



DEPARTMENT OF FRENCH SESSION 2010-2011

FRENCH LITERATURE & CULTURE COURSES IN THE SECOND YEAR

**Deadline for return of your course choices:
Friday 19 March by 5pm**

The form for 'Second Year Course Choices 2010-11' is at the back of this document. Fill it in, after carefully reading the whole document, and hand it in to the departmental office no later than 5pm on Friday 19 March.

Course lists will be posted on the French Department First Year notice board by the beginning of Term 3. These lists will be deemed to be final.

ON WEDNESDAY 24 FEBRUARY 10-1, MEMBERS OF STAFF WILL BE AVAILABLE IN THEIR OWN ROOMS TO GIVE ADVICE ON SECOND-YEAR CHOICES. STUDENTS CAN ALSO APPROACH THEIR PERSONAL TUTOR AT ANY TIME FOR ADVICE ABOUT THEIR CHOICES.

CHOOSING YOUR COURSE UNITS IN LITERATURE & CULTURE: GENERAL INFORMATION

Attached is the list of Year 2 lecture and seminar topics and (unless otherwise indicated) texts for study. Each course is worth 0.5 CU.

You are asked NOW to choose which courses you would like to follow next year, basing your choice on the enclosed descriptions and on the times at which the classes will be held where indicated. If you are following courses in another department, you may find that the times of the lectures and seminars for your preferred classes in the French Department clash with classes in your other department. It is your responsibility to check that you do not select two courses that clash. If a course you had wished to take clashes with another course which you have to take in the French department, we will try to guarantee you your first choice in your final-year options. Do not forget to state also your preferences for seminars within a course where appropriate.

Once you learn your allocation of courses (Term 3), BUY YOUR TERM 1 BOOKS before the vacation.

BUYING BOOKS. You should have **bought** and **read** the texts set for Term 1 before the start of term, and for Term 2 before the start of the second term. Advice on further reading (e.g. critical studies) is given at the start of term. **Buy the editions specified:** teachers have chosen these as the most helpful editions at the best price. Other editions have different pagination, which can cause much frustrating waste of time when passages are referred to in class.

SINGLE SUBJECT STUDENTS may also choose to follow a Teaching English as a Foreign Language course at the Language Centre to the value of 1 CU. However, this depends on there being no time-table clashes and on the permission of the Departmental Tutor, which may be refused if your performance in the First Year indicates that you might not be able to meet the demands of the TEFL course which are very onerous.

The CU numbers and subject areas for the available literature and culture courses are:

FREN2101	Literary Theory
FREN2102	The Medieval Period
FREN2103	The Renaissance Period
FREN2104	The Classical Age: the 17 th Century
FREN2105	Enlightenment and Revolution: the 18th Century
FREN2106	Romanticism and Modernity: the 19th Century
FREN2107	Exploration of Self and Form: The Contemporary Period
FREN2108	France: Culture and Society
FREN2109	French Film History
FREN2110	Contesting Frenchness: Francophone Literatures
FREN2501	Film Theory

Please detach and fill in the form at the back of this booklet and return it to the departmental office by **5pm on Friday 19 March**, so that the course lists can be posted on the board in good time for you to be able to buy your books before the end of Term 3. **If you fail to meet the deadline, you will simply be allocated to a course with vacancies**, irrespective of your preferences. It is very difficult to change courses once students are allocated to them; a strict policy controls the number of students on each course. So it is **very much in your interest** to hand in your form on time. Lists of students in the courses will be on the Year 1 board at the beginning of Term 3.

HOW MANY COURSES?

Below is a guide to the **number** of Literature and Culture Courses you will need to follow next session. Each course has a value of 0.5 CU.

SINGLE SUBJECT

You will take the relevant number of Literature and Culture Courses (four or three):

All Single Subject students MUST take at least 0.5 CU and at most 1 CU (or 2 x 0.5 CUs) outside the French Department as an elective.

a) If you are intending to take **0.5 CU** elective* next session you will need **2 CUs** in the French Department: i.e. **four courses** (4 x 0.5 units) chosen from the ten courses FREN2101 to FREN2110.

b) If you are intending to take **1 CU** elective* next session you will need **1.5 CU** in the French Department: i.e. **three courses** (3 x 0.5 units) chosen from the ten courses FREN2101 to FREN2110.

YOU MUST CONSULT THE DEPARTMENT OFFERING THE ELECTIVE IN ORDER TO ESTABLISH WHICH CUs YOU ARE TAKING WITH THEM NEXT SESSION.

*Note: for single subject students, FREN2501 can **only** be taken as an elective; if you are including this as your 0.5 CU elective, or as part of your 1 CU elective, you must still choose 4 or 3 courses, respectively, from FREN2101-FREN2110.

FRENCH WITH FILM STUDIES

In addition to FREN2109 and FREN2501 - which are both compulsory - you will take **three courses** (3 x 0.5 CU) chosen from FREN2101 to FREN2110. Do *not* mention FREN2109 and FREN2501 on the attached choice form: you will be automatically entered for them.

COMBINED STUDIES, MODERN LANGUAGES AND MODERN LANGUAGE PLUS DEGREES

You will need **1 CU**: i.e. **two courses** chosen from the eleven courses FREN2101 to FREN2110 and FREN2501 **except** for French/SOAS students studying a language of the Near or Middle East (e.g. Arabic, Turkish students who took only 1 CU of French in the first year), who should choose **three** literature and culture courses, i.e. 1.5 units.

ESPS

You will need either **1 CU** or **0.5 CU**: i.e. either **two or one course(s)** chosen from the eleven courses FREN2101 to FREN2110 and FREN2501.

ESPS French main: from the eleven courses FREN2101 to FREN2110 and FREN2501, you will need 0.5 CU (one course) if you intend to take FREN2002 (French Oral). You will need 1 CU (two courses) if you do not intend to take FREN2002.

ESPS French joint main or minor: from the eleven courses FREN2101 to FREN2110 and FREN2501, you will need 0.5 CU (one course).

HISTORY WITH A EUROPEAN LANGUAGE

You will need **1 CU** (2 x 0.5) chosen from the content or language courses available to you. Your choice is restricted, however, to those courses for which you have fulfilled the prerequisites.

- For FREN2101 to FREN2107 and FREN2109 to FREN2110 and FREN2501 the prerequisite is successful completion of FREN1102.
- For FREN2108 the prerequisite is successful completion of FREN1101.

LANGUAGE AND CULTURE

If you have taken FREN1102 and wish to take one course from FREN2101 to FREN2107 or FREN2109 to FREN2110 and FREN2501, you should consult the programme tutor for Language and Culture before completing this form.

NB ALL STUDENTS:

When the course lists are made up, you will be allocated a maximum of TWO of the courses FREN2101, FREN2106, FREN2107, FREN2108, FREN2109, FREN2110. This is to ensure an adequate spread of choices across the literary periods, as the Year 2 Literature and Culture course is structured historically. You should bear this in mind when making your choices in Section F of the form.*

*** Francophone students excluded from FREN2002 must select one extra course (0.5 CU) from FREN2101 to FREN2110 and FREN2501 to make up your Year 2 overall total to 4 CU, UNLESS you are a Combined Studies, Modern Languages, Modern Language Plus or ESPS student intending to replace FREN2002 with FREN2003 (Project in the French Language).**

You must, where possible, choose an equal number of options in each term, i.e. Single Subject students take two in the Autumn Term and two in the Spring Term, while Combined Studies/Modern Languages/Modern Language Plus students take one in each term. If you are taking three options, you may choose in which term you take two options. If you are only taking one option, you may choose in which term you take it. When you have worked out how many options you are taking, complete the form at the end of this booklet, listing your preferences for each term.

Please send in the completed form to arrive with the French Departmental Office (french.office@ucl.ac.uk) by **Friday 19 March**, at the latest. The class lists will be put up on the French Department noticeboards by the beginning of Term 3.

Literature and Culture Courses: FREN2101-FREN2110 and FREN2501

Note: previous study of a period is not a prerequisite for study of that period in the second year.

The courses described in the pages that follow are normally taught in lectures and seminars.

Coursework will include prescribed reading, secondary reading as assigned, one practice essay and other work as assigned by course teacher.

NB: Completion of coursework is normally a requirement for proceeding to the end-of-year examination set for the course in question. FREN2101 is formally assessed by essay (see below) and has different coursework requirements, by arrangement with the teacher.

Assessment:

FREN2102-FREN2108 and FREN2110: A two-hour desk examination, covering all components of the course.

FREN2109: This course will be assessed by a 3-hour examination which consists in part of an analysis of a film sequence. There will be two questions, one covering lecture work and the other covering seminar work. Questions include comparative analyses that require close attention to the filmic qualities of works studied.

FREN2101: Two assessed essays to be handed in during the final week of the term in which the course is taught and in the first week of the term following the term in which the course is taught. **See the department's *Undergraduate Assessment Booklet* for further information.**

FREN2501: Two assessed essays to be handed in after Reading Week of Term 1 and at the start of Term 2. **See the department's *Undergraduate Assessment Booklet* for further information.**

Structure of the courses:

FREN2101-FREN2107, FREN2109 and FREN2501 are taught in one term, two hours every week, one of the two hours being a lecture, followed by a seminar.

FREN2108 is taught in one term, two hours every week. For this course, there are five lectures and five seminars in the first half term, followed by 2 hours of seminar per week in the second half of term.

OPTIONS TAUGHT IN TERM 1

FREN2102 The Medieval Period

FREN2103 The Renaissance Period

FREN2105 Enlightenment & Revolution: The 18th Century

FREN2107 Exploration of Self and Form: The Contemporary Period

FREN2110 Contesting Frenchness: Francophone Literatures

FREN2102 The Medieval Period

TERM 1, Lecture: Thursday 2-3 (subject to changes)
Seminar: Thursday 3-4 (subject to changes)

Course Tutor: Dr J Gilbert
Course Teacher: Dr J Gilbert

As far as possible, texts are recommended in editions with facing modern French or English translation; in other cases, translations will be made available. No previous study of medieval literature is necessary in order to be able to follow this course.

First half of term: 1 lecture, 1 seminar weekly
Teacher: Dr J Gilbert

Christianity and its Others

In the eleventh and twelfth centuries, energetic European expansion (in particular through the Crusades in Spain, North Africa, the Middle East and the Eastern Christian empire of Byzantium) coincided with the cultural development of vernacular French literature, which found many of its earliest resources in various non-Christian cultures (Latin, Arabic, Celtic). This seminar will explore some of the ways in which Old French literary texts represent Christians and the 'pagans' with whom they come into contact in encounters dramatized as violent, erotic and/or burlesque. We shall study epic, romance and comic texts. We shall analyse the kinds of desire engaged in the differing representations of the pagan other, and explore also how true to life (or otherwise – mainly otherwise!) these literary pagans were.

Set texts:

- La Chanson de Roland*, ed. and modern Fr. trans. Jean Dufournet (Garnier-Flammarion, series Flammarion bilingue), ISBN 2-08-070554-7
- Le Pèlerinage de Charlemagne*, ed. and trans. Glyn S. Burgess (series British Rencesvals Publications, 2) (copies will be available at approx. £10 from the course teacher at the beginning of term 1)
- Robert d'Orbigny, *Le Conte de Floire et Blanchefleur*, ed. and modern Fr. trans. J-L Leclanche (Champion, series Champion Classiques Moyen Age, 2), ISBN 2745307363
- Aucassin et Nicolette* in: *Nouvelles courtoises*, ed. Suzanne Méjean-Thiolier and Marie-Françoise Notz-Grob (Livre de Poche, series Lettres gothiques, 1997) (see second half of term)
- Alternatively, *Aucassin et Nicolette*, ed. Jean Dufournet (Garnier-Flammarion, series Flammarion bilingue), ISBN 2-08-070261-0

Second half of term: 1 lecture, 1 seminar weekly

Teacher: Dr J Gilbert

The Court, *courtoisie* and courtly love

The court provides the setting for much medieval literature. Often depicted as a luxurious place, the epitome of elegance and refinement, it is also seen as a destructive environment, full of jealousy, spite and scandal. We shall look at examples of literature produced for courts and depicting the people who live there. What are the pleasures of such a life, and what are its constraints? To what extent is life governed by codes of courtesy, and what problems do these codes create? In particular we shall examine the code of courtly love, what it was, and how it was problematised in some of the key works of medieval literature.

Set texts:

Graelent and *Le Lai du Trot*, both in: *Lais féériques des XIIe et XIII siècles*, ed. A. Micha (GF-Flammarion) ISBN 2-08-070672-1

Chrétien de Troyes, *Le Chevalier de la charrette*, ed. C. Méla (Livre de Poche, series: Lettres gothiques) ISBN 2-253-05401-1

La Châtelaine de Vergi, *Le Lai de l'oiselet*, and Jean Renart, *Le Lai de l'ombre*, all in: *Nouvelles courtoises*, ed. Méjean-Thiolier and M-F Notz-Grob (Livre de Poche, series Lettres gothiques) ISBN 2-253-06661-3 (Please note: if this edition is unavailable, then alternative arrangements will be made)

Supplementary reading:

Other texts in *Lais féériques* and *Nouvelles courtoises*

Student workload: prescribed reading, secondary reading as assigned, one practice essay, other work as assigned by course teacher.

ASSESSMENT: two-hour written examination in term 3 (covering all components of FREN2102)

FREN2103 The Renaissance Period

TERM 1, Lecture: Thursday 11-12 (subject to changes)

Seminar: Thursday 12-1 (subject to changes)

Course Tutor: Dr K MacDonald

Course Teacher: Dr K MacDonald

The term is divided into two parts, before and after reading week:

Part 1: Montaigne's *Essais* (Lectures in weeks 1, 2, 4 and 5; otherwise seminars)

This part of the course will examine the ideas of Montaigne, who turned to writing as a kind of inwardly-focused self-therapy but who was also deeply engaged with the external political events of his troubled times. We shall explore his reflections on gathering life experiences; sex; civil war and colonialism.

Set texts:

Montaigne Sur quelques vers de Virgile (III, 5)
 Des coches (III, 6)
 De la phisionomie (III, 12)
 De l'expérience (III, 13)

(The above essays are to be studied in the Garnier-Flammarion edition of Montaigne's *Essais*, vols 3: ISBN 2-08-0702128)

Part 2: Renaissance Women Writers (weekly seminars)

This seminar examines the perspectives of several celebrated Renaissance women writers on women's place in society and on the female experience of love. Each of these writers, with differing degrees of radicalism, confront misogynist stereotypes according to which chaste silence was considered the supreme ornament to feminine virtue. They argue with passionate conviction in favour of female artistic creativity and a woman's right to be an author. All pose the fundamental problem of how intellectual equality for women can be reconciled with love and marriage in a traditional society.

Set texts:

Louise Labé, *Débat de Folie et d'Amour, Sonnets, Elégies* (GF-Flammarion) ISBN 2-08-071210-1

Madeleine and Catherine Des Roches, *From Mother and Daughter: Poems, Dialogues, and Letters of Les Dames des Roches*, ed. by Anne R. Larsen (University of Chicago Press) ISBN 0-22-672337-2

Student workload: prescribed reading; secondary reading as advised by course teacher; one practice essay; other presentations and work as set by course teacher.

ASSESSMENT: 2-hour written examination in term 3 (covering all components of F2103)

FREN2105 Enlightenment & Revolution: The 18th Century

TERM 1, Lecture: Monday 2-3 (subject to changes)

Seminar group 1: Monday 3-4 (subject to changes)

Seminar group 2: Monday 4-5 (subject to changes)

Course Tutor : Dr K. Inston

Course Teacher: Dr K. Inston

The socially critical and intellectually progressivist literature called Enlightenment writing, and published under, and against, the *Ancien Régime*, is much discussed for its role in fostering the collective atmosphere of the French Revolution of 1789, as well as the modern democratic and imperialist institutions that emerged after the Revolution. For today's specialists, the writings studied in this course had little or no impact on the ensuing social institutions, but certainly helped to give birth to the egalitarian sensibilities, values and attitudes fundamental to modern democracies. This course studies tensions and clashes within the anti-authoritarian or non-authoritarian modes of writing, the hybrid, transgressive uses of genre, aesthetic preoccupations, philosophical and political principles and social critique contained in 5 controversial works, as well as the reverberation of events.

Set Texts:

Montesquieu, *Lettres persanes* (Folio)

Rousseau, *Du contrat social* (Folio)

Diderot, *La Religieuse* (Folio)

Diderot, *L'entretien d'un père avec ses enfants* in *Contes et entretiens* (Garnier Flammarion)

Beaumarchais, *Le mariage de Figaro* (Folio)

Student workload: prescribed reading, secondary reading as assigned, one practice essay, other work as assigned by course teacher.

ASSESSMENT: two-hour written examination in term 3 (covering all components of FREN2105)

FREN2107 Exploration of Self and Form: The Contemporary Period

TERM 1, Lecture: Tuesday 2-4 (subject to changes)

Seminar groups: Tuesday 3-4 (subject to changes)

Course Tutor: Professor A Leak

**Course Teachers: Professor M Hanrahan, Professor C Britton, Professor A Leak,
Professor T Mathews**

This course will examine a number of key French texts from the twentieth century in a variety of genres. It will focus in particular on the formal innovation and self-reflexivity which are often foregrounded as distinguishing features of twentieth-century literature. It will study these both in relation to an exploration of the self (especially issues of passion and identity) and in relation to the broader political and social questions they raise.

Set texts:

Gide, *Les Faux-Monnayeurs* (Folio)

Marguerite Duras, *Moderato Cantabile* (Minuit Double)

Paul Eluard, *Capitale de la douleur* (Folio, Poésie)

Beckett, *En attendant Godot* (Minuit)

Genet, *Les Bonnes* (Folio)

Student workload: prescribed reading, secondary reading as assigned, one practice essay, other work as assigned by course teacher.

ASSESSMENT: two-hour written examination in term 3 (covering all components of FREN2107)

FREN2110 Contesting Frenchness: Francophone Literatures

TERM 1, Lecture: Friday 2-3 (subject to changes)
Seminar: Friday 3-4 (subject to changes)

Course Tutor: Dr A Haddour
Course Teacher: Dr A Haddour

This optional course aims to introduce a selection of texts from twentieth-century francophone literature, examining the formal and aesthetic preoccupations of francophone writings politically contesting Frenchness. This course also explores the engagement of francophone writers with a range of topics such as alienation, identity, tradition, modernity, colonialism, ethnicity, sexuality, language, bilingualism and biculturalism.

Set texts :

L. S. Senghor	<i>Anthologie de la nouvelle poésie nègre et malgache</i>
J-P Sartre	<i>Orphée noir</i> (Broché 2005)
Aimé Césaire	<i>Une Tempête</i> (Broché 1997)
	<i>Discours sur le colonialisme</i> (Broché 2000)
Tahar Ben Jelloun	<i>L'Enfant de sable</i> (Poche 1995)
Frantz Fanon	<i>Peau noire, masques blancs</i> (Poche 1971)
Leïla Sebbar	<i>Une enfance algérienne</i> (Poche 1999)
Jacques Derrida	<i>Le monolinguisme de l'autre</i> (1996)

Student workload: prescribed reading, secondary reading as advised by course teacher, one practice essay, other presentations and work as set by course teacher.

ASSESSMENT: two-hour written examination in term 3 (covering all components of FREN2110).

OPTIONS TAUGHT IN TERM 2

FREN2101 Introduction to Literary Theory
FREN2104 The Classical Age: 17th-Century Literature
FREN2106 The Nineteenth Century
FREN2108 France: Culture & Society
FREN2109 French Film History
FREN2501 Film Theory

FREN2101 Introduction to Literary Theory

TERM 2, Lecture: Thursday 11-1 (subject to changes)

Seminar: Thursday 12-1 (subject to changes)

Course Tutor: Mr James Agar

Course Teachers: Professor Tim Mathews/Mr James Agar

This course aims to introduce key concepts in French postwar literary theory by focusing on two of the key figures involved: Michel Foucault and Roland Barthes.

Post-war literary theory is characterized by an explosion in the understanding of the ways literature, culture and thought can be approached and conceptualized. The experience of literature is connected by these thinkers and writers to experiences of philosophy, linguistics, sociology, history, sexuality, as well as to the other arts.

The first half of term will focus on Michel Foucault, and his investigations of the ways in which our understanding is structured by particular configurations of knowledge, and the assumptions and desires which drive it.

In **the second half of term**, the course will focus on Roland Barthes, and his particular idea of 'le texte'. This promotes an active kind of reading, and makes an engagement with writing a way of resisting a range of cultural and ideological orthodoxies.

The course will be taught in a combination of lectures and seminars. The term will be divided into two five-week blocks. In each of those blocks, there will be lectures followed by seminars. The lectures will introduce the texts and ideas, and the seminars will discuss them in the light of your own readings of them.

The texts listed below are the core texts for reading and discussion. However, some will be discussed in more depth than others, depending on the lecture or the seminar format. All these texts are available in the UCL library. They are also available within a few days' delivery from Amazon.fr. It is highly recommended that you avail yourselves of that and start reading the texts as soon as possible. Secondary reading lists will be given at the lectures.

First half of term:

Knowledge, Power and the Sexualized Subject: Michel Foucault

Xeroxes of chapters from *Dits et écrits* covering concepts such as knowledge; authorship; power; subjectivity (available from the office at cost price).

Roland Barthes, 'La mort de l'auteur', from *Le Bruissement de la langue*

Histoire de la sexualité, tome 1: La Volonté de savoir (Paris: Gallimard tel, 1976).

**Second half of term:
Theory and Writing: Roland Barthes**

Critique et Vérité

Le Degré zéro de l'écriture

Le Plaisir du texte

Le Bruissement de la langue (selections)

Photocopies will be provided of passages from *Roland Barthes* and *Fragments d'un discours amoureux*

Student workload: prescribed reading, secondary reading as assigned, one practice essay, other work as assigned by course teacher.

ASSESSMENT: the course will be examined by 2 assessed essays, each of 2000 words. Essay questions will be distributed during the first half of term. The deadline for the first essay will fall in the final week of the term in which the course is taught. The deadline for the second essay will be in the first week of the term following the term in which the course is taught. See the department's 'Assessed Essays' booklet for further information.

FREN2104 The Classical Age: 17th-Century Literature

TERM 2, Lecture: Monday 2-3 (subject to changes)

Seminar group 1: Monday 3-4 (subject to changes)

Seminar group 2: Monday 4-5 (subject to changes)

Course Tutors: Dr K Ibbett/Dr I Moreau

Course Teachers: Dr K Ibbett/Dr I Moreau

The term is divided into two parts, before and after reading week:

Part 1: Theatre (5 lectures and 5 seminars)

Teacher: Dr Moreau

In this part of the course we will read a range of plays from the seventeenth century that raise questions about gender, desire and passions, the political impact of revenge and clemency, and the role of the state. How did the classical five-act play, that most austere of literary forms, open dizzying perspectives onto a world beset by the anxieties of treachery and social upheaval? What was so troubling about the newness of this genre, and how did writers seek to define themselves in relation to it?

Set texts:

Corneille, *Cinna* (in any edition with numbered lines)

Racine, *Iphigénie* (in any edition with numbered lines)

Molière, *L'Ecole des femmes* (in any edition with numbered lines)

Molière, *La critique de l'Ecole des femmes* (in any edition with numbered lines)

Part 2: Prose fiction (5 lectures and 5 seminars)

Teacher: Dr Ibbett

In this part of the course we will take on the new social formations of court culture under Louis XIV. We will think in particular about the slipperiness of identity, reading a range of texts in which men become women, women become cats, and one person successfully speaks for another. What explains this fantasy of speaking and even living differently, of taking on a different gender or another form, and how do various forms of texts (such as letters and fairy tales) sustain that fantasy? Meanwhile, in the midst of all this textual and social agitation, the new genre of the novel explores what it would mean to represent the true self.

Set texts:

Madame d'Aulnoy, 'La chatte blanche' (provided online)

François-Timoléon de Choisy et al., *Histoire de la Marquise-Marquis de Banneville* (MLA Texts, ISBN: 9780873529310)

Guilleragues, *Les lettres portugaises* (Folio 9782070382446)

Madame de Lafayette, *La princesse de Clèves* (Folio 9782070414437)

Student workload: prescribed reading, secondary reading as assigned, one practice essay, other work as assigned by course teacher.

ASSESSMENT: two-hour written examination in term 3 (covering all components of FREN2104)

FREN2106 The Nineteenth Century

TERM 2, Lecture: Thursday 2-3 (subject to changes)

Seminar groups: Thursday 3-4 (subject to changes)

Course Tutor: Dr R-F Lack

Course Teachers: Dr R-F Lack, Professor A Leak, Professor T Mathews, Dr J Matlock

Through the work of novelists and poets, this course examines some of the major issues of nineteenth-century literature: its relations to revolution in the aesthetic, political and social spheres; its focus on the real and the everyday; its concern for formal experimentation; its preoccupation with a new category of experience, the modern.

Set Texts:

François René de Chateaubriand, *Atala*, ed. Pierre Moreau (Folio classique)

Honoré de Balzac, *La Peau de chagrin*, avec dossier par Guillaume Kichenin (Folioplus classiques)

George Sand, *Indiana*, éd. B. Didier (Folio)

Charles Baudelaire, *Les Fleurs du mal*, avec dossier par Dominique Carlat (Folioplus classique)

Stéphane Mallarmé, *Poésies et autres textes*, éd. J-L. Steinmetz (Le Livre de poche)

Student workload: prescribed reading, secondary reading as assigned, one practice essay, other work as assigned by course teacher.

ASSESSMENT: two-hour written examination in term 3 (covering all components of FREN2106)

FREN2108 France: Culture & Society

TERM 2, Lecture: Monday 11-12 in weeks 1-5 (subject to changes)

Seminar group 1: Monday 12-1 in weeks 1-5, Monday 11-1 in weeks 7-11 (subject to changes)

Seminar group 2: Tuesday 11-12 in weeks 1-5, Tuesday 11-1 in weeks 7-11 (subject to changes)

FOR THIS COURSE, YOU WILL NEED TO INDICATE WHICH OF THE 2 SEMINARS TAUGHT IN WEEKS 7-11 YOU WOULD PREFER TO TAKE.

Course Tutor: Dr P Marlière

Course Teachers: Dr P Marlière, Dr A Haddour, Dr K Ibbett

The course entails detailed study of French citizenship: in seventeenth-century France, in postcolonial France or in French society today. It looks at various aspects of citizenship: the question of nationality, the philosophy of integration, the Republican tradition, faith and religious toleration, ethnicity and gender in post-colonial France.

Prerequisites: FREN1101

Course Structure: Weeks 1-5 (**Section A**) all classes taught by P. Marlière. Weeks 7-11 (**Section B**): students take EITHER seminar 1 OR seminar 2.

SECTION A (Weeks 1-5): Lectures and Seminars

Citizenship in Multicultural France

Teacher: Dr Philippe Marlière

This section of the course addresses the question of citizenship in multicultural France. It concentrates on the republican tradition, the French philosophy of integration and the main features of French citizenship. It also looks at the French approach to multiculturalism and religion. It combines five lectures and five seminar classes. Note that topics (see below) may slightly vary from one year to another.

Set texts:

Study packs with photocopied book chapters and articles will be sold at cost price at the beginning of the academic year.

Week 1: Immigration, citizenship and nationality (lecture & seminar).

Week 2: The French philosophy of integration (lecture & seminar).

Week 3: The French republican tradition (lecture & seminar).

Week 4: *Laïcité*, religions and multiculturalism (lecture & seminar).

Week 5: The Republic challenged: old and new debates (lecture & seminar).

SECTION B (Weeks 7-11): Seminars

Seminar 1: Nation and Toleration in Seventeenth-Century France

Teacher: Dr Katherine Ibbett

This seminar explores the prehistory of the questions about citizenship, faith and nationhood raised in the core lecture/seminar series, and asks how attentiveness to the historical valence of these questions might contribute to our understanding of their import in France today. We will focus our readings on the French seventeenth century, asking how the developing absolutist state imagined itself in relation to the devastating religious wars that had split the country in the late sixteenth century. We will pay particular attention to the problem of political forgiveness and religious toleration. We will read literary texts alongside extracts from political treatises and legal documents, and think about how different sorts of texts tackle these questions in different ways.

Set texts:

Pierre Corneille, *Cinna* (any edition with line numbers)

Pierre Corneille, *Polyeucte* (any edition with line numbers)

Lafayette, *La Princesse de Montpensier* (Livre de Poche)

Course pack including extracts from legal documents and writers such as Richelieu, Naudé, and Bayle.

Seminar 2: Gender and Sexuality in Postcolonial France

Teacher: Dr Azzedine Haddour

This seminar explores key issues in contemporary France, such as race, ethnicity, gender, and sexuality. It examines the colonial legacy in postcolonial France, engaging with current debates on political participation, on integration and cultural difference, on citizenship and nationhood.

Set texts :

Mehdi Charef, *Le Thé au harem* (Livre de Poche).

Tahar Ben Jelloun, *Hospitalité française* (Livre de Poche).

Djura, *Le Voile du silence* (Points).

Student workload: prescribed reading, secondary reading as assigned, one practice essay, other work as assigned by course teacher.

ASSESSMENT: two-hour written examination in term 3

FREN2109 French Film History

TERM 2 Seminar: Tuesday 2-3 (subject to changes)

Lecture: Tuesday 3-4 (subject to changes)

+ screenings Tuesday 4-6.30

Course Tutor: Dr J Matlock

Course Teachers: Dr J Matlock, Dr R-F Lack

Lectures: Tuesday 3-4

Teacher: Dr J Matlock

Beginning in 1895 when the Lumières first exhibited their new 'cinématographe' in a cafe on a Parisian boulevard, the French cinema has astonished through both its originality as well as the artistic innovations deployed to put the 'real' world on display. Shortly after this first presentation, the magician and theatrical showman Méliès offered another kind of spectacle, this one made of illusions and special effects, whose metamorphoses endured long after the 'voyages to the moon' experienced by the audience. FREN2109 will explore these two traditions, beginning with the late nineteenth-century 'cinema of attractions', with a primary emphasis on the period between 1914 and 1960. We will especially examine the formative years of French filmmaking when this national cinema served as a path breaker for every avant-garde artistic movement and when the French broke every record for technological advances.

This course has weekly required screenings and is taught through viewings as well as readings. Students will have assignments in the required reading below but will also receive a bibliography of books and articles on subjects relating to the course films and thematics. Students will write two practice essays and keep a dossier of small research-related projects.

Set texts:

Lumière and Méliès shorts

Clair, *Paris qui dort*

Clair, *Sous les toits de Paris*

Vigo, *L'Atalante*

Renoir, *La Grande illusion*

Clouzot, *Le Corbeau*

Cocteau, *Le Sang d'un poète*

Cocteau, *La Belle et la bête*

Bresson, *Un Condamné à mort s'est échappé*

Resnais, *Hiroshima, mon amour*

Truffaut, *Tirez sur le pianiste*

Required reading:

Louis Giannetti, *Understanding Movies* (Any edition after the 3rd edition is acceptable for purchase; check <http://www.amazon.com> for cheap used copies of recent editions)

Michael Temple and Michael Witt, ed., *The French Cinema Book* (London: BFI, 2004)

Seminar: Tuesday 2-3

Youth on Screen, from the *cinéma de papa* to the *nouvelle vague*

Teacher: Dr R Lack

These five films represent adolescents as emblematic of a new and liberated society.

Questions addressed in this seminar include: stereotypes in representation of a social group; the sociological impulse of 'youth' cinema; the position of young women in France; the 'newness' of the *nouvelle vague*.

Et Dieu créa ... la femme (Roger Vadim, France, 1956)

Les Tricheurs (Marcel Carné, France, 1958)

Les Cousins (Claude Chabrol, France, 1959)

Adieu Philippine (Jacques Rozier, France, 1961)

La Dérive (Paula Delsol, France, 1963)

Student workload: prescribed reading, secondary reading as assigned, one practice essay, other work as assigned by course teacher.

ASSESSMENT: This course will be assessed by a 3-hour examination which consists in part of an analysis of a film sequence. There will be two questions, one covering lecture work and the other covering seminar work. Questions include comparative analyses that require close attention to the filmic qualities of works studied.

FREN2501 Film Theory

French with Film Studies core course

TERM 2, Tuesday 11-1 (subject to changes)

Teacher: Dr J Matlock

*Students should have some experience of studying film at university level (this includes those students taking FREN2109 during the same term as FREN2501 or, previously, FREN1106, ECSF6001 or ECSF6002). French language is not a requirement for this course. Please contact Dr Lack or Dr Matlock to explore whether this course would suit your interests. **The course outlined below is only available to SS French students as 0.5 CU 'out' (elective).***

This course considers how critical theory offers us ways of asking ambitious questions about how film texts mean. It explores how theory lets us see texts in relation to one another as well as how theory investigates tensions within texts and how it analyses the relationship of texts to the societies in which they were created. Since the 1960s, film theory has been in the forefront of humanities disciplines, often lending its questions and analytical methodologies to literary studies, cultural history, and art history, while remaining attentive to developments in political theory, historical studies, architectural history, and visual culture. This course explores major trends in film theory since the 1970s with emphasis on theories of spectatorship, the apparatus, ideology, narrative, spectacle, urban and domestic space, and architecture. Authors to be read include Christian Metz, Kaja Silverman, Laura Mulvey, Mary Ann Doane, Linda Williams, Carol Clover, Raymond Bellour, Stephen Heath, Jean-Louis Comolli, Brian Henderson, Michael Rogin, Tom Gunning, Giuliana Bruno, and Edward Dimendberg. DVD Commentaries on several films are also required (as noted below). Occasional films will be screened for the group during term 2 but the majority of films should be watched by students on an individual basis in the first weeks of term 2. All films will be available in the UCL library and in the French department for individual screenings.

Required film viewing:

Singing in the Rain (Donen/Kelly 1952 US)
Contempt/Le Mépris (Godard 1963 France) (CRITERION COLLECTION DVD with Robert Stam commentary)
Independence Day (Emmerich 1996 US)
Peeping Tom (Powell 1960 UK) (CRITERION COLLECTION DVD with Laura Mulvey commentary)
Rashomon (Kurasawa 1950 Japan) (CRITERION COLLECTION DVD with commentary)
The Searchers (Ford US 1956) (the wide-screen version only)
Young Mr Lincoln (Ford 1939 US) (CRITERION COLLECTION DVD with commentary)
Morocco (Von Sternberg 1930 US)
Ali Fear Eats the Soul (Fassbinder Germany) (best available version is Criterion Collection)
The Birds (Hitchcock 1963 US) (widescreen version only: US DVD version is the only one that is widescreen)
North by Northwest (Hitchcock 1959 US)
Sunset Boulevard (Wilder 1950 US)
The Killers (Siodmak 1946 US)
Touch of Evil (Welles 1958 US)
Grand Hotel (Goulding 1932 US)
Key Largo (Huston 1948 US)
The Big Heat (Lang 1953 US)

Optional:

Thousand Eyes of Dr. Mabuse (Lang 1960 Germany), *The Passenger* (Antonioni 1975 UK/Italy), *The Blue Dahlia* (Marshall 1946 US)

Recommended reading before class starts:

Terry Eagleton, *Literary Theory: An Introduction* (Routledge, any edition), skipping the chapter 'The Rise of English'; also recommended: Robert Stam, *Film Theory: An Introduction* (Blackwell). A reader will be provided to students with articles and book excerpts, but you should obtain your own copy of Giuliana Bruno, *Atlas of Emotion* (Verso) and consult the library copy of Edward Dimendberg, *Film Noir and the Spaces of Modernity*. Raymond Bellour's *Analyse d'un film* and David Bordwell's *Narration in the Fiction Film* are also recommended for library use or personal purchase.

Teaching: 20 hours seminars and 20 hours related screenings.

Student workload: prescribed reading, secondary reading as assigned, one practice essay, other work as assigned by course teacher.

ASSESSMENT: two assessed essays of 2000 words.

IF YOU HAVE ANY QUESTIONS ABOUT FILLING IN THIS FORM, PLEASE SEE YOUR PERSONAL TUTOR.

**FILL IN, DETACH AND RETURN THIS FORM TO THE DEPARTMENTAL OFFICE
BY 5PM, Friday 19 March.**

Course lists will be posted on the French Department First Year noticeboard in the first week of summer term. These lists will be deemed to be final.

**KEEP THE REST OF THIS BOOKLET; IT CONTAINS BOOKLISTS ETC.
THAT YOU WILL NEED.**

**COMBINED STUDIES, MODERN LANGUAGES, MODERN LANGUAGE PLUS AND
ESPS STUDENTS ONLY:**

WHAT IS YOUR PROGRAMME OF STUDIES:

Please list the Second-Year courses you are planning on doing in your other department and whether your choice has been confirmed or not:

1
Confirmed: Yes/No

2
Confirmed: Yes/No

3
Confirmed: Yes/No

4
Confirmed: Yes/No