 years has grown and is now the norm. The time to the Ph.D. comprehensive exams has been considerably shortened, largely due to the reorganization of the Master's and Ph.D. degrees that began in 2000-2001. *Since 2001, twenty-six (26) students have graduated from our program with either an M.A. or Ph.D. degree.* Another factor in improved time to degree are the more highly competitive students who have come into the Ph.D. program, this itself a result of our sustained effort to offer incoming students a multi-year package which includes a year, and sometimes two years without teaching responsibilities.

Course offerings

At the time of the last review a transformation of our graduate program, namely the streamlining of the language requirement and the Master's comprehensive exams and their attendant reading lists, was taking place. The Master's comprehensive exams were replaced by a comprehensive first- and second-year review process. French 200 "Contemporary Theories" remained a required course for entering students. To reinforce coverage we restructured our other eleven required departmental courses. In the first two years of graduate study, students must take a minimum of five courses in periods before 1800 and a minimum of five in periods after 1800.

First-Year Review

First-Year Review is the first step in the evaluation of graduate students. At the end of the year, the DGS collects evaluations from all faculty in the department and sends to graduate students a detailed report, with recommendations, on their progress in the first year.

Second-Year Review

In the second-year review, students are required to select and submit three final papers, with their evaluations, from courses taken during their first five quarters. An additional paper is selected by the student for revision and expansion. During the quarter of the second-year review (6th quarter) each student develops the expanded version of this paper with new research under the supervision of a departmental faculty member. Finally, each student is required to submit a self-statement outlining his/her progress and direction of future study. The second-year review committee receives and evaluates these dossiers before the orals, followed by the evaluation of coverage based on the reading lists during the orals.

Recommendation #3 of the last review asked that we reconsider our “decision to eliminate departmental reading lists at the graduate level, and develop a minimal list of works in French and Francophone Studies...” This recommendation pertained to the elimination of long Master’s exam reading lists that students had to prepare in their first two years. In response to recommendation #3, the second-year review underwent a thorough re-evaluation in the Fall quarter of 2002. The department developed a required list of readings for the review (5 per period/area, 35 total, Cf. *Appendix VI*). These reading lists are monitored and modified as needed (e.g., arrival of new faculty). In order to comply with the request “to require some evidence of “coverage”, we retained the oral evaluation as a part of our new second-year review process. The review committee develops two questions for each student crossing periods and genres, thereby challenging students to work with their reading lists as not only a form of historical preparation but also as a form of critical thinking. The length of each oral evaluation was increased from 30 to 45 minutes to accommodate other assessments of historical coverage derived from the reading lists and review of dossiers. At first, the oral part of the review process was more akin to an examination, but we have since found that students perform much better when given time to prepare answers in advance, a method we now follow.

These changes were proposed by the Graduate Policy Committee consisting of the DGS, two faculty members, and a graduate student representative (Lauren Brown; see recommendation #4). The changes were unanimously approved by the department.

Benefits of these Changes

The second-year review, with its shorter reading lists and expanded research paper, ensures coverage and encourages more advanced research. Whereas courses previously were of interest to students only if they adhered to the reading list, the second-year review now brings in course work over the first two years as a more substantive part of the review process and not as mainly preparation for the orals. A broader number of faculty provide input in the review process and it gives the students a chance to work more closely with one faculty member on the expanded paper, thus preparing the groundwork for the kind of work required at the Ph.D. level. Most important, time-to-degree has been improved at this earlier stage of the program because students during course work and preparation for the second-year review are already thinking about their fields of specialization and areas of research. Finally, the transition to the second-year review allowed faculty to make curricular revisions and develop new interdisciplinary

courses, providing a more innovative and dynamic research-driven curriculum that introduces students to both traditional and emerging fields. Such courses also draw students from other departments, thus providing for interdisciplinarity and diversity in the classroom.

Language Requirements

We modified our two language requirements to further promote our emphasis on interdisciplinarity. While we retained the first language requirement and increased the level needed to satisfy it, we created the option of replacing the second foreign language requirement with a discipline. Most job announcements these days list a second sub-specialty as desirable. Thanks to this modification of the second language requirement into an interdisciplinary requirement, our students develop a second specialization, in, for example, cultural studies, women's studies, film, disability studies, etc., which we believe makes them more competitive in the job market. The possibility of satisfying the second language requirement with interdisciplinary study also decreased the time to degree. Furthermore, we now encourage students to consider a variety of languages to satisfy the first language requirement, so that the former bias toward strictly European languages has been replaced by a variety of non-European languages pertinent to the individual student's research, again enhancing their attractiveness in the job market. In connection with this disciplinary requirement, the requirement for the first language is now set at a higher level (two upper-undergraduate or two graduate classes), so that the chosen language actually correlates with the student's research and professional focus, rather than existing solely as a requirement.

Language Requirements/Master's Degree

Consistent with the policies of many top graduate programs in the humanities, the department instituted a policy whereby it accept only applicants whose stated goal is the Ph.D. The master's program and the examinations that had previously defined it became the second-year review, along with the new changes in reading lists and the revised orals format. The Master's degree still exists on record with the Graduate Division and it is awarded to those students who wish to leave the program having decided not to pursue doctoral research and writing but who have completed the requirements for the Master's degree (12 required courses + first foreign language requirement + successful completion of the second-year review).

Further Changes to the Language of Program Requirements

Effective 2004-2005, changes were implemented that related mainly to questions of wording and grading policy and the elimination of the post-orals second-year review colloquium. The intention of the changes in the graduate program description implemented in 2004-05, in response to the Conclusions presented in the 2000-2001 review, was to strengthen the second-year review process as a part of the Ph.D. program and emphasize the doctoral program over the master's program.

In Winter 2008, the department approved further clarifications to the language of the Ph.D. program requirements that went into effect in 2008-2009. These changes made clear that the second-year review does not replace the Master's exam and is thus not equivalent to earning a Master's degree. The second-year review is one of the elements necessary for the Master's degree, along with the 12-course requirement and completion

of the first foreign language requirement. Since the Graduate Division requires for the Master's degree the completion of the first language requirement, while the second-year review requires only satisfactory progress towards the first language requirement, clarifications in language were made to reflect accurately the role and the process of the second-year review and to avoid any further confusion of it with the Master's degree (which had continued to occur since the initial changes in Fall 2002). Furthermore, it was clarified that the second-year review is conceived as a crucial step in a student's advancement in the Ph.D. program. Namely, admitted applicants first enter the initial two-year phase of the doctoral program. Following the sixth-quarter review, a faculty review committee decides on whether to recommend students for admission into the second phase of the doctoral program.

In the effort to give more transparency to the program requirements, the overview of the program requirements on the departmental website was synchronized with the program requirements available from the Graduate Division website.

Ph. D. Oral Exams (Advancement to Candidacy)

The Ph.D. written exams were originally required to be taken during the same quarter as the Ph.D. orals. This was a correction to a prior wide gap between the two - a year often elapsed between them - that was considerably slowing the time to degree. We have since found the optimal time gap between the two and now require students to take the orals in the quarter following the written exams, normally in their fourth year of study.

Conclusion

As noted above, the overall cumulative effect of these changes has been a shorter time to degree of 6-7 years and increased competitiveness of our students on the job market.

Student Recruitment and Fellowship Support

Since the last review, the department changed its orientation to accept exclusively applicants for the Ph.D. degree, rather than those interested only in pursuing an M.A. This change in orientation, which followed similar trends in top academic institutions throughout the country, was accompanied by a more active recruitment of outstanding students nationwide, owing to the reputation that the department built as well as to our commitment to provide full graduate support for them. The change in applicants' profile can be summed up as follows: an increase of interest in Francophone studies and in interdisciplinary study, increased number of students from underrepresented minorities, more applicants who already have an M.A., and fewer international applicants admitted (due to funding restrictions).

We changed the funding of admitted students and they are now granted at least one year without teaching and at least four years of guaranteed support (naturally, we admit more students than we can actually extend financial offers too and occasionally a student will elect to join our program, without initial funding support). This has proven indispensable in attracting top-rate students and subsequently, has allowed them to remain competitive in their time to degree and quality of dissertation research and work.

The ratio of admitted students with an offer of funding and who selected to come versus those who declined has improved in comparison to a period of adjustment in the late 1990s when acceptances had declined. The rates of acceptance are steady, varying slightly over the years due mostly to discrepancies in the funding that we receive from the Dean's Office and the Graduate Division.

Recruitment history and incoming class (see *Appendix I* for information on funding):

	# of applications	# of admissions	# of acceptances
2001	22	11	4
2002	35	15	7
2003	23	9	4
2004	26	8	3
2005	21	8	6
2006	22	11	3
2007	16	9	5
2008	21	13	8
2009	20	10	5

Graduate Student Professional Activities

As per recommendation #4 from the last review, efforts have been made to include graduate students in the deliberative process of the second-year review (see above, Fall 2002). The chair and successive DGSs have held town-hall meetings since the last review and, when further clarifications in the language of program requirements were proposed in 2008, another town-hall meeting with all the graduate students (Feb. 29, 2008). In order to continue providing a venue for students to bring forth their concerns and issues for the graduate program, the DGS held another annual town-hall meeting on Jan. 9, 2009.

Since the elimination of the post-orals second-year review colloquium in 2004-2005 - a forum where students publicly presented their new research of their expanded term paper, but which proved difficult to schedule since the second-year review takes place at the very end of the second year - the department decided in 2008 to organize occasional colloquium-type events, where graduate students who have advanced or are about to advance to candidacy (ABD) can present their dissertation work before the whole department, faculty and current graduate students. The first event of this kind took place on Feb. 26, 2009, with four students presenting their research. Since such a colloquium occurs only occasionally (depending, that is, on whether or not there are a sufficient number of students who have advanced to and/or are on the verge of candidacy), a committee was appointed (two faculty members and one graduate representative) to organize a more regular faculty-student colloquia for presentation and discussion of current research. The "brown bag" roundtables (established as a Research Seminar with a course number) will begin in October 2009 and be held twice each academic quarter (six times per academic year).

These departmental events are organized in addition to the annual graduate student conference, a regular and well-established event that began in 1996 and that is run entirely by our graduate students. The conferences feature distinguished guest speakers and attract graduate student participants from North America [see *Appendix IV*]. Graduate students have continued publishing a journal called *Paroles Gelées*, recently moving to electronic edition.

The department offers pre-professionalization training: writing of job letters, guidance in the application stage, mock MLA interviews, and on the basis of need, mock job talks. An excellent indicator of students' improved professionalization and preparedness for the demands of the academic career and marketplace is their increased external professional activities [see *Appendix IV*]. As an integral part of their professional development, we encourage and assist students in applying for inside and outside grants. Students apply regularly for external dissertation year fellowships, fellowships from the Foreign Language Area Studies (FLAS), and other fellowships (Rotary, Chateaubriand, etc.), and they are often successful [See *Appendix II* and *Appendix III*]. We should note that our employment record is solid [see *Appendix V*].

UNIVERSITY EXCHANGES

We currently have agreements with several French institutions, including the Ecole des Hautes Etudes en Sciences Sociales, the University of Paris III (Sorbonne Nouvelle), the University of Paris IV (Sorbonne), and the Ecole Normale Supérieure. These agreements facilitate faculty and graduate student exchanges. We also fund one to two of our own graduate students so that they can attend the 5 week Dartmouth Summer Cultural Studies Program held every two years at Dartmouth College.

CENTRE PLURIDISCIPLINAIRE/CENTRE FOR THE STUDY OF GLOBAL FRANCE

This centre is funded by the French government. The department Chair directs the activities of the centre, communicates with the French Cultural Services in Los Angeles and New York, coordinates activities with the French Embassy in Washington, D.C. and submits an annual financial report. Funding has ranged from between \$10,000 and \$20,000 per academic year. The Centre serves as an umbrella organization for sponsoring French-related activities such as support for conferences, symposia and lectures. Recipients of funds in recent years have included: Centre for European and Eurasian Studies, James S. Coleman Center for African Studies, Department of History, Centre for Jewish Studies, Department of Musicology, Lesbian, Gay, Bisexual and Transgender Studies, Department of Comparative Literature, Mellon Postdoctoral Fellowship Program, Center for Near and Middle Eastern Studies, Fowler Museum of Cultural History, the Centre for Medieval and Renaissance Studies, Film, TV, and Digital Media, Centre for 17th and 18th century Studies, USC/Centre de Resources Francophones, University of Southern California/Mellon Program on the Holocaust in American and World Cultures, Le Cercle Francophone, and the Melnitz French film series.

GUEST SPEAKERS, CONFERENCES AND SYMPOSIA

Our department has organized numerous faculty and graduate student colloquia and provided opportunities for colleagues and students to present their research and new publications. Additionally, we are a major international center for intellectual discussion and dialogue and have been extremely active in organizing conferences, symposia, and roundtable discussions. We also regularly invite important scholars and writers to UCLA and inaugurated a lecture series in 2008 – *Wide Angle on French and Francophone Studies*.

Conferences and Symposia

- Translation & Memory Conference
- The End of Travel
- African Diasporas in France
- The Anecdote
- Hommage à Jacques Derrida
- The History of Race in France from the Middle ages to the present (with UC Berkeley)
- Toward an Anthropological Humanism: Post-Colonial Studies and Generative Anthropology
- The Mediation of Global Blackness
- Surrealism and Beyond Conference
- Black Communities in France and the Francophone World
- Spaces of the Self
- Medieval Sexuality
- Reading Chrétien de Troyes (New Directions)
- Performances and Performatives: French and North African Expressions of Resistance, Collaboration, and Testimony

Visiting authors have included Azouz Begag, Nicole Brossard, Faïza Guène, Bernard Henri-Lévy, Aminata Maiga Ka, Dany Laferrière, Daniel Maximin, Abdelwahab Meddeb, Pierre Pachet, Shan Sa, and Abdourahman Waberi.

Scholars, representing all fields of French and Francophone Studies have included: Lawrence Kritzman, Jean Khalfa, Anne Prescott, Panivong Norindr, Jean-Loup Amselle, Wolfgang Iser, Tobin Siebers, Bernard Cerquiglini, Mireille Rosello, Jacqueline Rose, Béatrice Didier, Simon Gikandi, Danielle Marx-Scouras, Etienne Balibar, Howard Bloch, Michel Wieviorka, Jonathan Strauss, Lynne Huffer, Gisele Sapiro, Laurent Dubreuil, Simon Njami, Louis-Georges Tin, Charles Forsdick, Guillaume Serina, Jean-Marie Apostolidès, Elisabeth Boyi, Frederic Martel, Dominique Rincé, Lydie Moudileno, Francis Higginson, Didier Gondola, Abiola Irele, Nicki Hitchcott, Violaine Roussel, Jean-Michel Maulpoix, Benjamin Stora, Caroline Weber, Philippe Met, Serge Bourjea, David Carroll, Stéphane Pétermann, Anne-Marie Thiesse, Herman Lebovics, David Murphy, Valentin Mudimbe, Jean-Philippe Vassal, and Alain Badiou.

We continue to work closely with the *Services Audiovisuels* at the French Cultural Services, Los Angeles, in the coordination of a French cinematographic presence on the UCLA campus. We regularly co-sponsor the French film series at the Melnitz and Professor Eric Gans has invited several important film directors to speak in *French 41: Introduction to French Film*.

DEVELOPMENT ACTIVITIES

Our department continues to work actively with the UCLA Foundation and development office. We have organized a number of important outreach initiatives:

- Women and Philanthropy: “French and Italian Cuisine: History, Science and Culture”, March 2009
- “Wine and Globalization roundtable”, May 2007
- Newsletter – we have worked with Alumni Relations and distributed an activities newsletter

Major funding initiatives since the last review have included:

- Madeleine Letessier Chair in French and Francophone Studies: \$1 million
- Edgardo and Francesca Acosta Fund for graduate education: \$296,000

Existing funds which have been supplemented with new contributions:

- Robert Merrill Scholarship
- French lectureship fund
- Carol Minuck fund
- French fund of California
- Jacqueline Hamel fund
- Nicholas Collaros Memorial fund
- Chair’s discretionary fund

DEPARTMENT WEB-SITE

In December 2008, Chair Thomas appointed two graduate students (Hannah Vaughan and Matthew Callahan) to serve as liaisons with the Center for Digital Humanities and to design a new departmental web-site that meets University standards. Our hope is that the new web-site will be operational by the beginning of the 2009-2010 academic year.

REQUESTS

- Having lost one Lecturer (Dr. Carole Delavault) in 2007 and with the pending retirement of Senior Lecturer Nicole Dufresne in December 2009, we are in *urgent need* of one Senior Lecturer *and* one Lecturer. Dr. Dufresne is our most senior lecturer who developed course specializations (Business French, translation) during her thirty-plus years of University service, and these cannot be easily replaced. Her

very high course enrollments guaranteed a steady flow of new majors to the upper division course sequence and she was responsible for several language courses as a lead instructor, preparing course content, exam guidelines, and supervising TAs. We have had to cut sections in our language program (*from 27 sections in Fall 2002 in the French 1-6 sequence to 18 in Fall 2008*) as well as in our GE courses (French 41 and French 14) due to reductions in TA allocations, and the decreased availability of some advanced composition classes required for the major means that not all potential enrollees can always be accommodated.

- We have been presented with a remarkable opportunity in the guise of the Madeleine L. Letessier Chair in French and Francophone Studies and request an FTE allocation so that we can hire a new colleague.

GENERAL CONCLUSIONS

The Academic Senate Review process has provided us with the opportunity to further reflect on our departmental mission. We feel that we have come a long way since the last review and that we are today a dynamic campus-wide institutional partner, a very strong presence in the Humanities, and one of the leading departments of French and Francophone Studies in the United States. We look forward to the future, and particularly to the external review process, to the occasion of sharing our achievements with outsiders, and of course to receiving feedback and suggestions as to how we may further improve our academic mission.

Respectfully submitted,

Dominic Thomas, Chair

APPENDIX I

COMPETITIVE UCLA FUNDING obtained by the Department

A) *Fellowships and Fellowship Packages*

i) *Eugene V. Cota-Robles Fellowship* (4-year fellowship for Incoming Students)

2000	Edwin Hill
2002	Karen Lindo
2005	Yohana Valdez
2008	Kirstin Fulton
2009	Aline Khuot Perrotey

ii) *Romani Fellowship* (1-year fellowship from the UCLA Center for Medieval and Renaissance Studies)

2009-10	Marine Aykazyan
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B) *Supplemental Fellowships for Incoming Students*

i) *Chancellor's Prize* (Summer Funding, two first years of graduate study):

2005	Felicia Chiou
	Robert Hudson
	Yohana Valdez
2006	Jonathon Allen
2007	Mary Broome
2008	Ruth Jones
2009	Lauren Van Arsdall

ii) *Andrew W. Mellon Fellowship of Distinction* (Supplemental Funding, first and fourth year of graduate study):

2008	Ann Topham
2009	Brian Quinn

iii) *International Studies Fellowship from the UCLA International Institute* (Supplemental Funding, two first years of graduate study):

2009	Catherine Mullen
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APPENDIX II

COMPETITIVE UCLA FUNDING obtained by Graduate Students

A) Graduate Summer Research Mentorships:

2001	No recipients
2002	Zara Bennett
2003	Elizabeth Vitanza
2004	Karen Lindo Jennifer Westmoreland
2005	Julin Everett Trevor Merrill Julie Van Dam Jennifer Westmoreland
2006	Leslie Barnes Alisa Belanger Julin Everett Luis Navarro-Ayala
2007	Michelle Bumatay Evelyne Fodor Robert Hudson Luis Navarro-Ayala Denis Pra
2008	Christopher Flood Evelyne Fodor Katelyn Knox Hannah Vaughan
2009	Matthew Callahan Chris Flood Kirstin Fulton Alexis Pernsteiner Hadley Suter Ann Topham

B) Graduate Research Mentorships

2003-04	Edwin Hill Julie Van Dam
2005-06	Lauren Brown Karen Lindo
2007-08	Julin Everett (as 4 th year of Cota-Robles)
2008-09	Yohana Valdez (as 4 th year of Cota-Robles)
2009-10	TBA (one nominee)

C) *Dissertation Year Fellowships*

No information available from 2000-01 to 2003-2004.

2004-05	Vera Klekovina (filed in 2005) Nadège Veldwachter (filed in 2005)
2005-06	Christine Thuau (filed in 2008)
2006-07	Karen Lindo (filed in 2007) Elizabeth Vitanza (filed in 2007) Zara Bennett (filed in 2007) Amy Marczewski (part of the Chancellor's Fellowship; filed in 2007) Julie Van Dam (part of the Chancellor's Fellowship; filed in 2007)
2007-08	No nominees
2008-09	No recipients (two nominees)
2009-10	Alisa Belanger (part of the Chancellor's Fellowship) TBA (three nominees)

D) *Other UCLA Funding obtained by graduate students*

Alison Rice, Lenart Travel Fellowship, UCLA Dean of Humanities, 1999-2000, Chateaubriand (2003-2004), Florence Howe Award for Outstanding Feminist Scholarship (2002), Women in French Graduate Student Essay Award (2002).

Vera Klekovkina, Lenart Travel Fellowship, UCLA Dean of Humanities, 2000-2001

Nadège Veldwachter, Graduate Assistantship, Education Abroad Program, Paris Study Center, Fall 2002

Sylvie Young, Borchard Dissertation Fellowship, UCLA Center for Contemporary and Modern Studies, 2003-2004

Edwin Hill, Borchard Research Grant, UCLA Center for Contemporary and Modern Studies, 2004-2005

Lauren Brown, UCLA Institute of American Cultures Research Travel Grant, April 2005

Luis Navarro-Ayala, Language study grant, Dean of Humanities, for the Institut d'Etudes françaises d'Avignon (Bryn Mawr College), Summer 2005

Julie Van Dam, UCLA Center for the Study of Women Travel Grant, 2006

Edwin Hill, Roy and Dorothy John Dissertation Fellowship, UCLA Institute for International Studies, 2006 – 2007

Julin Everett, Alice Belkin Memorial Scholarship, 2006-2007

Karen Lindo, UCLA Center for the Study of Women Travel Grant, 2007

Ruthemma Rush Ellison, Research Assistantship, UCLA Center for Medieval and Renaissance Studies, 2007-2008

Julie Van Dam, Tillie Olsen Research Grant, UCLA Center for the Study of Women, 2008

Evelyne Fodor, UCLA Center for European and Eurasian Studies, French Dissertation/Pre-Dissertation Fellowship, Summer 2009

Nathalie Segeral, UCLA/Mellon Program on the Holocaust in American and World Culture,

Summer Research Fellowship, Summer 2009.

APPENDIX III: Other Funding

A) *Provided by the Department* (other than conference travel support, see below Appendix IV:B)

Vera Klekovkina, Summer Institute in French Cultural Studies, Dartmouth College, Summer 2001

Sylvie Young, Robert Merrill Award (Travel Research Scholarship), 2002

Edwin Hill, Jacqueline Hamel Award, Fall 2005

Edwin Hill, Funding for MLA 2006

Mina Soroosh, Jacqueline Hamel Research Travel Grant, for study at the Institut d'Études Françaises d'Avignon,

Karen Lindo, Funding for MLA 2006

Yohana Valdez, Summer Institute in French Cultural Studies, Dartmouth College, Summer 2007

Mina Soroosh, Travel funding for research at the BNF, November 2007

Robert Hudson, Funding for airfare to MLA 2007

Sylvie Young, Funding for MLA 2007

Nathalie Segeral, Summer Institute in French Cultural Studies, Dartmouth College, Summer 2009

Hannah Vaughan, Summer Institute of French Cultural Studies, Dartmouth College, Summer 2009

B) *External Funding and Awards obtained by graduate students*

Alison Rice, Florence Howe Award for Outstanding Feminist Scholarship, 2002

Alison Rice, Women in French Graduate Student Essay Award, 2002

Alison Rice, Bourse Chateaubriand, 2003-2004

Alisa Belanger, Bourse Marandon, Research for 6 weeks at the Bibliothèque Nationale du Québec, August 2005

Leslie Barnes, FLAS (Foreign Language and Area Studies Grant) for Vietnamese study at the Southeast Asian Summer Studies Institute, Madison, WI, 2005

Leslie Barnes, FLAS (Foreign Language and Area Studies Grant) for Vietnamese study at UCLA, 2007-2008

Leslie Barnes, VASI (Vietnamese Advanced Summer Institute), awarded by the University of California, Berkeley, for Vietnamese study in Hanoi and Ho Chi Minh City, Vietnam, 2008

Leslie Barnes, Bourse Chateaubriand, 2008-2009

Matthew Callahan, Institut d'Études françaises d'Avignon (Bryn Mawr College), Summer 2009

APPENDIX IV

GRADUATE STUDENT PROFESSIONAL ACTIVITIES

A) *Annual Graduate Student Conferences* (2001-2009) (department support – the application process has been standardized through the creation of a *Graduate Student Conference Application form*)

La joie de re-vivre: Spectrality & Haunting in French Literary & Cultural Production (2001)

Peggy Kamuf, keynote speaker; Jacques Derrida, Samuel Weber, respondents

Crime and Punishment in Literature and the Arts (2002)

Hélène Cixous, keynote speaker

Camera ou Stylo: A Problematic Dialogue? (2003)

Alain Robbe-Grillet, keynote speaker

Haïti Pays rêvé, pays réel: A legacy of the 1804 Revolution (2004)

Dany Laferriere, Joan Dayan, keynote speakers

Exil: mode(s) d'emploi—Experiencing Exile in Literature and the Arts (2005)

Emmanuel Dongala and Christopher L. Miller, keynote speakers

L'exception française : Negotiating Identity in the French National Imaginary (2006)

Dudley Andrew and Tyler Stovall, keynote speakers

Violence, Disaster, and the Crisis of Representation (2007)

Jean-Pierre Dupuy and Eric Gans, keynote speakers

No Work Stands Alone: Collaborative Practices in the French-Speaking World (2008)

Vera John-Steiner, keynote speaker

Branded Cities: □ Depictions and Inscriptions of French Urban Spaces (2009)

Keynote speaker TBA

B) *Conference Activities:*

CURRENT STUDENTS:

Leslie Barnes

"*C'est beaucoup cela mon style: Reading Vietnamese in Marguerite Duras's Autobiographical Returns,*" Paper to be presented at the Chateaubriand/Fulbright/Lurcy Graduate Student Conference, University of Chicago, Paris Center (April 2009).

Translation: Linda Lê's *Le Complexe de Caliban* (2005), chapters 1-3. Workshop Participant, Columbia University Center for Literary Translation Graduate Student Conference, New York, NY (March 2008). *Conference travel provided by the department.*

"Cultural Translation and Cinema: Non-Rational Modes of Representation in Trần Anh Hùng's *Cyclo*," Paper presented at the Modern Language Association Annual Conference, Chicago, IL (December 2007).

"Logics of Extraction: Re-Creating the Colonial Myth in Régis Warnier's *Indochine*," Paper presented at the Southeast Asian Summer Studies Institute Annual Graduate Student Conference, University of Wisconsin, Madison (July 2005).

Alisa Belanger

"Le texte à feu et à sang, or How to Hook a Non-Native Reader: A Few Poems by Daniel David Moses and Sylvie-Anne Sioui-Trudel," ACQS & ACSUS Joint Conference, Québec, Canada, November 13-16, 2008. *Conference travel provided by the department.*

"Refus global and the Emergence of the Artist's Book in Quebec," *Canadian Studies: On the Edge*, Western Canadian Studies Association Interdisciplinary Symposium, Arizona State University, AZ, September 12, 2008

"Ouvrages excentriques : le livre d'artiste et les marges de l'édition au Québec," 22th Congrès mondial du Conseil International d'Études Francophones (CIÉF), Limoges, France, June 29-July 6, 2008.

"Espaces de transmission, projets de création : les livres d'artiste des auteurs des Premières Nations dans la littérature québécoise," *Limits/Limites*, International Conference, 20th & 21st-Century French and Francophone Studies, Washington, DC, March 6-8, 2008.

"Extravagance et audace: les stratégies de fuite dans la poésie récente de Denise Desautels," 15th Biennial Conference, American Council for Quebec Studies (ACQS), Cambridge, MA, October 12-14, 2006.

“Sense and sensation: reading Denise Desautels’ poetic contributions to book-objects,” 18th Biennial Conference, Association for Canadian Studies in the United States (ACSUS), St. Louis, MO, November 16-20, 2005. *Conference travel covered by the department.*

“Un cadeau d’adieu: les bibelots du viol et de l’abandon dans la littérature francophone,” 19th Congrès du Conseil international d’études francophones (CIEF), Ottawa-Gatineau, Canada, June 27-July 3, 2005.

“La poésie-correspondance des écrivaines québécoises,” 18th Congrès du Conseil international d’études francophones (CIEF), Liège, Belgium, June 19-27, 2004.

“Reflet ou leurre : le regard des ‘jumelles’ chez Denise Desautels,” 2nd International Conference, Women in French (WIF), Claremont, CA, April 22-24, 2004.

“La poétique de l’effacement chez René Lapierre,” 13th Biennial Conference, American Council for Quebec Studies (ACQS), Mobile, AL, October 24-27, 2002

Mary Broome

"Une mémoire de l'Impressionisme," Saint Louis University Department of French Studies, April 2005.

"'La femme adultère' and Le Premier homme in Albert Camus's 'strange kingdom'," UT-Austin Department of French and Italian, April 2009.

Panel Moderator, UCLA French and Francophone Graduate Student Conference, October 2008.

Panel Moderator, UCLA French and Francophone Graduate Student Conference, October 2007.

Michelle Bumatay

Co-Chair, UCLA French & Francophone Graduate Student Conference “Branded Cities”, University of California – Los Angeles, 15-16 October 2009.

Vice-Chair, UCLA French & Francophone Graduate Student Conference “Nulle Oeuvre N’est Une Île: Collaborative Practices in the French-Speaking World,” University of California – Los Angeles, 23-24 October 2008.

“Bandes Dessinées in Africa: The Liminal Space of (Re)Creation and (Re)Construction,” Interdisciplinary Genocide Studies Center International Conference: Tutsi Genocide in Rwanda and Reconstruction of Knowledge, 25 July 2008. *Conference travel provided by the department.*

“Framing Genocide: *Déogratias* and *Rwanda 1994: Descente en enfer*,” California Institute of the Arts, Arts in the One World Conference and Workshops, 25 January 2008.

“Framing Genocide: *Déogratias* and *Rwanda 1994: Descente en enfer*,” UCLA Graduate Student Conference “Violence, Disaster, and the Crisis of Representation,” 26 October 2007.

Julin Everett

“Loving the Alien: Homoerotic Desire and Domination of the African Immigrant in Ousmane Sembene’s *Le Docker Noir*” for “Policing Sexuality: Exploitation, Resistance and Censorship in French and Francophone Culture” at the City University of New York Graduate Center. November, 2008.

Co-Chair, UCLA French and Francophone Graduate Student Conference, "Nulle Oeuvre N'est une Ile: Collaborative practices in the French-Speaking World" October 23-24, 2008.

Christopher Flood

“Instruments of *Re-formation*: The Watch as a De-Centering Force of the Reformation,” Southern California Renaissance Conference, February 7, 2009.

Evelyne Fodor

Vice-Chair, UCLA French and Francophone Graduate Student Conference, “Branded Cities: □Depictions and Inscriptions of French Urban Spaces,” October 15-16, 2009.

Moderator, UCLA French and Francophone Graduate Student Conference, “L’exception Française: Negotiating Identity in the French National Imagery,” 2006.

Presenter, 7th Annual UC Santa Barbara French Graduate Student Colloquium: *Les Passages de Paris: lieu de predilection de Walter Benjamin et Louis Aragon*, May 12-14, 2006.

Katelyn Knox

"From the Côte d'Ivoire to Paris and Back: Coupé-Décalé as a Diasporic Lens on the Culture of Opulence and Contemporary African Identity" at the Indiana University at Bloomington Graduate Student Conference entitled "Transmission, Translation, and Relocation" from March 26-28 2009.

"Coupé-Décalé, the Culture of Opulence, and the Recreation of an African Identity through Popular Music" on the panel "Music and/as Popular Print" at the conference "Continuities and Innovations: Popular Print Cultures—Past and Present, Local and

Global" at the University of Alberta, Edmonton, Canada from August 27-30 2008. *Conference travel covered by the department.*

Trevor Merrill

"Fearful Symmetry in the Boudoir: Pseudo-narcissistic duels in the novels of Crebillon fils," Fearful Symmetries: Religion, Co-existence, and the Secular, Saint Mary's University College, London, June 8-12, 2009.

"A Demonic Kantianism: Sloterdijk, Girard, Stockhausen," Catastrophe and Conversion conference, UC Riverside, summer 2008.

"Voltaire and the Lisbon Earthquake," "Violence, Disaster, Crisis of Representation," UCLA French Graduate Student conference Los Angeles, 2007.

"The Definitions of Tolerance: from the Renaissance to Locke and Voltaire," Colloquium on Violence and Religion, Amsterdam, 2007.

"Karenin's Smile: Conversion in Kundera's *Unbearable Lightness*," Colloquium on Violence and Religion, Ottawa, Canada, 2005. *Conference travel covered by the department.*

Co-organizer, Colloque international sur l'actualité des relations franco-allemandes à la lumière de *Achever Clausewitz* (with Philippe Herzog, Wolfgang Palaver, Edouard Husson, Pierre Manent, Peter Sloterdijk), Collège des Bernardins, Paris, 29-31 octobre 2009.

Co-organizer, Apocalypse and Revelation -- international conference on Saint Paul at the Villa Médicis (Academy of France in Rome), March 27-28, 2009, co-organized with Benoit Chantre, Marc Bayard, Patrick Valdrini, <http://www.villamedici.it/home.cfm>.

Organizer and moderator, panel on the "Science of Imitation: Mirror Neurons, Developmental Psychology, and Psychopathology," table ronde at the Collège des Bernardins, Paris, December 2008.

Co-organizer: "Imitation, Mimetic Theory, and Religious and Cultural Evolution," Paris Meeting (December 2008), Ecole Normale Supérieure and Collège des Bernardins.

Organizer: La Chaire des Bernardins -- Année René Girard lecture series, with Lucien Scubla, Michel Serres, Paul Dumouchel, Roberto Calasso, and Jean-Pierre Dupuy.

Co-organizer "Violence, Disaster, Crisis of Representation" (2007) UCLA French Graduate Student conference.

Organizing committee, "'L'exception française': Negotiating Identity in the French National Imaginary, UCLA French Graduate Student Conference 2006.

Luis Navarro-Ayala

“Autobiography and Autoportrait: Daniel Maximin's Imaginary Voyages in Oral Tradition and Music.” LASA (Latin American Student Association) XXVI International Congress “Decentering Latin American Studies,” San Juan, Puerto Rico, March 15-18, 2006. *Airfare covered by the department.*

Alexis Pernsteiner

“Thinking Beyond *l'Écriture Féminine*: The Problem of Identity in the Novels of Régis Jauffret,” Sixth Annual Graduate Student Conference at the Department of French and Italian, University of Texas, Austin, Spring 2009 .

Denis Pra

“Luis Buñuel’s cinema,” *Sexuality, Eroticism, Gender*, Graduate Student Conference at LSU (Louisiana State University), Baton Rouge, Louisiana, January 2009. *Conference travel provided by the department.*

Kate Schlosser

“A ‘Bel Avenir’ for Banlieue Literature.” The Seventh Annual SLLC Graduate Student Forum: *Reflections of Optimism*. The School of Languages, Literatures, and Cultures, University of Maryland, College Park, MD, March 26-27, 2009.

Nathalie Ségeral

“History, Post-modernism, and the Discourse of the Other in Toni Morrison’s *Beloved* and Maryse Condé’s *Moi Tituba sorcière... Noire de Salem*,” Hawaii International Conference on Arts and the Humanities, January 10th, 2009.

“Désir, folie et féminité chez Duras, dans *Le Ravissement de Lol V. Stein*, à travers la figure du voyeurisme,” “Policing Sexuality: Exploitation, Resistance, and Censorship in French and Francophone Culture” Conference, City University of New York, November 21st, 2008. *Conference travel provided by the department.*

“Two different French translations of D.H. Lawrence’s *Women in Love*, or the art of manipulating a text to suit the ideology of the time.” UCLA Annual French and Francophone Studies Graduate Student Conference, “No work stands alone: Collaborative Practices in the French-Speaking World,” October 23rd, 2008.

“Toni Morrison’s *Beloved* and Maryse Condé’s *Moi Tituba sorcière... Noire de Salem*: Rewriting the Other’s (Her) Story,” “Literature, Language, Theory: Challenges to Authority” Conference, Louisiana State University, March 7-8, 2008. *Conference travel provided by the department.*

Mina Soroosh

“On the Self in Pierre Charron’s *De la Sagesse* (1601).” Paper presented at the annual meeting of the Renaissance Conference of Southern California, Huntington Gardens, CA, February 7, 2009.

Organized and moderated panel at the annual UCLA Campuswide TA Conference *Experienced Language TA Panel*, sponsored by the Office of Instructional Development, Los Angeles, CA. September 2008.

Organized and moderated panel at the annual UCLA Campuswide TA Conference *Experienced Language TA Panel*, sponsored by the Office of Instructional Development, Los Angeles, CA. September 2007.

Organized and moderated panel at the annual UCLA Campuswide TA Conference *Experienced Language TA Panel*, sponsored by the Office of Instructional Development, Los Angeles, CA. September 2006.

Panelist, *Master Mind Panel: Deciphering the MA Degree Career Code*, at the annual UCLA Career Center’s Professional Week, Los Angeles, CA, April 2007.

“Gargantua e(s)t la liberté: le rôle du géant dans l’oeuvre de Rabelais.” Faculty/Graduate Student Colloquium, UCLA Department of French and Francophone Studies, Los Angeles, CA. October 2003.

Yohana Valdez

Conference Chair, 2009 Graduate Student Conference, “La Ville Marquée”.

Conference Vice-Chair, 2008 Graduate Student Conference, “Nulle oeuvre n'est une île” Moderator, 2007 Graduate Student Conference, “Violence, Disaster, and the Crisis of Representation” (Africa and Genocide panel).

Moderator, 2005 Graduate Student Conference, “Exile: Mode(s) de'emploi”.

Hannah Vaughan

Presenter, ACSUS Biennial conference, October 2009, “North by Northwest, South by Southwest, Canada and the United States: Past, Present and Future.

Panel moderator. UCLA French & Francophone Studies Conference 2008, "Nulle oeuvre n'est une île: Collaborative Practices in the French-speaking World."

Panel moderator. UCLA French & Francophone Studies Conference 2007, "Violence, Disaster, and the Crisis of Representation."

FORMER STUDENTS:

Zara Bennett (tenure-track Assistant Professor, □ St. Mary's College of Maryland)

"Remembering Slavery, Responding to Restricted Liberty in Simone Schwarz-Bart's *Pluie et vent sur Télumée Miracle*" Association of Caribbean Historians, Guadeloupe, May 2009.

"Comments," Society for French Historical Studies, New Brunswick, NJ, April, 2008
"Legislating Colonial Memory in Contemporary France," Situating French, 20th and 21st Century French and Francophone Studies International Colloquium, Miami, March 2006. *Conference travel provided by the department.*

"Articulating Exile, Remembering Africa," Exil: mode(s) d'emploi, UCLA Department of French and Francophone Studies Graduate Student Conference, Los Angeles, October 2005.

"Assassinating the National Body in Raoul Peck's *Lumumba: The Death of a Prophet*," Dance Under Construction VII: In/corporations, University of California Graduate Student Conference, Los Angeles, April 2005.

"Imaging Lumumba: Representations of Patrice Lumumba in Film and Congolese Popular Painting," Talking Across Fields: Unframing Art History, UCLA Art History Graduate Student Symposium, November 2002.

Lauren Brown (Visiting Assistant Professor, Occidental College)

"Sabotage on the Plantation: Subverting Dominant Structures in Patrick Chamoiseau's *Solibo Magnifique*," University of Maryland Graduate Student Forum, University of Maryland, College Park, February 2007.

Edwin Hill (tenure-track Assistant Professor, University of Southern California)

"*Adieu Madras, Adieu Foulards: The Doudou in Antillean Musical Production.*" *Soundscapes: Reflections on Caribbean Oral and Aural Traditions.* The University of the West Indies. Cave Hill, Barbados. July 2005. *Conference travel provided by the department.*

"Technologies of the Minor: Radio as Metaphor for Cultural Emergence." *Modern Language Association Annual Convention.* Division of Francophone Literatures and Cultures. Philadelphia, PA. December 2004. *Conference travel provided by the department.*

"Fairness Jazz: Biguine Music and the French Black Atlantic." *Caribbean Soundscapes: A Conference on Caribbean Musics and Cultures.* Cuban & Caribbean Studies Institute,

Tulane University. New Orleans, LA. March 2004. *Conference travel provided by the department.*

"*Feelin' Better by the Pound: Re-covery, Heavy Pleasure, and 'the' Black Experience.*" *International Association for the Study of Popular Music Annual Conference.* Department of Musicology, UCLA. Los Angeles, CA. September, 2003.

"Re-covering Nation: Nation, Identity and Postcolonial Critique in Serge Gainsbourg's 1979 *Aux armes etc.* and Big Red's 1999 *Aux armes etc.*" *French Popular Music Conference.* Department of French Studies, University of Manchester. Manchester, UK. June 2003. *Conference travel provided by the department.*

Robert Hudson (tenure-track Assistant Professor, Brigham Young University)

"The Petrarchian Lyrical Imperative: Towards an Anthropology of the Sonnet." Renaissance Conference of Southern California. Huntington Library, Pasadena, CA, February 2, 2008. *Transportation costs covered by the department.*

"Rabelais's Soundless Utopia: Order, Chaos and the Church Bell in Renaissance France." University of California, Santa Barbara Medieval Studies Graduate Conference, UCSB, Santa Barbara, CA, May 19, 2007. *Transportation costs covered by the department.*

"From Seductive Resistance to Poetic Intoxication: The Threshold of Work and Inspiration in Baudelaire's *L'âme du vin.*" Brown University French Graduate Student Conference, Brown University, Providence, RI, March 17-18, 2006. *Airfare covered by the department.*

"*Flânerie personnelle* as Extra-textual Research: Understanding Baudelaire through a Visit to *His Paris.*" University of Ottawa English Graduate Student Conference, University of Ottawa, Ottawa, ON, September 23-24, 2005.

Karen Lindo (Visiting Asst Prof, Bowdoin College 2007-Present)

"Slashing 'la logique et la raison' in Maryse Condé's *Célanire cou-coupé,*" Caribbean Unbound III (March 2007), Franklin College, Lugano Switzerland. *Conference travel provided by the department.*

"Confettied States of Shame: Re-presenting Shame in Shenaz Patel's *Sensitive,*" Romance Studies Colloquium (September 2005), University of Wales, Gregynog Hall, Newtown, Powys.

Panel Organizer, "Outsourcing the Cannibal: Maryse Condé's *Cariba Revolution,*" Caribbean Unbound II (April 2005), Franklin College, Lugano Switzerland.

"Reconciling Cannibalism: Ingesting shame in Marsye Condé's *Histoire de la femme cannibale,*" Caribbean Unbound II (April 2005), Franklin College, Lugano Switzerland.

Conference travel provided by the department.

“Shame and the Emerging Nation in *Histoire de la femme cannibale*,” Princeton Colloquium: Reading Author Maryse Condé (November 2004), Princeton University, Princeton, NJ. *Partial conference travel provided by the department.*

Moderator: “The Politics of Culture and Culture as Political Engagement,” UCLA French Graduate Students’ Annual Conference “Pays rêvé, pays réel: Legacies of the 1804 Haitian Revolution” (October 2004) .

Panel Organizer: “Reading Maryse Condé: Moving Words & Cannibalizing Nation Formation,” 9th International Conference, Caribbean Women Writers and Scholars (April 2004), University of Santo Domingo, Dominican Republic.

“Testing the Nation: Confessional Discourse of a Cannibal Woman,” 9th International Conference, Caribbean Women Writers and Scholars (April 2004), University of Santo Domingo, Dominican Republic. *Conference travel provided by the department.*

“Les Corps Errants sur le Paysage Africain,” Women in French (April 2004), Scripps College, Claremont, CA .

Alison Rice (tenure-track Assistant Professor, University of Notre Dame)

“Mobilizing Memory: Putting Women’s Words in Motion in the Work of Assia Djébar.” Annual Convention of the Modern Language Association (MLA), San Diego, Dec. 2003.

“Loosing Religion: Rereading and Rewriting Cultural Tradition in the Work of Assia Djébar.” Annual Convention of the MLA, San Diego, Dec. 2003.

“Femmes de Méditerranée.” La Maison des écrivains, Paris, Colloquium on and with Assia Djébar: “Une poétique transfrontalière.” Nov. 2003.

“French Re-Visions of the World: Travel (&) Writing in the Work of Assia Djébar,” PAMLA Conference, Scripps College, Nov 2003.

“Focalising the Body,” Conference: *Ecrire les maux: Hélène Cixous and ‘writing the body’ 25 years later*, Institute of Romance Studies, University of London, Oct. 2003.

“Alsagérie: croisements de langues et d'histoires de l'Algérie à Strasbourg,” Paroles déplacées, International Colloquium, Université Lyon 2, Les nuits de Strasbourg de Assia Djébar. March 2003.

“Le ‘m’entredire’ francophone: L’autocitation dans la littérature francophone du Maghreb,” Université Montaigne, Bordeaux III, Francophone Conference, Dec. 2002.

“Plurilinguisme postcolonial,” Conference on “Postcolonialism and the French-speaking world,” 14th ASCALF, Institut français, London, Nov. 2002.

“Translating Plurality: Francophone Literature from the Maghreb,” Western Humanities Alliance, UC Irvine Translation Conference, Oct. 2002.

“‘Foreign’ Origin, ‘French’ Text: Re-Orienting Woman’s Body in Brina Svit,” “New Women’s Writing in French” Conference, University of London, Sept. 2002.

“Translating Faith: Abdelkébir Khatibi’s *La mémoire tatouée*,” International Conference on Romance Studies, Boston College, April 2002. *Conference travel provided by the department.*

“Out of North Africa: Uprooting and Rerouting in Hélène Cixous's Autobiographical Fiction,” African Literature Association (ALA) Conference, San Diego, April 2002.

“Fronting ‘Francophobie: Milan Kundera’s oeuvre in French,” Annual Convention of the Modern Language Association (MLA), New Orleans, Dec. 2001.

“Works in Translation: Creating a (Proper) Name and Inventing a Signature in Francophone Writing,” Annual Conference of the Pacific and Ancient Modern Language Association, Santa Clara University, Nov. 2001. *Conference travel provided by the department.*

“L’enracinement dans *Le testament français d’Andreï Makine*,” Congrès International. d’Etudes Francophones (CIEF), Portland, Maine, June 2001. *Conference travel provided by the department.*

“Engendering Difference: Nancy Huston’s Deconstruction of ‘Sexual’ Stereotypes in *Journal de la création* et *A l’amour comme à la guerre*,” UCLA Women’s Studies Conference on “Thinking Gender,” March 2001.

“L’Histoire à Contretemps: Le nom propre et la signature,” Colloque “Le siècle et l’histoire,” Ecole Normale Supérieure, Lyon, France, February 2001. *Conference travel provided by the department.*

Ruthemma Rush Ellison (MA, 2009)

“The Invisible Women of William the Marshall: Exposing the Threads of Medieval Marriage,” UCI-UCSB Graduate Student Conference for French Studies, May 9, 2008.

“Lines of Blood and Money in The Medieval Sex/Gender System,” Arizona Center for Medieval and Renaissance Studies Conference, February 2008. *Conference travel provided by the department.*

“A Shady Mirror of Civilization: Madness in the Forest,” Medieval Studies Graduate Conference, UCSB, April 2006.

“A Shady Mirror of Civilization: Madness in the Forest,” Graduate Student Symposium, University of Wisconsin, April 2006.

“A Shady Mirror of Civilization: Madness in the Forest,” Art History Graduate Student Symposium, USC, March 4, 2006.

“A Shady Mirror of Civilization: Madness in the Forest,” “Entralogos” Conference, Cornell, February 10-11 2006. *Conference travel provided by the department.*

“Liens Faibles? Les femmes actives de la translation dans le *Roman de Brut*,” French/Italian Graduate Student Conference, U.T. Austin, February 2005. *Conference travel provided by the department.*

“Liens Faibles? Les femmes actives de la translation dans le *Roman de Brut*,” French Graduate Student Colloquium, UCLA, November 5, 2004.

Christine Thuau (PhD, September 2008)

“Privacy and Private Space in the Lais of Marie de France.” Conference of the Medieval Association of the Pacific, March 2nd, 2007, UCLA.

“Specialization & Mediation: Private Reading and the Domestic Sphere in the Later Middle Ages,” Manuscript Culture in the Middle Ages: Production, Transmission, and Use. UCSB Medieval Studies Graduate Conference, April 8th, 2006, University of California-Santa Barbara.

“Translating Time, Space and Text: Books of Hours and the Impact of Sacred Space on Popular Reading in Late 13th and Early 14th Century France, “Translation and the Reproduction of Culture”, Western Humanities Alliance 21st Annual Conference, October 17-19, 2002, University of California-Irvine.

Julie Van Dam (Lecturer, University of Southern California)

“Disability in Globalized Africa: Grotesque Bodies and Global Hauntings in Fama Diagne Sène's *Le Chant des ténèbres*.” Annual Meeting of the Society for Disability Studies. Seattle, WA, June 2007.

“‘Outing’ Colonial Discourses of Disability in Francophone Immigrant Narratives.” Annual Meeting of the Society for Disability Studies. Washington, D.C. June 2006.

“Diasporic Dis-ease, Expression and Failed Confession in Maryse Condé's *Heremakhonon*.” Annual Meeting of the African Studies Association. Washington, D.C. November 2005. *Conference travel provided by the department.*

“L'an 2000 selon Ken Bugul: *La Folie et la Mort de l'Afrique?*” Annual Conference of the Conseil International d'Etudes Francophones (CIEF). Ottawa-Gatineau, Canada. July 2005. *Conference travel provided by the department.*

“Violence, Memory and the Female Voice: Transnational Ethics of Responsibility in Ken Bugul's *La Folie et la Mort.*” African Studies Association Annual Meeting. New Orleans, LA. November 2004. *Conference travel provided by the department.*

“Personne ne veut de ce témoignage: Une relecture du *Baobab fou* de Ken Bugul.” Department of French and Francophone Studies Graduate Student Colloquium. University of California, Los Angeles. November 2004.

“Signes testamentaires de vie et de mort: Une relecture du *Baobab fou* de Ken Bugul.” International Women in French Conference. Claremont McKenna College. April 2004.

Nadège Veldwachter (tenure-track Assistant Professor, Purdue University)

Moderator and Member of Conference Planning Committee, “Mapping Migration” Conference, UC Transnational & Transcolonial Studies Multicampus Research Group, May 2004.

“Nouvelles expositions coloniales: Quand les couvertures se dévoilent,” Kentucky Foreign Language Conference, University of Kentucky, Lexington, April 2004.

“De l'esthétique à la poétique: une relecture de « Désirada » et « Moi Tituba » de Maryse Condé,” 9th International Conference Association of Caribbean Women Writers and Scholars, University of Santo Domingo, Dominican Republic, April 2004.

Vice-Chair, UCLA French Graduate Students' Annual Conference, “Caméra ou stylo: A Problematic Dialogue,” October 2003.

“D'éditions en traductions: la littérature antillaise exotique à elle-même,” The Faculty/Graduate Student Colloquium, UCLA, Department of French and Francophone Studies, Spring 2003.

“‘Jik Dèyè do Bondyé,’ a Pre-Text for Translation,” Annual Conference Canadian Association of African Studies, Université de Laval, Québec, Canada, May 2001.

Sylvie Young (Visiting Assistant Professor, Claremont McKenna College)

“Le célibataire, figure performative de l'’Underground’ littéraire,” Modern Language Association, San Francisco, December 27-30, 2008.

Transgression: « Un chemin libre d'embûches: la scandaleuse aventure intérieure du célibataire fin-de-siècle,» U.C Berkeley: French Department Graduate Student Conference « Paths of Desire, » Berkeley, CA, October 4-5, 2007.

“Science at work: improving on the Venus de Milo, from Villiers’*Tomorrow’s Eve* to FX’s “Nip/Tuck,” UCLA Center for the Study of Women/ USC Center for Feminist Research: 17th Annual Graduate Student Research Conference *Thinking Gender*, February 2nd, 2007.

“A Place for the Bachelor: Gendered Space in Bachelor Novels of Late 19th Century France,” Graduate Association of French and Italian Studies Symposium.

“Defining Space,” University of Wisconsin-Madison, March 31-April 1, 2006.

“Textualité, sexualité: la norme et son contraire, une étude du célibat masculin dans les lettres françaises à la fin du XIX^{ème} siècle,” First Joint Conference of Graduate Students of Columbia University Department of French and Romance Philology & New York University Department of French “(Un) Framing the Text, “ February 6 &7, 2004.

“Huysmans’ *A rebours*:The Double Mise-en-abyme of the ‘London Trip’,” Nineteenth Century Studies Association 23rd Annual Conference “Feasts and Famine,” New Orleans, March 6-8 2003.

“Du bonheur dans l’échec: Flaubert’s *L’Education sentimentale*,” Tenth Annual Graduate Conference on Romance Studies “The Quest for Meaning Through the Coexistence of Ideologies,” Boston College, April 5-6, 2002.

“Le statut de l’objet et la poursuite du savoir dans *Bouvard et Pécuchet* : de l’objet initiatique à l’emblème ostentatoire,” Department of French Studies 10th Annual Graduate Conference “Initiations,” Brown University, March 8-9, 2002.

“The chronotope of the laboratory and the theme of monstrous creation in two fin-de-siècle French novels, Flaubert’s *Bouvard et Pécuchet* and Villiers de l’Isle-Adam’s *L’Eve future*,” Twenty-Sixth Colloquium on Literature and Film “Symbiosis/Synergism: *The Relationship between Science, Literature and Film*,” West Virginia University, September 27-29, 2001.

APPENDIX V

GRADUATE STUDENT PROFESSIONAL PLACEMENT

Vanessa Arnaud, PhD, 2001

Lecturer, California State University-Sacramento

Zara Bennett, PhD, 2007

Tenure-track Assistant Professor, □St. Mary's College of Maryland

Brian Brazeau, PhD, 2003

Lecturer, American University in Paris

Lauren Brown, PhD, 2007

Visiting Assistant Professor, Occidental College

Edwin Hill, PhD 2007

Tenure-track Assistant Professor, University of Southern California

Marie-Laure Hinton, PhD, 2007

Lecturer, Long Beach City College

Heather Howard, PhD, 2003

Lecturer, Stanford University

Robert Hudson, PhD, 2008

Tenure-track Assistant Professor, Brigham Young University

Soheila Kian Shayeg, PhD, 2002

Instructor, Chapman University/University of California-Irvine

Vera Klekovkina, PhD, 2005

Visiting Assistant Professor, Scripps College

Karen Lindo, PhD, 2007

Visiting Assistant Professor, Bowdoin College

Amy Marczewski, PhD, 2007

Associate Director, International Programs at USC Shoah Foundation Institute

Alison Rice, PhD, 2003

Tenure-track Assistant Professor, University of Notre Dame

Bendi Benson Schrambach, PhD 2005

Associate Professor, Whitworth College

Loi Tsan, PhD, 2004

Tenure-track Assistant Professor, SUNY-Oneonta

Julie Van Dam, PhD, 2007

Lecturer, University of Southern California

Nadège Veldwachter, PhD, 2005

Tenure-track Assistant Professor, Purdue University

Elizabeth Vitanza, PhD, 2007

Marlborough School for Girls, French Teacher

Sylvie Young, PhD, 2008

Visiting Assistant Professor, Claremont McKenna College

APPENDIX VI

Graduate student reading lists

Medieval Reading List

Required reading for second year review

1. Anonymous, *La Chanson de Roland*
2. Chrétien de Troyes, *Yvain, le chevalier au lion*
3. Béroul, *Le Roman de Tristan*
4. Guillaume de Lorris, Jean de Meun, *Le Roman de la Rose*
5. Poésie lyrique. A selection from Mary, André, *Anthologie poétique française, Moyen âge* (read entire selections for): Anonyme, “La Mal-mariée”; Marie de France; Le Châtelain de Coucy; Conon de Béthune; Richard Cœur de Lion; Gace Brulé; Hélinant de Froidmont; Jean Bodel; Colin Muset; Guiot de Provins; Gautier de Coincy; Thibaut de Champagne; Rutebeuf; Adam le Bossu; Mahieu de Gand; Adenet le Roi; Guillaume de Machaut; Eustache Deschamps; Jean Froissart; Christine de Pisan; Alain Chartier; Charles d’Orléans; François Villon; Anonyme, “La Danse Macabré des hommes”; Marcial d’Auvergne.

Reading List for General Coverage

- Anonymous, *La Vie de saint Alexis*
- Anonymous, *Le Roman d’Eneas*
- Thomas, *Le Roman de Tristan*
- Chrétien de Troyes, *Le Chevalier de la Charrette*
- Marie de France, *Les Lais*
- Anonymous, *La Mort le roi Artu*
- *Fabliaux érotiques*
- Anonymous, *Le Roman de Renart*
- Anonymous, *Le Jeu d’Adam*
- Anonymous, *La Farce de Maistre Pathelin*
- Anonymous, *Aucassin et Nicolette*
- Troubadours (Guillaume IX, Jaufré Rudel, Marcabru, Bernart de Ventadorn, Bertran de Born), in *Anthology of Troubadour Lyric Poetry* (ed. Alan R. Press, Edinburgh Bilingual Library, Texas Press)
- Trobairitz (Comtessa da Dia, Castelloza, Maria de Ventadorn), in *Songs of the Women Troubadours* (eds. Matilda Tomaryn Bruckner, Laurie Shepard, Sarah White, Garland Publishing).
- François Villon, *Le Grand testament*, “Poèmes divers”
- Christine de Pizan, *La Cité des dames*
- *Historiens et chroniqueurs du Moyen Age* (Villehardouin, Joinville, Froissart, Commynes) (ed. Albert Pauphilet, Gallimard, Coll. Pléaïde)

Recommended edition, for all the primary sources on the list, when available and unless otherwise indicated: Livre de Poche, Coll. Lettres gothiques.

Dictionaries

Frédéric Godefroy, *Lexique de l'ancien français* (Champion Classiques)
---. *Dictionnaire de l'ancienne langue française* (YRL Reference, PC 2889.G54D)

Critical Works

General Guides:

Emmanuèle Baumgartner, *Le moyen âge, 1050-1486*
Dominique Boutet and Armand Strubel, *Littérature, politique et société dans la France du Moyen Age*
Jean-Charles Payen and Daniel Poirion, *Littérature française: Le Moyen âge*, 2 vols

Context:

M. Bloch, *La Société féodale*
Caroline Walker Bynum, *Fragmentation and Redemption: Essays on Gender and the Human Body in Medieval Religion*
M. T. Clanchy, *From Memory to Written Record*
Georges Duby, *Le Chevalier, la femme et le prêtre : le mariage dans la France féodale*
---. *Hommes et structures du Moyen-Age: La société chevaleresque*, vol. 1
---. *Le Temps des cathédrales : l'art et la société, 980-1420*
---. *Les Trois ordres: ou, L'imaginaire du féodalisme*
Georges Duby, Michelle Perrot, et al., *Histoire des femmes en occident*, vol. 2
Ruth Mazo Karras, *Sexuality in Medieval Europe: Doing unto Others*
Jacques Krynen, *L'Empire du roi*
Jacques Le Goff, *La Civilisation du moyen âge*
Karma Lochrie, Peggy McCracken, and James A. Schultz, *Constructing Medieval Sexuality*
Emile Mâle, *Religious Art in France of the Thirteenth Century*
R. I. Moore, *The Formation of a Persecuting Society*
R. W. Southern, *The Making of the Middle Ages*
Joseph Strayer, *On the Medieval Origins of the Modern State*

Literary Criticism

Emanuelle Baumgartner, *Chrétien de Troyes: Yvain, Lancelot, la charrette et le lion*
Joseph Bédier, *Les Légendes épiques: recherches sur la formation des chansons de geste*
R.R. Bezzola, *Les Origines et la formation de la littérature courtoise en Occident*
R. Howard Bloch, *Medieval French Literature and Law*
---. *Etymologies and Genealogies: A Literary Anthropology of the French Middle Ages*
R. Howard Bloch and Stephen G. Nichols, *Medievalism and the Modernist Temper*
Kevin Brownlee and Sylvia Huot, *Rethinking The Romance of the Rose: Text, Image, Reception*
Dominique Boutet, *Les Fabliaux*

M. T. Bruckner, *Shaping Romance : Interpretation, Truth, and Closure in Twelfth-Century French Fictions*
 William Burgwinkle, *Sodomy, Masculinity, and Law in Medieval Literature*
 E. Jane Burns, *Bodytalk. When Women Speak in Old French Literature*
 Bernard Cerquiglini, *Eloge de la variante*
 E.R. Curtius, *La Littérature européenne et le moyen âge latin*
 Marilyn Desmond, ed. *Christine de Pizan and the Categories of Difference*
 Roger Dragonetti, *La Technique poétique des trouvères*
 ---. *Le Mirage des sources*
 Jody Enders, *Rhetoric and the Origins of Medieval Drama*
 Edmond Faral, *Les Arts poétiques du XIIe et XIIIe siècles*
 Simon Gaunt, *Gender and Genre in Medieval French Literature*
 Simon Gaunt and Sarah Kay, *The Troubadours: An Introduction*
 Peter Haidu, *Lion-queue-coupée, l'écart symbolique chez Chrétien de Troyes*
 David Hult, *Self-fulfilling Prophecies: Readership and Authority in the first Roman de la Rose*
 Tony Hunt, *Villon's Last Will: Language and Authority in the Testament*
 Sarah Kay, *Chanson de Geste in the Age of Romance: Political Fictions*
 ---. *The Romance of the Rose*
 Sharon Kinoshita, *Medieval Boundaries: Rethinking Difference in Old French Literature*
 Eric Köhler, *L'Aventure chevaleresque*
 Roberta Krueger, *Women Readers & Ideology of Gender in Old French Verse Romance*
 Alexandre Leupin, *Barbarolexis: Medieval Writing and Sexuality*
 ---. *Fiction et Incarnation: littérature et théologie au Moyen âge*
 Donald Maddox, *The Arthurian Romances of Chrétien de Troyes*
 Charles Méla, *La Reine et le Graal: la conjointure dans les romans du Graal de Chrétien de Troyes au Livre de Lancelot*
 Jean R. Scheidegger, *Le Roman de Renart ou le texte de la dérision*
 James A. Schultz, *Courtly Love, the Love of Courtliness, and the History of Sexuality*
 Gabrielle M. Spiegel, *Romancing the Past: The Rise of Vernacular Prose Historiography in Thirteenth-Century France*
 Armand Strubel, *La Rose, Renart et le Graal : la littérature allégorique en France au XIIIe siècle*
 Michelle R. Warren, *History on the Edge: Excalibur and the Borders of Britain*
 Paul Zumthor, *Essai de poétique médiévale*
 ---. *Parler du moyen âge*

Sixteenth Century list

Required reading for second year review

1. Du Bellay, Joachim, *Les regrets* (Ed. Screech, Droz, ou *in Œuvres*, édition Joukovsky et Aris, "Classiques Garnier"; voir aussi *in* édition de référence, *Œuvres Poétiques*, éd. Chamard, STFM)
2. Montaigne, Michel de, *Les essais* (*In Œuvres complètes*, la Pléiade, éd. A. Thibaudet et Maurice Rat, voir aussi *Les Essais*, édition Pierre Villey et V.-L. Saulnier, PUF)
3. Navarre, Marguerite de, *L'Heptaméron* (Collections Le Livre de Poche, ou Folio, mais consulter aussi comme édition de référence, Renja Salminen, Droz, 1999)
4. Rabelais, François, *Gargantua* (*In Œuvres complètes*, éd. G. Demerson, L'Intégrale, ou *in Œuvres complètes*, nouvelle édition de la Pléiade, 1994)
5. Ronsard, Pierre de, *Les amours* (*In Œuvres complètes*, nouvelle édition de la Pléiade 1993-1994, éd. Jean Céard *et alii*, ou *in Œuvres complètes*, éd. Laumonier)

Reading list for general coverage

Agrippa d'Aubigné, *Les tragiques, Le printemps*
Théodore de Bèze, *Abraham sacrifiant*
Jean Bodin, *La république*
Pierre de Brantôme, *Les dames galantes*
Jean Calvin, *L'institution de la religion chrétienne*
Jean Baptiste Chassignet, *Le mépris de la vie*
Bonaventure Des Perriers, *Cymbalum mundi*
Madeleine Des Roches, *Les Oeuvres*
Guillaume Du Bartas, *La semaine*
Joachim Du Bellay, *Les regrets, La défense et illustration, L'Olive, Les antiquités de Rome*
Pernette Du Guillet, *Rymes*
Robert Garnier, *Les juives*
Marie de Gournay, *L'égalité des hommes et des femmes*
Louïse Labé, *Sonnets, Elégies*
Etienne de La Boétie, *De la servitude volontaire*
Jean Lemaire de Belges, *Epîtres de l'amant vert*
Jean de Léry, *Histoire d'un voyage fait en la terre du Brésil*
Clément Marot, *Epîtres*
Michel de Montaigne, *Essais, Le journal de voyage*
Marguerite de Navarre, *L'Heptaméron*

François Rabelais, *Gargantua, Pantagruel, Le Tiers livre*
Pierre de Ronsard, *Les discours, Art poétique*
Thomas Sébillet, *Art poétique*
Maurice Scève, *Délie*
Jean de Sponde, *Sonnets sur la mort*
André Thevet, *Les singularitez de la France Antarctique, autrement nommée Amerique*
Pontus de Tyard, *Le Solitaire premier, Les erreurs amoureuses*
Anthologie de poésie baroque (éd. Jean Rousset)
Anthologie des grands rhétoriciens (*La lettre et la voix*, éd. P. Zumthor)
Traité de poétique et de rhétorique de la Renaissance, éd. Francis Goyet

Criticism and Theory

Mikail Bakhtine, *L'oeuvre de François Rabelais*
Terence C. Cave, *The Cornucopian Texts. Problems of Writing in the French Renaissance* (trad. *Cornucopia. Figures de l'abondance au XVIe siècle*)
Graham Castor, *Pleiade Poetics* (trad. *La poétique de la Pléiade*)
Michel de Certeau, "L'oralité, ou l'espace de l'autre: Léry", dans *L'écriture de l'histoire*, 1975
Michel Deguy, *Le "tombeau" de Du Bellay*
Guy Demerson, *La mythologie classique dans l'oeuvre lyrique de la Pléiade*
Gérard Defaux, *Marot, Rabelais, Montaigne: l'écriture comme présence*
Claude-Gilbert Dubois, *Le baroque en Europe et en France*
Lucien Febvre, *Rabelais et le problème de l'incroyance au XVIe siècle*
Donald Frame, *Montaigne*
André Gendre, *Ronsard, Poète de la conquête amoureuse*
André Gendre, *Evolution du sonnet français*
Hugo Friedrich, *Montaigne*
Michel Jeanneret, *Le défi des signes*
Madeleine Lazard, *Le théâtre en France au XVIe siècle*
Frank Lestringant, *Une sainte horreur ou le voyage en Eucharistie*
Frank Lestringant, *L'atelier du cosmographe ou l'image du monde à la Renaissance*
Frank Lestringant, Josianne Rieu, Alexandre Tarrête, *Littérature française du XVIe siècle*
Robert Mandrou, *Histoire de la civilisation française : Moyen-Age, XVIe siècle*
Daniel Ménager, *Ronsard, le roi, le poète et les hommes*
Daniel Ménager, *Introduction à la vie littéraire du XVIe siècle*
Marcel Raymond, *Baroque et Renaissance poétique*
François Rigolot, *Le texte de la Renaissance: des rhétoriciens à Montaigne*
François Rigolot, *Louise Labé Lyonnaise, ou la Renaissance au féminin*
Jean Rousset, *La littérature de l'âge baroque en France*
Verdun-Louis Saulnier, *Maurice Scève*
Michael A. Screech, *Rabelais*
Jean Starobinski, *Montaigne en mouvement* (Tr. *Montaigne in Motion*)
Paul Zumthor, *Le masque et la lumière: la poétique des grands rhétoriciens. Poétiques de la Renaissance. Le modèle italien, le monde franco-bourguignon et leur héritage en France au XVIe siècle*, éd. P. Galland-Hallyn et F. Hallyn

Précis de littérature française du XVIe siècle, éd. Robert Aulotte

Seventeenth-Century Reading List

Required reading for the Second-Year Review

1. Corneille, *Le Cid, Horace, Cinna*
2. Racine, *Andromaque, Bérénice, Phèdre*
3. Molière, *L'Ecole des femmes, Tartuffe, Le Misanthrope*
4. Pascal, *Les Pensées* (Edition Sellier or Brunschvicg)
5. Mme de Lafayette, *La Princesse de Clèves*

Reading list for general coverage

- Descartes, *Discours de la méthode*
- La Rochefoucauld, *Les Maximes*
- La Bruyère, *Les Caractères ou les mœurs de ce siècle*
- La Fontaine, *Fables*
- Boileau, *L'Art poétique*
- Cardinal de Retz or Saint-Simon, *Mémoires* (selections)
- An anthology of Baroque poetry
- *Récits de voyage* about France's connections to other parts of the world (selections)
- Mlle de Scudéry, *Conversations* (selections)
- Mme de Sévigné, *Lettres* (selections)
- Antoine Gombault, chevalier de Méré, *Conversations ; De la conversation ; De l'Esprit ; Des Agréments* (selections)
- Dominique Bouhours, *Entretiens d'Ariste et d'Eugène*
- Nicolas Faret, *Projet de l'Académie, pour servir de préface à ses statuts*

Reading list for criticism

Jean-Marie Apostolides. *Le prince sacrifié : le théâtre et politique au temps de Louis XIV*. (Paris : Minuit, 1985).

Roland Barthes. *Sur Racine* (Paris : Seuil, 1963).

Paul Bénichou. *Morales du grand siècle* (Paris : Gallimard, 1948).

Susan Bordo, ed. *Feminist Interpretations of René Descartes* (University Park: Pennsylvania State University Press, 1999).

_____. *Flight to Objectivity: Essays on Cartesianism and Culture* (Albany: State University of New York Press, 1987).

Jules Brody. *Lectures classiques*. (Charlottesville : Rookwood Press, 1996).

_____. *Du Style à la pensée. Trois études sur les Caractères de La Bruyère*. (Lexington : French Forum, 1980).

Michel Butor. « La Princesse de Clèves, » in *Répertoire*, I (Paris, Minuit, 1960).

Serge Doubrovsky. *Corneille et la dialectique du héros* (Paris, Gallimard, 1963).

Norbert Elias. *Court Society*. (Oxford: Blackwell, 1983).

Nicholas Hammond. *Creative Tensions. An Introduction to Seventeenth Century French Literature* (London: Duckworth, 1997).

Denis Hollier, ed. *A New History of French Literature* (Cambridge: Harvard U.P, 1989).

- Gérard Ferreyrolles. *Les Reines du monde: L'imagination et la coutume chez Pascal* (Paris : Champion, 1995).
- Mitchell Greenberg. *Subjectivity and Subjugation in Seventeenth Century Drama and Prose: the Family Romance of French Classicism* (Cambridge: Cambridge University Press, 1992).
- Richard Goodkin. *The Tragic Middle: Racine, Aristotle, Euripides* (Madison: University of Wisconsin Press, 1991).
- Lionel Gossman. *Men and Masks. A Study of Molière* (Baltimore: Johns Hopkins University Press, 1963).
- Jacques Guicharnaud. *Molière, une aventure théâtrale* (Paris, Gallimard, 1963).
- Michèle Longino. *Orientalism in French Classical Drama* (Cambridge: Cambridge University Press, 2002).
- Sara Melzer. *Discourses of the Fall : A Study of Pascal's Pensées* (Berkeley: University of California Press, 1986).
- Hélène Merlin-Kajman. *La langue est-elle fasciste?: Langue, pouvoir, enseignement.* (Paris: Seuil, 2003).
- Henry Phillips. *Church and Culture in Seventeenth Century France* (Cambridge: Cambridge University Press, 1997).
- Jean Rousset, *Forme et signification* (Paris, Corti, 1962).
- Joan De Jean. *Ancients against Moderns: Culture Wars and the Making of a Fin De Siècle* (Chicago: University of Chicago Press, 1997).
- _____. *Tender Geographies. Women and the Origin of the Novel in France* (New York: Columbia UP, 1991).
- John Lyons, *The Tragedy of Origins. Pierre Corneille and Historical Perspective* (Stanford, Stanford University Press, 1996).
- Francesco Orlando, *Lecture freudienne de Phèdre* (Paris : Belles Lettres, 1986).
- Sylvie Romanowski. *L'illusion chez Descartes: la structure du discours cartésien.* (Paris: Klincksieck, 1974).
- Richard Scholar. *The je-ne-sais-quoi in Early Modern Europe: Encounters with a certain something* (New York: Oxford University Press, 2005).
- Leo Spitzer. *Essays on Seventeenth Century French Literature.* (New York : Cambridge, 1983).
- Domna Stanton. *The Aristocrat as Art: A Study of the Honnête Homme and the Dandy in Seventeenth and Nineteenth Century French Literature* (New York: Columbia University Press, 1980).
- Jean Starobinski, *L'Œil vivant* (Paris, Gallimard, 1961).
- Malina Stefanovska, *Saint-Simon, un historien dans les marges* (Paris, Champion, 1998); *La politique du cardinal de Retz* (Presses Universitaires de Rennes, 2008).
- Alain Viala, *La Naissance de l'écrivain* (Paris, Minuit, 1985)
- Barbara Woshinsky. *Princesse de Clèves : the Tension of Elegance.* (The Hague: Mouton, 1973).

Eighteenth-Century Reading List

Required reading for the Second-Year Review

1. Diderot, *Le Neveu de Rameau*
2. Laclos, *Les liaisons dangereuses*
3. Montesquieu, *Lettres persanes*
4. Rousseau, *Les confessions*
5. Voltaire, *Candide*

Reading list for general coverage

- Beaumarchais, *Le mariage de Figaro*
- Bernardin de Saint-Pierre, *Paul et Virginie*
- Diderot, *La religieuse, Jacques le fataliste, Le rêve de d'Alembert*
- Graffigny, *Lettres péruviennes*
- Marivaux, *La vie de Marianne, Le jeu de l'amour et du hasard*
- Prévost, *Manon Lescaut*
- Rousseau, *Discours sur l'origine de l'inégalité, Les rêveries du promeneur solitaire*
- Sade, *Justine*
- Voltaire, *Dictionnaire philosophique, Lettres philosophiques, Micromégas, Zadig*

Introductory Critical Works

- Delon, Michel and Pierre Malandain, *La littérature française du XVIIIe siècle* (PUF, 1996).
- *Dictionnaire européen des Lumières*, ed. Michel Delon. Paris: Presses universitaires de France, 1997.
- *Encyclopedia of the Enlightenment*, ed. Alan Charles Kors, 4 vols. (Oxford UP, 2003).
- *Histoire de la France littéraire: Classicismes XVIIe-XVIIIe siècle*, ed. Jean-Charles Darmon and Michel Delon (Presses universitaires de France, 2006).
- Jacob, Margaret, *The Enlightenment: A Brief History with Documents* (Bedford, 2001).
- *La Littérature française: dynamique et histoire*, ed. Jean-Yves Tadié, vol. 2 (Gallimard: Folio, 2007).

- *Le monde des Lumières*, ed. Vincenzo Ferrone et Daniel Roche (Fayard, 1999)
- Mauzi, Robert et al., *Précis de la littérature française du XVIIIe siècle* (PUF, 1990).
- Roche, Daniel, *La France des Lumières* (Fayard, 1993)

Nineteenth-Century Reading List

Required reading for the Second-Year Review

1. Gustave Flaubert, *L'Éducation sentimentale*
2. Anthologie de poésie
3. George Sand, *Indiana*
4. Honoré de Balzac, *Le Père Goriot* or *La Cousine Bette*
5. Alfred de Musset, *Lorenzaccio*

Reading list for general coverage in poetry, theater, and prose

Poetry

Charles Baudelaire, *Les Fleurs du Mal* and *Le Spleen de Paris*
Marceline Desbordes-Valmore, *Poésies*
Victor Hugo, *Les Contemplations*, etc.
Alphonse de Lamartine, *Méditations poétiques*
Lautréamont, *Les Chants de Maldoror*
Stéphane Mallarmé, *Oeuvres poétiques*, *Un coup de dés jamais n'abolira le hasard*
Gérard de Nerval, *Les Chimères*
Arthur Rimbaud, *Poésies*, *Les Illuminations*, *Une saison en enfer*
Émile Verhaeren, *Les Villes tentaculaires*
Paul Verlaine, *Romances sans paroles*, etc.
Alfred de Vigny, *Poèmes*
Others: *An Anthology of Nineteenth-Century Women's Poetry from France* (Texts and translation, Gretchen Schultz, ed.), Théophile Gautier, *Émaux et camées* ; Leconte de Lisle, *Poésies barbares* ; Tristan Corbière, *Les Amours jaunes* ; Jules Laforgue, *Poésies*.

Novel and short story

Honoré de Balzac, *La Peau de chagrin*, *Illusions perdues*, *Le Cousin Pons*
Jules Barbey d'Aurevilly, *Les Diaboliques*
François-René de Chateaubriand, *René* and *Atala*
Benjamin Constant, *Adolphe*
Alexandre Dumas, *Le Comte de Monte Cristo*
Claire de Duras, *Ourika*
Gustave Flaubert, *Madame Bovary*, *Trois contes*
Théophile Gautier, "La Cafetière", "Omphale", "Le Pied de momie", etc.
Victor Hugo, *Notre-Dame de Paris – 1482*
Joris-Karl Huysmans, *À rebours*
Jean Lorrain, *Monsieur de Phocas*
Guy de Maupassant, "Boule de suif", "Le Horla", "La Maison Tellier", etc.
Prosper Mérimée, "Mateo Falcone", "La Vénus d'Ille", "Tamango", "Carmen", "Lokis"
Charles Nodier, *La Fée aux miettes*

George Sand, *La Mare au diable* or *François le Champi*
Germaine de Staël, *Corinne*
Stendhal, *Le Rouge et le noir*, *La Chartreuse de Parme*
Auguste Villiers de l'Isle-Adam, *Contes cruels*
Émile Zola, *Germinal*, *L'Assommoir*, *Thérèse Raquin*

Theater

Victor Hugo, *Ruy Blas*, *Hernani*
Alfred Jarry, *Ubu roi*
Eugène Labiche, *Le Voyage de M. Perrichon*
Alfred de Musset, *Les Caprices de Marianne*, *On ne badine pas avec l'amour* Edmond
Rostand, *Cyrano de Bergerac*
Alfred de Vigny, *Chatterton*

Prose/Non fiction

Charles Baudelaire, "Le peintre de la vie moderne"
François-René de Chateaubriand, *Mémoires d'outre tombe*
Gustave Flaubert, *Dictionnaire des idées reçues*
Gustave Flaubert/George Sand, *Correspondance*
Théophile Gautier, Préface de *Mademoiselle de Maupin*
Edmond et Jules de Goncourt, Préface de *Germinie Lacerteux*
Victor Hugo, Préface de *Cromwell*
Victor Hugo, "Le Dix-neuvième siècle" (*William Shakespeare* 3^e partie, livre II)
Stéphane Mallarmé, *La Musique et les Lettres*
Guy de Maupassant, *Lettres d'Afrique*
Jules Michelet, Préface de *l'Histoire de France* (1869)
Gérard de Nerval, *Voyage en Orient*
Arthur Rimbaud, "Lettre du voyant"

Critical Studies

Erich Auerbach, « À l'hôtel de la Môle » and « Germinie Lacerteux », chap. XVIII and XIX, *Mimésis*.
Roland Barthes, *Michelet par lui-même*
Paul Bénichou, *Romantismes français* : I- Le Sacre de l'écrivain, II- Le Temps des prophètes, III- Les Mages romantiques, IV- L'École du désenchantement
Walter Benjamin, *Charles Baudelaire. A Lyric Poet in the Era of High Capitalism*
Pierre Bourdieu, *Les Règles de l'art*
Ross Chambers, *The Writing of Melancholy: Modes of Opposition in Early French Modernism*
Shoshana Felman, *Writing and Madness: Literature/Philosophy/Psychoanalysis*
René Girard, *Mensonge romantique et vérité romanesque*
Deborah Jenson, *Trauma and its representation: The Social Life of Mimesis in Post-Revolutionary France*

Michael Lucey, *The Misfit of the Family: Balzac and the Social Forms of Sexuality*
Elissa Marder, *Dead Time: Temporal Disorders in the Wake of Modernity (Baudelaire and Flaubert)*
Christine Planté, *La Petite sœur de Balzac*
Jacques Rancière, *Politique de la littérature* and *Mallarmé, la politique de la sirène*
Martine Reid (ed.), *George Sand: Littérature et politique*
Naomi Schor, *George Sand and Idealism*

Twentieth-Century Reading List

Required Reading for the Second-Year Review

1. Marcel Proust, *Du côté de chez Swann (À la Recherche du temps perdu)*
2. Louis-Ferdinand Céline, *Voyage au bout de la nuit*
3. *Anthologie de la poésie française du XXe siècle*
4. Jean Genet, *Les Bonnes*
5. Nathalie Sarraute, *Enfance*

Reading List for General Coverage

Poetry

Guillaume Apollinaire, *Alcools and Calligrammes*
Yves Bonnefoy, *Du mouvement et de l'immobilité de Douve*
Blaise Cendrars, « La Prose du Transsibérien et de la petite Jeanne de France »
René Char, *Les Matinaux*
Robert Desnos, *Corps et biens*
Paul Éluard, *Capitale de la douleur* and *Donner à voir*
Henri Michaux, *L'Espace du dedans*
Francis Ponge, *Le Parti pris des choses*
Saint-John Perse, *Exil*
Paul Valéry, *Charmes*

Theater

Samuel Beckett, *En attendant Godot*
Albert Camus, *Caligula*
Paul Claudel, *Le Soulier de satin*
Jean Genet, *Les Paravents*
Jean Giraudoux, *La Guerre de Troie n'aura pas lieu*
Eugène Ionesco, *La Leçon* and *Rhinocéros*
Bernard-Marie Koltès, *Dans la solitude des champs de coton*
Marie Ndiaye, *Papa doit manger*
Jean-Paul Sartre, *Huis clos*
Nathalie Sarraute, *Pour un oui ou pour un non*

Prose

Louis Aragon, *Le Paysan de Paris*
Antonin Artaud, *Le Théâtre et son double* and *Pour en finir avec le jugement de Dieu*
Simone de Beauvoir, *Le Deuxième sexe* and *Mémoires d'une jeune fille rangée*
Samuel Beckett, *Molloy*
André Breton, *Manifeste du surréalisme (1924)* and *Nadja*

Michel Butor, *La Modification* and *Mobile*
 Albert Camus, *L'Étranger* and *La Peste*
 Louis-Ferdinand Céline, *Mort à crédit*
 Blaise Cendrars, *Moravagine*
 Colette, *La Maison de Claudine*
 Marguerite Duras, *Barrage contre le Pacifique*, *Le Ravissement de Lol V. Stein*, and *La Douleur*
 Annie Ernaux, *La Honte*
 Anne F. Garréta, *Sphinx*
 Jean Genet, *Notre Dame des fleurs* and *Journal du voleur*
 André Gide, *Si le grain ne meurt* and *Les Faux monnayeurs*
 Hervé Guibert, *À l'ami qui ne m'a pas sauvé la vie*
 Michel Houellebecq, *Les Particules élémentaires*
 J.M.G. Le Clézio, *Le Procès-verbal*
 Michel Leiris, *L'Afrique fantôme*
 André Malraux, *La Condition humaine*
 Patrick Modiano, *Dora Bruder*
 Marie Ndiaye, *Rosie Carpe*
 Irène Némirovsky, *Suite française*
 Georges Perec, *Les Choses* and *La Disparition*
 Marcel Proust, *À la Recherche du temps perdu*
 Raymond Queneau, *Le Chiendent*
 Alain Robbe-Grillet, *La Jalousie* and *Trans-Europ-Express*
 Jean-Paul Sartre, *La Nausée* and *Les Mots*
 Annie Saumon, *Je suis pas un camion*
 Claude Simon, *La Route des Flandres*
 Philippe Sollers, *Paradis*
 Michel Tournier, *Le Roi des aulnes*
 Paul Valéry, *Monsieur Teste*
 Boris Vian, *L'Écume des jours*
 Monique Wittig, *Les Guerillères*
 Marguerite Yourcenar, *Mémoires d'Hadrien* or *L'Oeuvre au noir*

Selected Films

Jean Cocteau, *Le Sang d'un poète* (1930)
 Luis Bunuel et Salvador Dali, *L'Âge d'or* (1930)
 André Malraux, *Espoir, sierra de Teruel* (1945)
 Alain Resnais, *Hiroshima mon amour* (1959)
 Peter Brook, *Moderato cantabile* (1960)
 Jean-Luc Godard, *À bout de souffle* (1960)
 Alain Resnais, *L'Année dernière à Marienbad* (1961)
 Robert Bresson, *Journal d'un curé de campagne* (1951) and *Procès de Jeanne d'Arc* (1962)
 Marcel Ophuls, *Le Chagrin et la pitié* (1969)
 Raul Ruiz, *Le Temps retrouvé* (1998)

Chantal Ackerman, *La Captive* (2000)

Essays, Criticism, Theory

Literary Essays

George Bataille, *La Littérature et le mal*

Maurice Blanchot, *Le Livre à venir* and *La Part du feu*

Albert Camus, *Le Mythe de Sisyphe*

Alain Robbe-Grillet, *Pour un nouveau roman*

Sarah Kofman, *Paroles suffoquées*

Marcel Proust, *Contre Sainte Beuve*

Nathalie Sarraute, *L'Ère du soupçon*

Jean-Paul Sartre, *Qu'est-ce que la littérature ?* and *L'Existentialisme est un humanisme*

Selected Texts in Criticism and Theory

Théodore W. Adorno, *Notes sur la littérature* (on Proust, Beckett and surrealism)

Roland Barthes, *Essais critiques* and « La Mort de l'auteur » in *Le Bruissement de la langue*

Walter Benjamin, « Surrealism » and « The Image of Proust » in *Selected Writings* (vol. 2)

Peter Bürger, *Theory of the Avant-Garde*

Roger Célestin, Eliane Françoise DalMolin, Isabelle De Courtivron, eds., *Beyond French feminisms: debates on women, politics, and culture in France*

Hélène Cixous, « Le rire de la méduse » in *L'Arc*, n°61

Vincent Colonna, *Autofiction et autres mythomanies littéraires*

Antoine Compagnon, *Proust entre deux siècles*

Michel de Certeau, *The Practice of Everyday Life*

Gilles Deleuze, *Proust et les signes*

Jacques Derrida, *Marges and Signéponge*

Martin Esslin, *The Theater of the Absurd*

Michel Foucault, « Qu'est-ce qu'un auteur? » in *Dits et écrits*, vol I

Gérard Genette, *Figures III*

Henri Godard, *Poétique de Céline* and *Le Roman modes d'emploi*

Denis Hollier, ed., *A New History of French Literature*

Denis Hollier, *La Politique de la prose*

Luce Irigaray, *Ce sexe qui n'est pas un*

Jean-Louis Jeannelle, *Écrire ses mémoires au XXe siècle*

Alice Kaplan, *Reproductions of Banality*

Eve Kosofsky Sedgwick, *Epistemology of the Closet*

Julia Kristeva, *Pouvoirs de l'horreur*

Jacques Lacan, *Écrits*

Elisabeth Ladenson, *Proust Lesbianism*

Philippe Lejeune, *Le Pacte autobiographique*

Michael Lucey, *Never Say I: Sexuality and the First Person in Colette, Gide and Proust*

Jean-François Lyotard, *La Chambre sourde : l'antiesthétique de Malraux*

Paul de Man, *Allegories of Reading*

Elaine Marks and I. de□ Courtivron, eds. *New French Feminisms*

Kristin Ross, *Fast Cars, Clean Bodies: Decolonization and the Reordering of French Culture*

Tzvetan Todorov, *Les Genres du discours*

Francophone Studies List

Required reading for the Second-Year Review

1. Aimé Césaire, *Cahier d'un retour au pays natal*; or Edouard Glissant, *La Lézarde*
2. Assia Djebar, *L'amour, la fantasia*
3. Sony Labou Tansi, *La parenthèse de sang & Je soussigné cardiaque*
4. Henri Lopes, *Le Pleurer-Rire*
5. Gabrielle Roy, *Bonheur d'occasion*

Reading list for general coverage

Beur

- Azouz Begag, *Le gone du chaâba*
- Farida Belghoul, *Georgette!*
- Nina Bouraoui, *La voyeuse interdite*
- Medhi Charef, *Un thé au harem d'Archi Ahmed*
- Faiza Guene, *Kiffe kiffe demain*
- Leïla Sebbar, *Shérazade, Je ne parle pas la langue de mon père*

Canada

- Hubert Aquin, *Prochain épisode*
- Anne Hébert, *Kamouraska, Les fous de bassan*
- Jacques Paulin, *Volkswagen Blues*
- Michel Tremblay, one play of your choice
- La poésie québécoise, eds. Laurent Mailhot and Pierre Nepveu, selected poems by Emile Nelligan, Saint-Denys Garneau, Anne Hébert, Gaston Miron, Paul-Marie Lapointe, Nicole Brossard.

Caribbean

- Jacques Stéphen Alexis, *Compère Général Soleil*
- Marie Chauvet, *Amour, colère, folie*
- Aimé Césaire, *Une tempête, Discours sur le colonialisme*
- Patrick Chamoiseau, *Solibo Magnifique*
- Raphaël Confiant, *Eau de café*
- Maryse Condé, *Heremakhonon, Traversée de la mangrove, La Migration des coeurs*
- Frantz Fanon, *Peau noire masques blancs, Les Damnés de la terre*
- Edouard Glissant, *Sel noir, Les Indes* (selected poems); *Discours antillais; Poétique de la relation*
- Dany Laferrière, *Vers le sud, Je suis un écrivain japonais*

- Daniel Maximin, *L'isolé soleil*
- Emile Ollivier, *Mille eaux*
- Gisèle Pineau, *L'exil selon Julia*
- Jacques Roumain, *Les Gouverneurs de la rosée*
- Simone Schwarz-Bart, *Pluie et vent sur Têlumée-Miracle*

Maghreb

- Tahar Ben Jelloun, *L'enfant de sable, La nuit sacrée*
- Maïssa Bey, "C'est quoi un arabe?" (short story)
- Rachid Boujedra, *La Répudiation, Topographie idéale pour une agression caractérisée*
- Driss Chraïbi, *Le passé simple*
- Mohammed Dib, *La Grande maison*
- Assia Djebar, *Vaste est la prison*
- Tahar Djaout, *Les chercheurs d'os*
- Mouloud Feraoun, *Le fils du pauvre*
- Malek Haddad, *Je t'offrirai une gazelle*
- Yasmina Khadra, *Les hirondelles de Kaboul, Sirènes de Bagdad*
- Abdelkébir Khatibi, *La mémoire tatouée, Amour bilingue*
- Amin Maalouf, *Léon l'africain*
- Mouloud Mammeri, *La colline oubliée*
- Abdelwahab Meddeb, *Talismano*
- Albert Memmi, *La statue de sel, Le Scorpionn, Portrait du colonisé, portrait du colonisateur*
- Malika Mokkedem, *L'Interdite*
- Kateb Yacine, *Nedjma*

Mascarene Islands

- Malcolm de Chazal, *Sens plastique*
- Ananda Devi, *Eve de ses décombres*
- Carl de Souza, *La Maison qui marchait vers la mer*
- Axel Gauvin, *Faïms d'enfance*
- Marie-Thérèse Humbert, *A l'autre bout de moi*
- Marius-Ary Leblond, *Ulysse, cafre ou L'histoire dorée d'un noir*
- J.M.G. Le Clézio, *Le chercheur d'or, La quarantaine*
- Edouard Maunick, *Paroles pour solder la mer*
- Evariste Parry, *Poésies érotiques, Chansons madécasses*
- Jean-Joseph Rabearivelo, *Traduit de la nuit*

Sub-Saharan Africa

- Mariama Bâ, *Une si longue lettre*

- Bessora, *53cm*
- Ken Bugul, *Le baobab fou*
- Calixthe Beyala, *Les honneurs perdus*
- Laye Camara, *L'enfant noir*
- Emmanuel Dongala, *Jazz et vin de palme, Johnny chien méchant*
- Cheik Hamidou Kane, *L'aventure ambiguë*
- Alain Mabanckou, *Bleu-Blanc-Rouge, Verre cassé*
- Ferdinand Oyono, *Une vie de boy*
- Ousmane Sembène, *Les bouts de bois de Dieu, Xala, Le docker noir*
- L.S. Senghor, "In Memoriam," "Femme noire," (Chants d'ombre); "Poème" (Hosties noires); "A New York," "Chaka" (Ethiopiennes)
- Sony Labou Tansi, *La vie et demie, L'état honteux*
- Aminata Sow-Fall, *La grève des battus*
- Abdourahman Waberi, *Aux Etats-Unis d'Afrique*

Vietnam

- Pham Van Ky, *Des femmes assises ça et là*
- Linda Lê, *Calomnies, Le complexe de Caliban*
- Anna Moï, *Le riz noir*
- Monique Truong, *Le Livre du sel*

Criticism and Theory

- Nicolas Bancel, Pascal Blanchard, Sandrine Lemaire, *La fracture coloniale*
- Patrick Corcoran, *The Cambridge Introduction to Francophone Literature*
- Laura Chrisman and Patrick Williams, eds., *Colonial Discourse and Post-Colonial Theory: A Reader*
- Anne Donadey and Adlai Murdoch, eds., *Postcolonial Theory and Francophone Literary Studies*
- Charles Forsdick and David Murphy, eds., *Francophone Postcolonial Studies*
- Lise Gauvin, *Langagement: L'écrivain et la langue au Québec*
- Alec G. Hargreaves, *Voices from the North African Immigrant Community in France. Immigration and Identity in Beur Fiction*
- Abdelkebir Khatibi, *Maghreb Pluriel*
- Françoise Lionnet and Ronnie Scharfman, eds., *Post/Colonial Conditions: Exiles, Migrations, Nomadisms*, Yale French Studies Nos 82 and 83
- Françoise Lionnet, *Autobiographical Voices: Race, Gender, Self-Portraiture*
- Achille Mbembe, *On the Postcolony*
- Christopher L. Miller, *Theories of Africans, Nationalists and Nomads*
- Jean-Marc Moura, *Littératures francophones et étude postcoloniale*
- Anjali Prabhu, *Hybridity: Limits, Transformations, Prospects*
- Ato Quayson, *Postcolonialism: Theory, Practice or Process?*
- Dominic Thomas, *Black France: Colonialism, Immigration, and Transnationalism*

- Timothy Unwin, *The Cambridge Companion to the French Novel* (2 chaps. on Francophone texts)