Handbook for the Final Honours Course in

FRENCH

Trinity Term 2007

This handbook is for those students who start their FHS course in October 2007 and therefore will normally be examined in June 2010.
FINAL HONOURS SCHOOL IN FRENCH

Language

After the Preliminary Examination a variety of approaches are used in the language teaching offered to you. Language classes will usually be arranged by your college and there will be opportunities for improving the whole range of skills: reading, listening, writing, and speaking. Developing your skills in translation will also encourage you to write accurately and acquire a feel for style and register, and there will be opportunities to develop oral and aural skills with native speakers. Communicative skills will be developed in preparation for the Essay paper and the Oral examination. Classes using authentic material (videos, newspapers and magazine articles) frequently provide a basis both for language exercises and for information on current affairs, politics and other aspects of modern society. Such classes prove especially useful for students who know little about the country and who need guidance for making the most of their year abroad; they also keep Final Year students up to date. Formal classes apart, undergraduates are urged to make use of the well-resourced Language Centre with abundant video and printed material and facilities for computer-assisted learning and self-taught courses.

Paper I

An essay of between 1000 and 1500 words to be written in French from a range of questions on literary, linguistic and general cultural topics, and on topics prescribed for the FHS oral examination in French.

[For first examination in 2010]

Paper II A  Translation from modern French
Paper II B  Translation into modern French

The passage for translation from French is taken from a post-1800 text, the one for translation into French from a post-1900 text. Passages will be in contrasting styles or registers (e.g. narrative, descriptive, analytical, reflective or journalistic).

Candidates reading sole French also take:

Paper III  Translation from pre-modern French

Six passages will be set, of which candidates are required to translate any two into English; all passages will be between 300-320 words in length.
   1. a twelfth- or thirteenth-century verse passage
   2. a fourteenth- or fifteenth-century prose passage
   3. a sixteenth-century verse or prose passage
   4. a seventeenth-century verse or prose passage
   5. an eighteenth-century prose passage
   6. an eighteenth-century verse passage
Oral Examination

All students reading French take a compulsory oral examination. This is divided into two parts:

**Listening Comprehension (33%)**
Candidates will listen to a passage in French lasting about 5 minutes. After listening to it once, they may look at the questions on it, which will be in English, and they will have 5 minutes to make notes. Candidates will then hear the passage for a second time, after which they will have 25 minutes to write their answers to the questions. Answers must be written in English.

**Reading Comprehension and Speaking (66%)**
Candidates have 30 minutes to read and prepare a passage of journalistic French of between 470 and 520 words in length, on a subject related to one of the four topics prescribed for the Oral Examination (and advertised on the Faculty website). Candidates may make notes on one side of A5 paper, but no more.

After the preparation time candidates will have a 15-minute examination with an examiner and a native speaker. External examiners, monitoring peripatetically, may sit in on some examinations. Candidates must, in about 5 minutes, summarise (in their own words) and comment on the passage. This will be followed by a discussion with the examiners of up to 10 minutes, which may focus on the passage or range more widely.

**Periods of Literature (Topics in a Period of Literature)**

- **Paper VI**: Early Literature (to 1530)
- **Paper VII**: Early Modern Literature (1530-1800)
- **Paper VIII**: Modern Literature (1715 to the present)

Each paper required the candidate to study a selection of topics or writers that fall within the defined period of literature.

**Prescribed Authors/Texts**

- **Paper IX**: This paper requires a close study of medieval texts as examples of literature and generally includes both commentary and translation.
- **Paper X**: Modern Prescribed Authors I.
- **Paper XI**: Modern Prescribed Authors II.

Each of Papers X and XI requires a detailed study of the prescribed texts of two authors, but you
will be expected to have read widely within their works.

**Linguistics**

**Paper IV**  This paper involves the study of the language from a historical perspective and allows candidates to specialise in a particular period of its history.

**Paper V**  In this paper candidates study the modern (and for some languages, early) state of the language.

**Paper XIII**  General Linguistics. This is not specific to any language. It is especially designed for, and available only to, students offering a sole language in the Main School of Modern Languages, who have a strong interest in the theoretical underpinnings of linguistic analysis.

The above papers may also be taken as part of the linguistics component of a course in Linguistics and a Modern Language.

**Special Subjects - Paper XII**

See page 21 onwards

**Extended Essay - Paper XIV**

In addition to their other papers, some candidates choose to write an essay of up to 10,000 words on a subject of their own choice, approved by the Faculty. For students reading the Modern Languages school this is an optional additional paper, possibly written during the year abroad and submitted shortly after the end of the second term of your final year. In some joint schools the Extended Essay can be chosen in lieu of one of the other examination papers.

Each of papers IV to XIII is described later on in this handbook. You should discuss them with your tutors when making your choices.

The tuition for papers IV to XIII is most often a combination of tutorials and lectures, and possibly seminars. The core of the teaching will be a series of tutorials, typically eight per paper. Lectures on most of the papers are given throughout the year; so, through lectures, you would usually be able to develop an interest in a subject before your course of tutorials starts and pursue your interest after the tutorials have finished.

**COMBINATIONS OF PAPERS FOR THOSE OFFERING FRENCH SOLE IN THE**
HONOUR SCHOOL OF MODERN LANGUAGES

Candidates for French sole must take Papers:

I
IIA
IIB
III
One of VI, VII, VIII
Five of IV, V, VI, VII, VIII, IX, X, XI, XII, XIII
Optionally Extended Essay

DESCRIPTION OF LINGUISTIC AND LITERATURE PAPERS

PAPER IV: LINGUISTIC STUDIES I: THE HISTORY OF THE FRENCH LANGUAGE UP TO THE MID-TWENTIETH CENTURY

1. Course Content

This paper offers you the opportunity to study the development of the French language from Vulgar Latin to Modern French.

2. Teaching

Given the scope of the paper, coverage cannot be achieved in the eight tutorials normally allotted to its preparation. Regular attendance at lectures from the introductory course onwards is, therefore, strongly advised.

3. Examination

The paper is divided into two sections to enable you to combine study in breadth with the more detailed exploration of a particular period or periods.

Section A includes a range of questions on the history of the language from earliest times to the present day, or relating to historical linguistics as applied to French. Questions may cover phonological, orthographical, morphological, syntactic, lexical, semantic, stylistic and sociolinguistic topics, as well as ideas about the French language in an historical perspective.

Section B is divided into a number of parts starting with the transition from Latin to French and the early history of the language and moving on to periods which correspond, roughly speaking, to the literary periods offered in Paper VI (1100-1530), VII (1530-1715), VIII (1715-1940). This makes it possible for you, if you so choose, to make fruitful links between your study of language and literature.
4. **Introductory Reading**

You will find it useful to have read at least one of the following introductory works before beginning the course:


**PAPER V: LINGUISTIC STUDIES II: MODERN FRENCH**

1. **Course Content**

You will study the structure and varieties of the modern French language, and learn to exploit and assess the usefulness of traditional and modern methods of linguistic analysis for this purpose. You will also become familiar with some of the most important developments in the history of French, when these illuminate modern usage.

Except for the introductory reading (see below), there are no set texts, although for various topics there are a number of important studies about which tutors will advise you. You will learn how to analyse spoken and written French in terms of its sound system (phonetics and phonology), its spelling, its word structure (morphology), and its syntax. You will also have the opportunity to consider the nature and causes of social variation in French speaking communities, the way discourse is structured in French, the effect on French of other languages, and the relationship between linguistic analysis and literary studies.

2. **Teaching**

For linguistic topics, as for literature, you can expect to have a mix of lectures and (usually eight) tutorials. The lectures are vital in this area, as the basic knowledge to be absorbed is much more easily acquired from lecturers than from books. For all the tutorials you will have to produce written work, as for literary topics. This may sometimes involve practical analysis as well as essays. If you choose to go into phonetics in depth, you will also normally be offered additional classes in phonetic transcription.

3. **Examination**

The examination consists of one paper, in which you have to answer three questions. The majority of these involve writing an essay. However, there are normally also questions demanding more practical skills including phonetic transcription and stylistic analysis.

4. **Introductory Reading**

A good general introduction to this area is:

If you, like most people doing this paper, have not done the prelim in linguistics you should also look at a very readable introduction to general linguistics:


In addition, there is normally an introductory lecture course on French linguistic studies. If you are at all thinking of doing this option (and even if you are not) you should attend this course.

**PAPERS VI, VII, VIII: TOPICS IN A PERIOD OF FRENCH LITERATURE**

There is no prescribed syllabus for these papers. Examination papers (in which you have to write three essays in three hours) are set with a sufficiently wide range of questions to allow students who have read widely under the guidance of tutors and lecturers to answer on almost any aspect of their chosen period which has interested them. You will prepare for the paper by following a series of tutorials on topics which your tutor will advise you to pursue and by attending, at all stages of your course, a large number of lectures that deal with different writers and issues relevant to the period. Tutors and lecturers will give detailed bibliographical guidance. The descriptions offered here are meant to help you make up your mind as to which paper to choose and to suggest some reading which will let you find your bearings in the period.

**PAPER VI: FRENCH LITERATURE TO 1530**

1. **Course Content**

Medieval France is the home of some of the masterpieces of European Literature and the aim of the course is to enable you to study the most celebrated examples, ranging from the 'epic biography' of Guillaume d'Orange to the great lyric poets of the fifteenth century, in such a way that they can be properly understood in the context of the types of society which produced them. You will also gain an insight into the precursors of many of the traditional genres and classic texts of French literature. To ensure fair coverage the period is divided into the years preceding the accession of the first Valois king, Philippe VI, in 1328 and those following. The earlier period includes works like the courtly romances of Chrétien de Troyes, the Tristan legend, Saints’ Lives, the secular stage, comic narratives, religious drama and Arthurian prose romances. In the second half of the period you will encounter lyric poets like Guillaume de Machaut, Alain Chartier, Charles d'Orléans, along with satires (*Les Quinze Joyes de Mariage*), chronicles (*Froissart*), allegorical poems, women writers such as Christine de Pizan.

2. **Teaching**

Normally a variety of topics are explored in eight tutorials, often with a change of tutor. Each year four lecture courses are offered on topics and texts from the period. There are also classes in reading
Old French. There are no compulsory language or commentary exercises. A high proportion of the texts studied is available in excellent and inexpensive editions in the series "Lettres Gothiques" (Livre de Poche).

3. Examination

The paper is divided into two in accordance with the division explained above. A total of three essay questions must be answered, to include questions from both sections. Questions typically invite candidates to respond with reference to one or more appropriate authors; but the general rubric of the paper requires candidates, in at least one of their answers, to refer to two or more authors.

4. Introductory Reading


PAPER VII: FRENCH LITERATURE 1530 TO 1800

1. Course Content

The period 1530-1800 sees French culture developing as a dominant force in Europe and in the world. The period embraces major cultural movements (e.g. Renaissance humanism, baroque, classicism, and the Enlightenment), genres such as tragedy, comedy, and the novel, and such major writers as Rabelais and Montaigne from the sixteenth century, Corneille, Pascal, Molière and Racine from the seventeenth, and Voltaire, Diderot and Rousseau from the eighteenth. The object in preparing this paper is to study texts not only for their individual merits, but also in relation to each other within the broad framework of the period’s cultural developments. You can follow the development of literary genres: drama, poetry or the novel. You can explore thematic similarities between texts, such as the treatment of social class or gender, attitudes to authority, responses to the natural world, representations of the self. You can also consider texts for their contribution to the history of ideas, such as political and social reform, philosophical trends, religious faith and scepticism. There are no prescribed texts or authors; you are positively encouraged to develop your own interests and to read authors and explore topics of your choice.

2. Teaching

Each year there are courses of lectures on authors, genres or cultural movements within the period. You should attend lectures on this paper in both your second and your final years. In addition, tutors in colleges normally give 8 tutorials, which encourage you to build up a breadth of reading to write from different critical points of view. You can come to a relatively full understanding of one part of the period by concentrating on texts that fall within closely circumscribed chronological limits;
alternatively, you may study texts across a broad time-scale, and so appreciate change and diversity within the period.

3. Examination

You must answer three essay questions in three hours. The paper includes a wide range of questions. Most are of a general nature, relating to genres, themes, and other topics in the writings of the period. Some relate to specific parts of the period, but no questions are about named authors. Questions typically invite candidates to respond with reference to one or more appropriate authors; but the general rubric of the paper requires candidates, in at least one of their answers, to refer to two or more authors. A satisfactory minimum range of reference within one answer might be two longer texts (e.g. two substantial novels) or four shorter texts (e.g. four plays). Examiners welcome a wider range of reference, but look primarily for evidence of first-hand knowledge of the texts. Candidates offering both Paper VII and Paper VIII in French may only draw on material from the period 1715-1800 in answering questions in either Paper VII or Paper VIII.

4. Suggested Reading

J. Cruickshank [ed.], *French Literature and its Background*, vols 1-3, 1968-69 [these three volumes contain introductory chapters on major writers and topics in the sixteenth, seventeenth and eighteenth centuries respectively]

The following works are, in different ways, landmarks in criticism:

P. Bénichou, *Morales du grand siècle*, 1948
P. Hazard, *La Crise de la conscience européenne*, 1935
J. Starobinski, *L’Invention de la liberté 1700-1789*, 1964

Two very different, but both helpful and stimulating, reference guides to authors and topics in this and other periods of French literature are:


**PAPER VIII: FRENCH LITERATURE 1715 TO THE PRESENT**

1. Course Content

This paper provides an opportunity to study a wide range of literary and cultural developments set against the background of the complex political and social developments which have formed modern France. The paper is not, however, seen as primarily historical in content or approach. It is possible to look at literary and intellectual developments in terms of the personal achievement of individual writers, as well as exploring larger movements and >schools< of writing such as the
Enlightenment, Romanticism, Realism, Naturalism, Symbolism, Surrealism, Existentialism, Theatre of the Absurd or the *nouveau roman*. It is also possible to trace developments within individual genres (including less familiar genres from the *récit* to autobiography) and to consider the impact of non-mainstream groups, such as women, gay, and Francophone writers. The structure of the paper encourages the application of a range of theoretical approaches.

Because of the sheer bulk and variety of the material which the paper potentially covers, the works studied will vary according to choices made in consultation with tutors. It is quite normal to limit coverage to a number of complementary topics in one or more parts of the period. Authors commonly covered include: i) for the 18th century: Marivaux, Prévost, Voltaire, Diderot, Rousseau, Beaumarchais, Sade and Chénier; ii) for the 19th century: Stendhal, Balzac, Flaubert, Sand, Zola, Maupassant, Baudelaire, Rimbaud, Mallarmé; iii) for the 20th century: Apollinaire, Valéry, Gide, Proust, Colette, Cocteau, Malraux, Camus, Sartre, Simone de Beauvoir, Mauriac, Genet, Ionesco, Beckett, Robbe-Grillet, Butor, Sarraute, Duras, Tournier. It is also possible to study a range of topics, that include these and other authors. In addition to approaches based on literary movements, possible topics include *drame bourgeois*, the epistolary novel, first-person fiction, Romantic drama, literature and the visual arts, literature and music, gender and writing, literary commitment, post-modern narrative, the representation of the city, the literary reflection of national identity, cultural marginalisation, and AIDS writing.

2. **Teaching**

Several lecture courses each year cover authors and topics in this period, and all the lecture courses on authors prescribed under Paper XI (Modern Prescribed Authors ii) will also be relevant to this paper. Core teaching for this paper is arranged by colleges and consists typically of eight tutorials or a mixture of tutorials and seminars.

3. **Examination**

The examination consists in a wide range of questions which raise general issues but may be answered with respect to one or more authors. The paper begins with four or five questions about broad issues with theoretical implications; the remaining questions are in chronological sequence, although some will allow you to make cross-century comparisons. Candidates offering both Paper VII and Paper VIII in French may only draw on material from the period 1715-1800 in answering questions in either Paper VII or Paper VIII.

4. **Introductory Reading**

As well as reading a selection of basic texts, as advised by your tutor, you should also acquaint yourself with the historical and cultural background. Appropriate introductory works include:


The seven volumes of the Cambridge History of Modern France, covering 1815-1958, are useful for more detailed study of individual periods such as the Restoration or the inter-war years.

**PAPER IX: EARLY TEXTS PRESCRIBED FOR STUDY AS EXAMPLES OF LITERATURE**

1. **Course Content**

This paper consists of the close study of three varied texts which illustrate the incomparable richness and variety of medieval French literature: the *Chanson de Roland*, whose unique text is found in the Bodleian Library, is a heroic tale of military prowess and moral anguish, whose poetry and searching profundity are perennially relevant; Béroul's *Tristan* tells the immortal story of doomed adulterous love in a narrative of bewitching subtlety; Villon's *Testament* and *Poésies Diverses* recreate the complexity of life in the University and the back streets of Paris in the fifteenth century from the vantage-point of the socially marginal criminal-poet.

2. **Teaching**

Faculty teaching is based on an annual cycle of lectures - eight hours on each text, one in each of the three University terms - given by Faculty members actively engaged in publishing research on the set texts. These are backed up by discussion seminars covering general problems and shorter runs of classes preparing for the commentary component of the examination. Your college will also arrange eight hours of tutorials in either your second or final year, covering the three texts. You will also have the chance during this time to attend University classes dealing with the problems of reading Old
French.

3. Examination

The three-hour examination paper consists of the following:

Section A  one passage for commentary from each of the set texts, each passage including
a number of lines to be translated into English
Section B  two essay questions on each of the set texts dealing with more general topics
arising from your reading.

You will be asked to do THREE questions, AT LEAST ONE of which must be taken from each
section. All three set texts must be covered in these answers.

4. Introductory Reading


PAPERS X AND XI:  PREScribed Authors

These papers complement the broader sweep of the period papers by providing the opportunity to
concentrate on and study in detail the work of TWO (for each paper) of a number of the most
important French writers since the Renaissance. You will read widely within the work of your two
authors, set them in their intellectual and historical contexts and study in detail a small number of
central works with a view to close textual analysis. You may, but need not, choose Prescribed
Authors from the period you have studied for Paper VII or VIII.

Texts Prescribed for Special Study

The Examination Decrees set out in detail which parts of an author's work are set for special study:
passages for commentary are chosen only from these specified works. Essays, however, give you the
opportunity to show your knowledge of the authors beyond these works.

Form of Examination

In the examination you will have three hours to answer three questions. You must write an essay on
each of your two authors and a commentary on one or other.

Preparation

The descriptions below are designed to help you choose your authors. The suggested reading is
intended simply to start you off. For background reading, see the works mentioned in the entries for the relevant paper of Topics in a Period of Literature (Paper VII or Paper VIII). Tutors and lecturers will provide more detailed guidance once you have made your choice.

PAPER X: MODERN PRESCRIBED AUTHORS I

You choose any two of:

1. **Rabelais (c. 1494-c. 1553)**

   1. **Course Content**

   The five books of Rabelais's chronicles of Gargantua and Pantagruel (1532-64) present the author's enormous range of intellectual interests within a framework of coarse humour and wild fantasy. Reading Rabelais is challenging, fascinating and rewarding. He opens perspectives on his own times, the Renaissance and Reformation. He creates thought-provoking comedy out of topics as diverse as learning and ignorance, war and peace, marriage and cuckoldry, as well as medical, legal and theological issues. His whole work raises questions about language and literature, meaning and interpretation, laughter and seriousness. The books prescribed for special study are *Gargantua* and the *Quart Livre*.

   2. **Teaching**

   Each year two lecture courses are usually given. One, a general introduction to Rabelais; the other, guidance on writing commentaries. You will also normally have four tutorials, mostly essays but also commentary practice.

   3. **Introductory Reading**


2. **Montaigne (1533-92)**

   1. **Course Content**

   The three books of Montaigne's *Essais* (1580-1595) are a unique literary representation of a journey of self-exploration. Montaigne's self-portrait reveals his life, his appearance, his likes and dislikes, but above all the workings of his mind as he experiments with different topics. The titles of the chapters prescribed for special study give an idea of these topics: *Que philosopher c'est apprendre à
mourir (I 20), De la Coutume (I 23), De l'Institution des enfants (I 26), De l'Exercitation (II 6), De la praesumption (II 17), Du Repentir (III 2), Sur des Vers de Virgile (III 5) and De l'Experience (III 13). The chapter-titles often playfully conceal the subject matter: Sur des Vers de Virgile is about men, women, sex and marriage; Des Coches is about Spanish colonialism. You will be able to study the diversity of topics in the Essais, Montaigne's individual manner of writing and his work in relation to its intellectual and cultural background: Renaissance, Reformation and the French religious wars.

2. **Teaching**

Each year two lecture courses are usually given. One, a general introduction to Montaigne; the other, guidance on writing commentaries. You will also normally have four tutorials, mostly essays but also commentary practice.

3. **Introductory Reading**


3. **Pascal (1623-62)**

1. **Course Content**

If in the course of his short life, Pascal was primarily known as a mathematician and scientist, his most enduring literary contributions lie in the wittily polemical *Lettres provinciales*, a virulent attack on the Society of Jesus, and in the fragmentary apology for the Christian religion, left unfinished at his death, but universally known as the *Pensées*, whose pessimistic imagery, rhetorical control and dogmatic conviction have left few readers indifferent.

The *Pensées* constitute the major text for study, although certain of the *Opuscules* (*De l'esprit géométrique et de l'art de persuader, Entretien avec Monsieur de Saci, Ecrits sur la grâce*, and the preface to the *Traité sur le vide*) all throw important light on the central project. Parallels may then be drawn with the *Lettres provinciales*, notably in terms of the persuasive strategies deployed.

2. **Teaching**

Characteristically Pascal is the subject of 4 lectures and 4 commentary classes in each academic year. If you choose to study him as a prescribed author, there will be 4 tutorials. The lectures typically deal with: i) problems of the text and of fragmentation;  ii) the philosophical issues;  iii) the theological issues;  iv) rhetorical and stylistic matters. This background is then borne in mind in the more detailed analyses of specific passages.
3. **Introductory Reading**

It is particularly important to read the *Pensées* in the prescribed edition (ed. G. Ferreyrolles et P. Sellier, in *La Pochothèque* [Livre de Poche/Classiques Garnier]), which also contains the *Opuscules* and *Lettres provinciales*. A convenient brief introduction to Pascal is provided by A.J. Krailsheimer in the 'Past Masters' series (1980). A fuller survey is afforded by J. Mesnard, *Les 'Pensées' de Pascal*, 1976, and a more radical reading offered by Sara Melzer, *Discourses of the Fall*, 1986.

4. **Molière (1622-73)**

1. **Course Content**

Molière remains one of the most popular French writers, popular among producers and theatre-goers as well as among students and critics. He not only wrote plays, he also produced them and starred in them, creating in the process his own individual brand of comedy. His output is very varied, changing to suit the different needs of the audiences at court and in the public theatre in Paris. He is noted for introducing issues of burning topical importance into stock plots played out by stock character types, and he thereby transforms the tradition out of which his comedy grows. Molière can be credited with the invention of the comédie-ballet, a highly successful combination of comedy, dance, and music. All these aspects of his work can be seen in the plays prescribed for special study: *L'Ecole des femmes*, *Le Tartuffe*, *Dom Juan*, *Le Misanthrope*, *Les Fourberies de Scapin* and *Le Malade Imaginaire*.

2. **Teaching**

Typically two lecture courses are given each year. One is a general introduction to Molière; the other guidance on writing commentaries. Other lecture courses may discuss issues closely related to the study of Molière. You will also normally have four tutorials, for which you will write essays and commentaries approaching Molière from a number of angles.

3. **Introductory Reading**

The following two general works are good at setting Molière in an historical context and at opening up some lines of interpretation:


A more adventurous critical study embracing all Molière's output, and including some stimulating and provocative readings of some of the plays prescribed for special study is:


5. **Racine (1639-99)**
1. **Course Content**

Racine is the author of eleven tragedies and one comedy. His tragedies are often seen as the high point of French tragic drama and are still highly successful on stage. They explore the frequently fatal and always disorderly consequences of human passion in a most elegant and stylized form. The main characters are kings, queens and emperors; they are deployed in historical or mythological settings; for the most part, they use elevated vocabulary and speak in alexandrines. But they are susceptible to moments of aching sexual desire, excruciating jealousy, uncontrolled anger, and painful hopelessness that make them like all other human beings. You will have the opportunity to explore the sense of the tragic in his work and to sample the diverse critical readings to which his plays have given rise (among them, rhetorical, theatrical, structuralist, psychoanalytical, Marxist). You will be expected to acquire detailed knowledge of the six prescribed tragedies: *Andromaque, Britannicus, Bérénice, Bajazet, Iphigénie, and Athalie*, but also to read his other plays.

2. **Teaching**

Typically two lecture courses are given in each year. One is a general introduction to Racine; the other guidance on writing commentaries. Other lecture courses discuss issues closely related to the study of Racine. You will also normally have four tutorials, for which you will write essays and commentaries approaching Racine from a number of angles.

3. **Introductory Reading**

P. Yarrow's *Racine*, 1978, is a clear and informative introduction, which also sets Racine in the context of the seventeenth-century theatre. A short introduction to the varied critical approaches to Racine is J. Rohou's *Jean Racine, Bilan critique*, 1994. Two different approaches to Racine can be recommended as starting points for serious critical reading:


An influential critical work for some years has been R. Barthes, *Sur Racine*, 1963.

6. **Voltaire (1694-1778)**

1. **Course Content**

Dramatist, satirist, historian, *philosophe*, polemicist, poet, Voltaire is (with Diderot and Rousseau) one of the three major writers of the French Enlightenment. The texts prescribed for special study are his *Lettres philosophiques* (1734), one of his earliest and most trenchant satires, and some of his *contes* in prose and verse written in mid- and late career (*Zadig, Paméla* (pp.138-96), *Candide, Contes de Guillaume Vadé* (pp.339-453), *La Princesse de Babylone, Les Lettres d’Amabed, Le Taureau blanc*). In addition to these texts, you will study a selection of his other writings, chosen from among his histories (e.g. *Le Siècle de Louis XIV*), tragedies (e.g. *Zaïre*,...
Mahomet, Mérope) philosophical and polemical works (e.g. Dictionnaire philosophique, Traité sur la tolérance).

2. **Teaching**

You might expect to have 4 tutorials on this topic, of which 2-3 might be devoted to the texts prescribed for special study, and 1-2 to other works. Typically 3 essays will be written, and one commentary. Lecture courses on both familiar and less familiar works are normally available each year, as well as commentary classes on these texts. References to other texts will be found regularly in courses of lectures on more general Enlightenment topics (e.g. 18th-Century Literature and travel, 18th-Century theatre).

3. **Introductory Reading**

It is important that you read the Lettres philosophiques (ed. F. Deloffre, Folio) and the selection of contes specified above (Romans et contes, ed., E. Guitton, Pochothèque, Livre de Poche, 1994).


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7. **Diderot (1713-84)**

1. **Course Content**

Probably the most varied and original of the Enlightenment writers, Diderot is a particularly stimulating author. The prescribed texts give some idea of the wide range of his intellectual activity: novels (Jacques le Fataliste), satire (Le Neveu de Rameau), philosophical dialogue (Le Rêve de d'Alembert), art criticism (Le Salon de 1765). In addition to these texts, you might expect to read other works in these same genres, or to explore other areas, e.g. his contributions to the Encyclopédie, his theatre and dramatic theory (Le Fils naturel, Le Père de famille and the associated theoretical writings), or his short stories.

2. **Teaching**

You might expect to have 4 tutorials on this topic, of which 2-3 might be devoted to the texts prescribed for special study, and 1-2 to other works. Typically 3 essays might be written and one commentary. Lecture courses are regularly given on different aspects of Diderot's writings, e.g. his art criticism, novels and philosophical dialogues, as well as commentary classes on the prescribed texts. His work also features regularly in other courses on Enlightenment writing or intellectual background (e.g. Literature and moral instruction in the 18th Century, 18th-Century Literature and
3. Introductory Reading

A convenient short introduction to Diderot's life and work is P. France, *Diderot*, 1983, and an annotated selection of his writings can be found in the very useful *Diderot: Textes et débats*, edited by J.-C. Bonnet, Livre de poche, 1984.

**PAPER XI: MODERN PRESCRIBED AUTHORS II**

Any two of:

1. **Stendhal (1783-1842)**

1. Course Content

Stendhal is widely regarded as one of the founders of nineteenth-century French realism, but he may just as fruitfully be read as a major figure in the European tradition of self-conscious fiction. He is best known for his five novels of which the prescribed texts, *Le Rouge et le Noir* (1830) and *La Chartreuse de Parme* (1839) are considered to be the most important. He also wrote in a wide variety of other genres (short fiction, the diary, memoirs, biography, art history, travel writing, literary journalism), and there will be opportunities to explore, amongst others: Stendhal’s ‘chronicles’ of French and Italian society in the first decades of the nineteenth century (incl. *Chroniques italiennes*);

the status of women in his works (with particular reference to the eponymous heroine of his unfinished novel, *Lamiel*); his autobiography (*Vie de Henry Brulard*); the writings on art and literature (*Histoire de la peinture en Italie, Racine et Shakespeare*).

2. Teaching

You would typically have 4 tutorials which would usually involve a mixture of essay and commentary work. There are lectures on Stendhal each year.

3. Introductory Reading

The texts mentioned above are available in modern French editions (Folio, Garnier-Flammarion) but is advisable also to consult the critical material supplied in the Classiques Garnier or the Pléiade editions of the two novels prescribed for special study. Roger Pearson (ed.), *Stendhal: 'The Red and the Black' and 'The Charterhouse of Parma'* , Modern Literatures in Perspective, 1994, provides an introduction to the secondary literature. Broader discussions of Stendhal as a novelist include Ann

2. **Baudelaire (1821-67)**

1. **Course Content**

Baudelaire is widely considered to be the greatest and most influential of nineteenth-century French poets. You will study in detail the two collections prescribed for special study: *Les Fleurs du Mal* and *Le Spleen de Paris*. The verse of *Les Fleurs du Mal* ranges from rich evocations of the ideal to ironic descriptions of modern life. This pessimism and humour is intensified in *Le Spleen de Paris*, a pioneering work in the emerging genre of prose poetry. Baudelaire was also an influential critic of the visual arts and of contemporary literature, and you will gain an understanding of his aesthetic ideas by reading writings such as his art and literary criticism and his *Journaux intimes*. Topics to be discussed include the blurring of boundaries between reality and imagination, the representation of the self, the nature of beauty, the self-conscious use of form and artifice, the innovative uses of imagery, the effects of irony, the relationship between verse and prose, and Baudelaire’s views about the function of art in the modern world.

2. **Teaching**

You would typically have 4 tutorials which would usually involve essays on *Les Fleurs du Mal* and *Le Spleen de Paris* and some commentary work. One week might be spent on the relationship between his aesthetic ideas and his poetry. There are lectures on Baudelaire each year.

3. **Introductory Reading**

The standard version of *Les Fleurs du Mal* is the 2nd edition (1861). Make sure your edition also includes the banned poems ‘Les Épaves’, and the poems added to the 1868 edition (these are included in the Poésie poche and Garnier-Flammarion editions but not in the Bristol Classical Press edition which you may have used in the first year). Some of Baudelaire’s critical writings are included in the collections *Critique d’art* (Folio) and *Écrits sur l’art* (Poche). For the rest, you may need to consult volume 2 of the Pléiade complete works edited by Pichois, 1976.

3. Flaubert (1821-80)

1. Course Content

Flaubert's work explores the conditions of modernity - irony, the inadequacy and the creative power of language - in the context of the social and historical changes and pressures of the nineteenth century in France. The texts prescribed for special study are *Madame Bovary, L'Éducation sentimentale* and *Trois contes*, and other texts you should read of his remaining work are his exotic novel *Salammbô, Bouvard et Pécuchet* and *La Tentation de Saint Antoine*. His correspondence (Bibliothèque de la Pléiade) is as revealing as his fiction is restrained.

2. Teaching

You will usually have 4 tutorials dealing with the texts prescribed for special study and giving you the chance to do a commentary or study one of Flaubert's other works. At least one lecture course is provided on Flaubert each year, concentrating either on specific texts or on the whole of his fictional output, and there are usually commentary classes in addition.

3. Introductory Reading


4. Mallarmé (1842-98)

1. Course Content

Coming after Hugo and Baudelaire, Stéphane Mallarmé dominates the history of French poetry in the last three decades of the nineteenth century. A contemporary of Verlaine and Rimbaud, he was revered by the younger generation of poets who called themselves Symbolists (from 1886 onwards). By the mid-1860s Mallarmé had already become conscious of the radical way in which he would pursue his calling as a poet: that is, by abandoning all effusive or ironic expression of a lyrical self (characteristic, respectively, of the Romantics and of Baudelaire) and by `ceding the initiative to words'. He soon developed a reputation for `difficulty', which has persisted to this day; but his poems (in prose as well as verse) become readily accessible when approached as verbal lacework in which no personal experience is narrated but rather the separate threads of meaning attaching to
individual words are woven into new, quasi-musical patterns of significance. Patience and a large dictionary soon reveal many of the ‘mysterious relationships' which Mallarmé found ‘preexisting' in language itself.

In your reading you will be concentrating on the *Poésies*, published posthumously, which brings together (as he had intended) the majority of his poems in verse. You will also need to study ‘Un coup de Dés' (1897), a boldly experimental poem which appears to dispense with the rules of versification, and his *Divagations* (1897), a collection of prose poems and revised newspaper and review articles (on music, religion, and the theatre, and on the nature of poetry and the role of the poet in society). As well as trying to arrive at coherent readings of his individual texts, you will become involved in discussion of Mallarmé's aesthetic of poetry, its radical consequences and the central place which this aesthetic has come to occupy in the debate about the nature and meaning of Postmodernism.

2. **Teaching**

You would typically have 4 tutorials involving both commentary and essay work. There are lectures on Mallarmé each year.

3. **Introductory Reading**


5. **Gide (1869–1951)**

1. **Course Content**
The work of André Gide is central to the phase of literary experimentation that followed Naturalism and Symbolism. The texts prescribed for special study are: *L'Immoraliste, La Porte étroite, Si le grain ne meurt* and *Les Faux-Monnayeurs*. You will be expected therefore to have a broad knowledge of Gide's writing in several genres (short prose fiction, novel, and autobiography) and an understanding of the issues raised by these, including ethical concerns relating to the individual in society, the question of homosexuality, the problems of self-conscious writing, and the relationship between fiction and reality, writing and life. In practice, you will read widely from Gide's *œuvre* and acquire a grasp of its literary and intellectual context.

2. Teaching

Teaching is offered in the form of lectures (at least one series a year, usually with a separate series of commentary classes as well) and tutorials, the latter in colleges. It is normal to have 4 tutorials on a Prescribed Author, either singly or in a pair, and to write at least three essays and one commentary for them.

3. Introductory Reading

Alongside the four prescribed texts, you should read:

The following website is also of interest: [http://www.gidiana.net](http://www.gidiana.net)

6. Sartre (1905-80)

1. Course Content

There are 4 texts prescribed for special study: *La Nausée, Les Mouches, Les Séquestrés d'Altona* and *Les Mots* are the texts from which commentaries will be set, but you will be expected to read a selection of Sartre's other plays and novels, and perhaps to dip into his philosophical, critical or political writings, according to what most appeals to you. Sartre is an exciting choice of author, for his existentialism will take you into areas outside the narrowly literary, and broaden your horizons in many different and unexpected ways.

2. Teaching

There are usually 4 tutorials for each prescribed author, probably 3 essays and one commentary.
Lectures on Sartre are available every year.

3. **Introductory Reading**

You should read the prescribed texts, of course, and also, if you have time, plays such as *Huis clos*, *Les Mains sales*, and *Kean*. You might also like to try some of *Les Chemins de la liberté*, perhaps *L'Age de raison*, the first volume. Many good critical works are available, including some by your tutors:


Other excellent critics include:
- F. Jeanson, *Sartre* [Ecrivains de toujours].

7. **Marguerite Duras (1924-1996)**

1. **Course Content**

There are four texts prescribed for special study: *Un Barrage contre le Pacifique*, *Le Ravissement de Lol V. Stein*, *L’Amant* and *Hiroshima, mon amour* (film script). These are the texts from which commentaries will be set, but you will be expected to have read a selection of Duras’s other works, such as to enable you to study Duras’s contribution to the novel, autobiography/auto-fiction and film as genres. Film will be looked at in its literary aspect, which raises issues of ‘filmic technique’ in the other writings.

2. **Teaching**

There are usually four tutorials for each prescribed author, probably three essays and one commentary. Lectures on Duras are available each year.

3. **Introductory Reading**

You should read the set texts, but you should also read a selection of further works, e.g. *Moderato cantabile*, *Le Square*, *Le Vice-consul* and *L’Amant de la Chine du nord*. Useful critical approaches
will be found in the following works:


**PAPER XII: SPECIAL SUBJECTS**

The Special Subjects, of which there is a wide range, vary enormously in nature. They allow you to follow up in detail some aspect of one of your other papers that has particularly interested you. Those who have enjoyed the nineteenth-century novel whilst preparing Paper VIII (Topics in the Period of Literature 1730 to the present) might choose to offer the Special Subject on Balzac, for instance. Alternatively, they allow you to branch out and do something quite different from your work on other papers. Someone whose other papers have all been in modern literature and linguistics might choose, for instance, the Special Subject on Mid-Sixteenth-Century Poetry. In short, they may complement, or contrast with, the work you have done elsewhere in your course.

The two lists below give (i) those Subjects that are specifically the responsibility of the French Sub-Faculty and (ii) those general subjects that are not specifically French, but that are often taken by students reading French. Most are examined by a submitted portfolio of essays; some in three-hour written papers (see below for details). You should note that not all the subjects are available every year: consult your tutor before deciding which paper you might offer.

**Examination and Methods of Assessment:**

A Three-hour unseen written paper.

B An essay or portfolio of essays (the number in parentheses shows the number of essays required), aggregating to about 6,000 words and not exceeding 8,000 words, to be delivered by noon on the Friday of the ninth week of Hilary Term next before the examination.

C An essay or portfolio of essays aggregating to about 6,000 words and not exceeding 8,000 words, on a title or titles from a list circulated by the examiners on the Friday of the fifth week of Hilary Term next before the examination, to be delivered by noon on the Friday of the ninth week of Hilary Term next before the examination. The number in parentheses shows the number of essays required, and indicates whether a commentary is optional/compulsory.

**(i) FRENCH SUBJECTS**

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**Anglo-Norman Language and Literature**

1. **Course Content**

   The purpose of the course is to study the cultural significance of the use of French in Britain from the Conquest to the beginning of the fifteenth century. There is no satisfactory synthesis of the linguistic properties of Anglo-Norman. The emphasis is accordingly on socio-linguistic questions: who learned French, when, and why? There is a wide choice of texts, many inexpensively available in the publications of the Anglo-Norman Text Society. There is an excellent Anglo-Norman Dictionary. The balance between literature, non-literary texts, and historical documents is the choice of candidates.

2. **Teaching**

   You would typically be taught in a series of tutorials.

3. **Examination**: Method of Assessment A.

4. **Introductory Reading**


**Old Occitan**

This paper provides a fascinating insight into the language and literature of the troubadours from the earliest extant lyrics of Guilhem de Peitieus (Guillaume de Poitiers) down to the time of the Albigensian Crusade. A selection of texts from *Introduction à l'étude de l'ancien provençal*, ed. F.R. Hamlin, P.T. Ricketts, J. Hathaway, 1985, is prescribed for study. Passages from these texts will be set for translation. You may choose to answer questions on either literary or linguistic topics or both.

The paper makes an ideal choice, if you are studying Paper VI in a Romance language and also offers the attraction of studying a new language, if your interests are linguistic rather than literary.

**Examination**: Method of Assessment A. (compulsory commentary)
The Old French Epic

1. **Course content**

The Old French Epic, or *chansons de geste*, are long narrative poems dealing with matters of importance, conflicts between Christian and pagan, lord and vassal or great feudal families; these were songs, intended for oral delivery, using dramatic narrative techniques. The heroic nature of the material does not however preclude the possibilities of elements of humour. Two texts, *Raoul de Cambrai* (ed. S. Kay) and *La Chanson de Guillaume* (ed. F. Suard) are set for detailed analysis, giving opportunity to study the techniques of the genre. Other texts which would normally be taught would come from the following list: texts from the *cycle de Guillaume*, a group of poems centred around the family of Guillaume d=Orange (recommended edition in the *lettres gothiques* series, published by livre de poche); the *Pèlerinage de Charlemagne*, which has aroused much critical controversy over possible elements of parody; *Ami et Amile*, an exaltation of friendship with hagiographic elements; *Gormont et Isembart*, one of our earliest extant texts.

2. **Teaching**

Teaching is based on 8 tutorials, using essay and commentary work.

3. **Examination**: *Method of Assessment A.*

4. **Introductory Reading**


The Twelfth- and Thirteenth-Century Grail Romances

1. **Course Content**

Stories of the Grail represent a fascinating confluence of Christian and pagan themes whose imaginative force is still apparent in modern culture. The examination texts which normally figure in the paper are as follows: Chrétien de Troyes, *Conte del Graal*, his final and profoundest work in which Christian and pagan ideas converge in an imaging of the unconscious life of the individual;
Robert de Boron's *Roman de l'Estoire dou Graal*, which makes a systematic attempt to subordinate non-Christian themes to Christian scriptural ones; the anonymous *Queste dou Saint Graal*, a section of the vast cyclical story of Lancelot dou Lac in which the theme of the Grail is interwoven with those of chivalric and monastic ideals; the anonymous *Perlesvaus*, which presents intriguing problems concerning the relationship between Christian and other traditions.

2. **Teaching**

This is based on 8 tutorials covering the texts in essay and commentary work.

3. **Examination**: *Method of Assessment A.* (compulsory commentary)

4. **Introductory Reading**


**French Historical Writing to 1515**

1. **Course Content**

From its beginnings in Anglo-Norman, historiography underwent vigorous development in medieval France and gave rise to a fascinating interplay of literary techniques and historical insights. The richness of the material embraces grand collective enterprises like the *Grandes Chroniques de France*, produced at Saint-Denis, at first as translations from the Latin and then free compositions in the vernacular; historians of the Fourth Crusade such as Robert de Clari, Geoffroi de Villehardouin, Henri de Valenciennes; the combination of memoir and hagiography in Jean de Joinville's *Histoire de saint Louis*; the colourful record of chivalry in Froissart's four books of *Chroniques* covering 1327-1400; chroniclers of the Burgundian court such as Georges Chastellain and Jean Molinet; the realistic depiction of the miseries of civil war in the *Journal d'un bourgeois de Paris* (covering 1405-49); the pessimistic intelligence of Commines and his account of the reign of Louis XI.

2. **Teaching**

You would typically be taught in series of tutorials.

3. **Examination**: *Method of Assessment A.*
4. Introductory Reading


**French Poetry of the Mid-Sixteenth Century**

1. Course Content

The course ranges from the writings of Maurice Scève in the late 1540s through the Lyonnais school and the beginnings of the Pléiade up to 1570. You will read poets like Scève, Louise Labé, Du Bellay, Ronsard, Baïf, Belleau and Pontus de Tyard. Attention will be given to Renaissance poetic theory as well as practice, and you will be taught close reading of poetic texts so as to appreciate stylistic features. Other areas will include use of models, mythology and genre, as well as the treatment of major themes, including political, scientific, moral, satirical and amatory verse, or links between poetry and music.

2. Teaching

The course is normally taught in a series of tutorials, and may be supplemented by lectures.

3. Examination: Method of Assessment C (2; compulsory commentary)

4. Introductory Reading


**Dramatic Theory and Practice in France from 1605 to 1660**

1. Course Content

1605-60 is the time when the public theatre first started to develop in France as a prominent social institution patronised by royalty, the aristocracy, and the bourgeoisie. You will be able to see the evolution of different genres, as dramatists responded to changing theatrical conditions and hotly debated theories about how drama should be written and what its aims should be. You will have the chance to study some of Alexandre Hardy's plays from the beginning of the century which curiously mix erudition, excitement and crudity, a range of Corneille's plays (his comedies as well as his serious
drama), and some plays by his contemporaries like Maires, Rotrou, Du Ryer, La Calprenède and Scarron. You will be expected to come to terms with the theoretical issues arising out of the *querelle du Cid* and the writings of Corneille and the Abbé d'Aubignac.

2. **Teaching**

Typically you would cover some of the dramatic theory and a variety of the dramatic practices of the period in a series of tutorials.

There may, in addition, be lectures on Corneille, and in some years there are lectures that look at Corneille's contemporaries and the critical debates amidst which they wrote.

3. **Examination : Method of Assessment C** (2; compulsory commentary)

4. **Introductory Reading**


**French Satire from Rabelais to Beaumarchais**

1. **Course Content**

The term satire covers a wide range of writing from the scornful condemnation of social abuse to a more detached, ironic reflection on human folly, from the analysis of timeless vices to more personalised and topical attacks. The period 1500-1800 is particularly fertile in this domain, and writers as diverse as Rabelais, du Bellay, Molière, La Bruyère, Voltaire and Diderot experiment with different literary forms - novel, fable, dialogue, verse, portrait - as they seek to communicate, sharpen, or disguise their critical response to the society they live in. You will be able to concentrate on the different styles and concerns of writers during a particular century, or to explore the diversity of satire over a longer period, tracing the development of a theme or form. Work will involve both the close reading of individual texts, and consideration of more theoretical questions relating to the writing (and definition) of satire.

2. **Teaching**

You would typically be taught in a series of tutorials. There may also be lectures on individual writers of satire in the period, or on recurrent themes, forms and theories.

3. **Examination : Method of Assessment C** (2; compulsory commentary)
4. **Introductory Reading**


**Jean-Jacques Rousseau**

1. **Course Content**

One of the pivotal figures of the Enlightenment, Rousseau is important as a novelist -- *Julie* was the best-selling novel of eighteenth-century France --, as an autobiographer, and as a political thinker. He is the most poetic of prose writers and he defended the importance of feeling in an age when unbounded belief in reason was the norm. ‘Rousseauism’ and the cult of *sensibilité* were a major influence on the evolution of European Romanticism. His major works include: *Julie, ou La Nouvelle Héloïse, Discours sur les sciences et les arts, Discours sur l'origine et les fondements de l'inégalité, Du Contrat social, Emile, Les Confessions*, and *Les Rêveries du promeneur solitaire*.

2. **Teaching**

The paper is usually taught in a series of tutorials; there are regular lecture courses dealing with aspects of the topic.

3. **Examination**: Method of Assessment C (2; optional commentary)

4. **Introductory Reading**


**Honoré de Balzac**

1. **Course Content**

Whilst we might be tempted to regard the individual as the fundamental social unit, Balzac sees ‘la Famille et non l'Individu comme le véritable élément social’. His prescient accounts of emergent modern capitalism, of the power of money, and of the primacy of desire in determining destiny have never been more relevant. This paper allows you to explore in depth a wide range of Balzac's work, including his great novels *Illusions perdues* and *Splendeurs et misères des courtisanes*, as well as a variety of lesser-known but equally fascinating texts.
2. **Teaching**

The course is usually taught in a series of tutorials, divided between central issues in Balzac's work and topics which you wish to explore in greater detail. At least one lecture course is provided on Balzac each year, providing either an overview and/or an examination of selected texts in greater detail.

3. **Examination**: Method of Assessment C (3; optional commentary)

4. **Introductory Reading**

Balzac's work is only properly appreciable *en masse*. You should read as many as possible of the following texts: *Eugénie Grandet*, *Le Père Goriot*, *César Birotteau*, *Illusions perdues*, *Splendeurs et misères des courtisanes*, *La Rabouilleuse*, *La Cousine Bette*, and *Le Cousin Pons*.

Suggested critical reading:

Also:

**French Poetry 1870 to 1918**

1. **Course Content**

The period covered by this paper is one of the most exciting, as far as poetry is concerned, in the whole of French literature. You will have an opportunity to look at the successive emergence of Decadence, Symbolism and Modernism, alongside a number of smaller movements. You will also study the relationship between poetic theory and practice in the period, particularly the development of *vers libre* and the cult of the prose poem, and will learn about the developing relationship between poetry, music and painting. The focus of your reading will nonetheless be the poetry of individual writers.

The main authors studied will be selected from a list which includes Rimbaud, Verlaine, Laforgue, Mallarmé, Lautréamont, Valéry and Apollinaire. You may also study individual groups of poets as representatives of particular literary trends, e.g. Blaise Cendrars and Max Jacob as Modernists, Claudel and Péguy as religious poets, Anna de Noailles and Renée Vivien as women poets.
2. **Teaching**

You would normally have a series of tutorials for which you would write essays or commentaries, developing your practical critical skills by analysing typical poems of the period. Each year there are lectures covering certain aspects of the topic.

3. **Examination** : *Method of Assessment C* (3; compulsory commentary)

4. **Introductory Reading**

If you are unfamiliar with the poetry of the period, you will find a good representative selection (French text with English prose paraphrase) in *French Poetry 1820-1950* ed. William Rees, Penguin Classics, 1990, pp. 190-599. See also:

H. Peyre, *Qu’est-ce que le symbolisme?*, 1974.

**French Literature and Modern War**

1. **Course Content**

The First World War was a traumatic experience for the supposedly civilized society of Western Europe. In this course you will study the literary context of the war, looking at attitudes to Germany and to militarism before 1914, the experience of war itself, and later attempts to interpret it. You will consider issues such as the following: propaganda and dissent; the concept of heroism; documentary, témoignage and fiction; intellectual analyses of war; reinterpreting war in imaginative literature. The experience of later wars (e.g. the Second World War, the Algerian conflict) may also be studied.

2. **Teaching**

Teaching is normally by tutorials or seminars rather than by lectures. A seminar group of three or four students might meet for four two-hour sessions, or there might be single tutorials. There are no set texts: you will write essays based on about a dozen texts (including at least two of the main novels of combat), chosen from a list of over thirty.

3. **Examination** : *Method of Assessment C* (3; optional commentary)

4. **Introductory Reading**
Your should start by reading two war-novels (e.g. Barbusse, *Le Feu*; Dorgelès, *Les Croix de bois*). The following studies will give you a good idea of the literature:


**Marcel Proust**

1. **Course Content**

Proust's 3000-page *A la recherche du temps perdu* is the greatest twentieth-century French novel and one of the most important works of Western European literature. It encompasses and goes beyond the main trends of nineteenth-century French literature, and has profoundly influenced the development of twentieth-century literature both inside and outside France. There are no set texts for this paper, but you will be expected to have read *A la recherche du temps perdu*, some of Proust's other works, and some works of criticism.

2. **Teaching**

There is normally a course of lectures on Proust every year. In addition, you will have a series of tutorials. There are also occasional postgraduate seminars on Proust which you might find it interesting to attend.

3. **Examination:** Method of Assessment C (3; compulsory commentary)

4. **Introductory Reading**

By Proust: If you are trying to decide whether to do this paper, look at the first 200 pages or so of *Du Côté de chez Swann* (up to ‘Un Amour de Swann’). If you do the paper, you should read all of *A la recherche du temps perdu* (the best paperback edition is Folio); make sure your edition includes the 'long' version of *Albertine disparue* (i.e. about 280 pp.).


On Proust: Introductory:
E.J. Hughes, *Marcel Proust 1983*
J.-Y. Tadié, *Proust et le roman* 1971
*The Cambridge Companion to Proust*, 2000
Also:
M. Bowie, *Proust Among the Stars*, 1998

**Surrealism**

1. **Course Content**

Surrealism is the single most representative cultural and artistic movement that the 20th century has produced. Born of the cataclysm of World War I, it determined once and for all, in every domain, what Modernity should retain from the past, and set the agenda for a future which encompasses our own present day.

Yet however vast its scope, Surrealism has its origins in an intense period of activity and reflection during the 1920s and 1930s. You will study it in two broad phases: first, as a movement of ideas; second, in its various modes of expression: poetry, narrative, painting, cinema, politics. Due weight will be given to influential precursors such as Dada, Apollinaire, as well as developments in poetry at the turn of the century.

Inevitably, you will need to be selective about what you study. There are no prescribed texts: you will discuss the way you wish to approach the topic with your tutor initially, and advice on primary and secondary reading will be given according to your own personal choices and emphases. An indispensable introduction to the movement can be found in *Le Surréalisme*, ed. Henri Béhar and Jean Cassou (Livre de Poche, série "Textes et Débats", 1984). This should be read in advance.

2. **Teaching**

Teaching will take place in a series of tutorials. Depending on numbers, some of the teaching for the course may be done through seminars.

3. **Examination:** Method of Assessment C (1; optional commentary)

4. **Introductory Reading**
Literature and the Visual Arts

1. Course Content

This paper offers students the opportunity to explore the relations between literature and painting from the mid eighteenth to the late nineteenth century, focussing on a wide range of authors, painters and movements. The focus of the course is primarily literary, but students will also be encouraged to look at and analyse paintings. Students will explore various texts of art criticism, such as those by Diderot, Baudelaire, Zola, Huysmans and Mallarmé, novels with artist protagonists, such as Balzac’s Le Chef d’œuvre inconnu and Zola’s L’Œuvre, and works which experiment with the visual and plastic properties of the written word, such as Mallarmé’s Un Coup de dés.

2. Teaching

This paper is taught both in a combination of lectures in Michaelmas Term and seminars in Hilary Term. Seminars are restricted to final-year students who have signed up for the paper.

3. Examination

The paper is examined by an essay of between 6-8000 words on a subject chosen from a list published in week 5 of Hilary Term and submitted at noon on Friday of 9th week (method C1).

4. Introductory Reading


4. Introductory Viewing

Oxford: Ashmolean
London: Wallace Collection, Courtauld Gallery
Paris: Louvre, Musée d’Orsay, Musée Jacquemart-André, Musée Gustave Moreau
French Women’s Writing

1. Course Content

This paper offers the opportunity to examine work by a wide range of women writers of the modern period, from France and the francophone world. It will include consideration of little-known writers who have been excluded from the literary canon, as well as of more canonical names, including George Sand, Simone de Beauvoir and Nathalie Sarraute. It will also (from 2006) allow you to study the work of French women film-directors, such as Agnès Varda and Claire Denis. In the lectures and seminars, we will address issues such as the relationship between gender and genre, the theorization of an ‘écriture féminine’, the gendering of the reader, and the treatment of themes such as mothers and daughters, or the status of women in European and North African society.

2. Teaching

A series of 8 lectures will be given in the second half of Michaelmas Term and the first half of Hilary. There will be a weekly seminar throughout Hilary Term at which students will give presentations.

3. Examination: Method of Assessment B (3)

4. Introductory Reading

Among other writers, the course will focus on George Sand, Rachilde, Simone de Beauvoir, Marie Cardinal, Hélène Cixous, Annie Leclerc, Annie Ernaux, Nathalie Sarraute, Marie Darrieussecq and Assia Djebar. Contact the course organizer (currently Dr Simon Kemp at St John’s College) for a full list of the core texts. Some suggestions for introductory secondary reading: Toril Moi, Sexual/Textual Politics: Feminist Literary Theory (1985, 2002); Susan Sellers, Language and Sexual Difference: Feminist Writing in France (1991) and The Hélène Cixous Reader (1994); Kelly Oliver (ed), French Feminism Reader (2000); Elizabeth Fallaize, French Women’s Writing: Recent Fiction (1993).

Twentieth-century Autobiographical Writing

1. Course Content

This paper will allow students to explore a major tradition in twentieth-century French literature in greater depth and variety than is possible on the modern period paper (Paper VIII), or in the autobiographical texts prescribed for the study of twentieth-century authors in Paper XI (Gide, Sartre, Duras).
Students will be encouraged to acquire an understanding of the core features of what has come to be recognised as a major literary genre of the twentieth century, and offered the opportunity to explore the ways in which its assumptions have been developed and challenged by some of the most innovative writers in the period.

2. Teaching

A course of lectures in Michaelmas Term provides an introduction into some of the key ideas and texts (which might be of interest and use to students for Papers VIII and XI), while a seminar in Hilary Term develops both the issues and the repertoire of texts.

3. Examination: Method of Assessment C (2)

4. Suggested reading

André Gide, *Si le grain ne meurt*
Michel Leiris, *L’Age d’homme*
    “*, *La Règle du jeu*
Jean-Paul Sartre, *Les Mots*
Romain Gary (Emile Ajar), *Pseudo*
Roland Barthes, *Roland Barthes par Roland Barthes*
Nathalie Sarraute, *Enfance*
Marguerite Duras, *L’Amant*
Georges Perec, *W ou le souvenir d’enfance*
Assia Djebar, *L’Amour la fantasia*
Jacques Roubaud, *Le grand incendie de Londres*


**Francophone Literature: Colonial and Postcolonial Perspectives**

1. Course Content

For this paper you will study literary texts that reflect France’s long and enduring relationship with its ex-colonies. You will first of all study the metropolitan French writers Daudet, Loti, Segalen, and the ‘frères Tharaud’, and their exoticist visions of the colonies or ex-colonies; secondly you will look at Francophone writers working outside metropolitan France, including Birago Diop, Patrick Chamoiseau, and Assia Djébar.

2. Examination

*Method of Assessment C(2)*

3. Teaching
In Michaelmas term there will normally be lecture courses on related issues. In Hilary weeks 1-5 there will be a series of five Francophone seminars, as outlined below. You should read at least two of the works mentioned for each of weeks 2-5, and you may of course read other francophone works not listed related to the theme for that week. You will write three tutorial essays in all, choosing from the topics for weeks 2-5.

Seminar 1, Hilary week 1: Colonialism, Postcolonialism – background

Seminar 2: Imperialism and ‘exotic’ writing
Daudet, Alphonse, *Tartarin de Tarascon*
Loti, Pierre, *Le Roman d’un spahi*
Segalen, Victor, *Les Immémoriaux*
Tharaud, Jérôme et Jean, *La Fête arabe*

Seminar 3: Sub-Saharan African writing and Negritude
Ba, Mariama, *Une si longue lettre*
Diop, Birago, *Les Contes d’Amadou Koumba*
Kourouma, Ahmadou, *Les Soleils des Indépendances*
Oyono, Ferdinand, *Le Vieux Nègre et la médaille*
Sembène, Ousmane (or Ousmane, Sembène), *Les Bouts de bois de Dieu*
Senghor, Léopold Sédar, *Poèmes* (Seuil: Points)

Seminar 4: Caribbean Writing
Chamoiseau, Patrick, *Chronique des sept misères*
---- *Texaco*
Condé, Maryse, *Traversée de la mangrove*
Confiant, Raphaël, *Le Nègre et l’amiral*
Glissant, Édouard, *La Lézarde*
---- *Tout-Monde*
Schwarz-Bart, Simone, *Pluie et vent sur Télumée Miracle*

Seminar 5: North African Writing
Chraïbi, Driss, *La Civilisation, ma mère*
---- *Le Passé simple*
Djébar, Assia, *L’Amour, la fantasia*
---- *Femmes d’Alger dans leur appartement*

**Advanced translation: theory and practice**

This is an excellent opportunity to reflect on an activity that you have to do anyway, put it in a historical and theoretical context, and practise it in ways that may be new to you. The free-standing portfolio format offers you a rare chance to choose your own materials and angle of approach.

might look at Susan Bassnett's *Translation Studies*. It's a very good introduction to translation on the more general, theoretical level, and in particular, it sets out the issues with exemplary clarity. Jeremy Munday, *Introducing Translation Studies: theories and applications* (Routledge, 2001), covers all the main areas very helpfully and clearly. Basil Hatim and Ian Mason, *Discourse and the Translator* (Longman, 1990), is also very useful in giving the linguistic groundwork: it's based on discourse analysis and semiotics. It has an invaluable glossary of the sort of technical / linguistic terms which you should be able to command. Use with Ian Higgins and Sandor Hervey, *Thinking French Translation*, (Routledge, 2002). George Steiner's *After Babel* (Oxford, 1975) is extremely broad-ranging – like Steiner himself – and addresses the historical and philosophical aspects of translation in ways which are original and challenging. Paul Ricoeur's *Sur la traduction* (Bayard, 2004) is refreshingly short and to the point, while still intellectually rigorous.


You will be required to present a portfolio of three pieces of work (by Friday of 9th week, Hilary Term):

1. An essay, from a general and theoretical point of view, and on a topic agreed with your tutor, on some aspect of translation.

2. TWO OF:
   a. A detailed commentary on two or more versions of a single passage.
   b. A translation of your own, analysing the strategies and choices involved.
   c. A substantial translation, or number of translations, in a domain unlike those addressed for FHS paper II. The nature and dimensions of the exercise should be discussed with your tutor, but you might think under this head of something like a substantial scene from a play, a sequence of film to be subtitled, a series of technical translations, a strip cartoon ....
   d. A discussion, based on original materials, of the specific problems of some particular field of translation. Again, after discussion with your tutor; you might think here of journalism, subtitling, dubbing, interpreting, abstracting ....
(ii) GENERAL SUBJECTS

Literary Theory

1. **Course Content**

What is literature? What is an author? What is reading, and where does meaning come from? This paper examines how literary theorists have answered these questions over the past century. The paper also allows you to concentrate on two further topics. You might focus on specific questions or themes (e.g. What is performativity?; Theoretical Readings of Poe’s ‘Purloined Letter’), on particular theorists (e.g. Roland Barthes) or on critical approaches, such as Psychoanalysis, Structuralism and Narratology, Feminism and Gender Studies, Marxism and History, Deconstruction, Post-Colonial Studies.

2. **Teaching**

You would typically be taught in a series of 5 tutorials in Hilary term. The M.St. course also runs a series of sixteen introductory lectures to various aspects of modern literary theory throughout Michaelmas and Hilary terms.

3. **Examination:** *Method of assessment C(I)*

4. **Reading**

Jonathan Culler, Literary Theory: A Very Short Introduction (OUP, 1997)

David Lodge (ed.), Modern Criticism and Theory. A Reader, 2nd ed. (Longman, 2000)

Terry Eagleton’s Literary Theory: an introduction (Blackwells)

European Cinema

1. **Course Content**

The course consists of two parts, the first is normally taught by Dr Due and the second is taught by a group of lecturers which may vary a little from year to year. The first part of the course is an introduction to the language of film. How do we study the film image? How does one tell a story in images? The first four weeks are devoted to some of the basic elements of film form: the frame, the camera, the cut and, most importantly, the so-called mise en scène: this term designates all that takes place in front of the camera, the relationship between light, location, objects, characters as they populate the frame. We look at these notions through examples from Russian and German avant-garde cinema and from French cinema in the period 1930-1960. During the next four weeks we look at how European post-war cinema used these basic elements of film form to go further than just telling a story. We examine different ways in which the film image or the film as a whole can convey
meaning beyond the presentation of a story line. The examples are taken from Italian neo-realism and from a range of directors working in the 1960s and 1970s, such as the Spanish Carlos Saura or the Swedish Ingmar Bergman. In order to prepare for this part of the course you should acquire and read in David Bordwell And Christin Thompson: Film Art an Introduction, particularly chapters 6-8 on mise en scène, the photographic image and editing.

In Hilary term, the course continues the historical trajectory of the first term by studying some of the filmmakers of the 1970s and 1980s. The focus is now not just on the film in itself, on how it forms a coherent pattern, but on how it addresses its viewers and how it conveys political ideas. These themes will be presented in connection with an introduction to some of the key concepts from contemporary film theory. In this part of the course you will yourself be a more active participant as each lecture and screening is followed by a seminar. For these seminars the group is divided into two. For each seminar session you will in addition to seeing the film read an article that will be handed out for copying the week before. Each student gives an oral presentation in one of these seminars either on his or her own or with someone else. The topic can be taken either from the film that has been shown or from the article. The class in Hilary term runs over 5 weeks as the exam questions at the end of week 5, see below.

2. Reading and Viewing

It is a good idea to watch some European films before the course begins. There is also a list of particularly relevant directors below. The course consists in the first term of screenings and lectures. The lectures are compulsory. You should also go to the screenings, but if miss a screening, or want to see the film again, you can take the film out yourself from the MLF library. The screenings take place in the Taylorian, normally in lecture room 2. The historical focus of the course is European art cinema roughly from the period 1950 to 1980 although a number of films prior to and later than this period are also discussed. But for the purpose of preparation, for instance during the year abroad, the best starting point would be to watch films by directors such as Rossellini, Visconti, Fellini, Antonioni, Renoir, Truffaut, Godard, Lang, Murnau, Fassbinder, Herzog, Buñuel, Saura, Dreyer, Bergman, Eisenstein, Tarkovsky. This list is by no means exclusive, you can watch other films as well, but it gives an idea of the kind of cinema we will be studying in the course. As for reading, the best starting point is the book by David Bordwell and Kristin Thompson mentioned above: *Film Art, An Introduction* as well as Geoffrey Nowell Smith: *The Oxford History of World Cinema*. General histories of national cinemas such as Rene Prédal: *50 ans de cinéma français*, Peter Bondannella: *Italian Cinema from Neo-realism to the present*, Roman Gubern ed.: *Historia del cine español* or Tim Bergfelder: *The German Cinema Book* are also useful. If you like a particular director, individual works on that director will also be relevant to the course. But the main preparation for the course is to watch a number of films and think about them with the book by Bordwell and Thompson at hand…

3. Examination: Method of Assessment C (I)
INFORMATION AND YOU SHOULD CHECK ALL DETAILS IN YOUR COPY OF THAT PUBLICATION. COURSES AND REGULATIONS ARE CONSTANTLY UNDER REVIEW, SO ALWAYS CHECK ALSO WITH YOUR COLLEGE TUTOR TO CONFIRM WHAT IS WRITTEN HERE. IN ADDITION, DO NOT HESITATE TO ASK FOR CLARIFICATION ABOUT THE COURSE FROM ANY MEMBER OF THE SUB-FACULTY WHO IS LECTURING TO YOU OR TUTORING YOU; WE WILL ALWAYS DO OUR BEST TO HELP.