

University of California, Irvine
French & Italian Department
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Graduate Handbook 2009-2010

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INTRODUCTION

The Department of French and Italian at the University of California, Irvine offers a graduate program in French with a strong theoretical and multidisciplinary orientation. Besides exercising specialities in the field of French and Francophone literatures, its faculty members are actively involved in related disciplines such as critical theory, philosophy, psychoanalysis, sociology, women's studies, cultural studies and comparative literature. The orientation of the program in French is a result of the faculty's sense, despite individual differences in fields of interest and approach, that the analysis of discourse and its strategies, vocabularies, structures, presuppositions, and goals constitutes the principal object of literary study.

The theoretical and multi-disciplinary approach to literature is a demanding one, requiring both a knowledge of the specific disciplines brought together and a critical awareness of its own strategies and concepts. The graduate curriculum seeks to provide the student with the necessary tools for advanced literary study, so conceived. In small seminars designed to stimulate intellectual exchange, students and faculty explore literature written in French within the context of relevant historical, cultural or theoretical issues. They raise questions engaged by literary discourse and they study critically the theories formulated to account for literature and its contexts. Courses tend to cross the lines between disciplines and to emphasize both the close reading of texts and modern theories of history, art, film, culture, literature, and criticism. Students also pursue their work in related fields outside the department and can choose to do a formal Emphasis in Critical Theory, Visual Studies, or Women's Studies.

In the winter of each year, Professor Etienne Balibar enhances the offerings of the Department with courses in critical theory that are of interest to a wide range of students in the Humanities.

Students are encouraged to pursue their work in a French-speaking country. An exchange program with the Université Paris X, Nanterre or one of various fellowships can provide the means. Students also may apply to spend the dissertation year as graduate student instructors in the UC Education Abroad Program in French and European Studies in Paris.

The Department offers the degree of doctor of philosophy (Ph.D.) in French. The Master of Arts degree (M.A.) is considered a step towards the Ph.D. degree. Only students intending to pursue full-time studies toward the doctorate are admitted to the program.

The Department offers two tracks toward the Ph.D. in French: 1) Studies in French and Francophone Literature and Culture; and an 2) Interdisciplinary Option in French and Francophone Studies. The second option reflects the interdisciplinary teaching and research interests of the faculty and the increasingly comparative nature of French and Francophone studies across the country. It should appeal to students interested in double specialization or who already have an interdisciplinary background. This option would prepare students to teach French language and a range of culture and literature courses in French as well as in interdisciplinary humanities programs.

Students will ideally declare their intention to pursue one of the two tracks when they enter the

program, but they must make a choice no later than during the oral portion of their MA exam in the fall or Winter Quarter of their second year of studies.

The UCI Graduate Program co-hosts a Conference for Graduate Students with the graduate program at the University of California at Santa Barbara. The conference location alternates each year between Irvine and Santa Barbara and features presentations by graduate students at every level. Professors and graduate students from other programs also participate. The conference contributes to the Department's on-going attempt to provide graduate students with professional experience and training. Professors in the Department also lead seminars in Job Hunting and Grant Writing and organize Mock Interviews for graduate students seeking employment in higher education.

Recent graduates of the program teach at such institutions as the University of California at Davis, University of Michigan, University of Maine, Reed College, University of Texas at Austin, University of Missouri, University of California at San Diego, and University of Alabama.

MASTER OF ARTS IN FRENCH

The Master's examination must be taken no later than exam week of the Winter quarter of the second year. Students who wish to take the exam before Winter quarter should consult with the graduate advisor.

Most students take a minimum of 11 courses to receive a M.A. degree. He or she has the option of writing a developed research paper based on a paper written for a seminar or taking a written examination. Students also take an one-hour oral examination that focuses on the research paper or written exams. For advisory purposes, students are also asked to prepare a short statement outlining future research plans and interests for presentation and discussion at the oral.

Subject to departmental approval, a maximum of two courses may be transferable from other graduate institutions and a maximum of five graduate courses may be transferable from other University of California campuses for the degree. A reading knowledge of another foreign language is required.

For students who choose the interdisciplinary option when they enter the graduate program, their MA paper should have an interdisciplinary orientation, with one member from outside the Department representing their second discipline serving as a member of their MA committee.

PLAN I RESEARCH PAPER

The Department strongly encourages students to choose this option. The research paper is a more ambitious and elaborated version of a seminar paper and is typically from 25-30 pages in length. It should constitute a carefully articulated analysis and be accompanied by a developed critical bibliography.

In consultation with the Graduate Advisor and with the agreement of the faculty member involved, the student must choose the Chair of his/her M.A. examination committee by the fifth week of the quarter preceding the examination. The other two committee members need to be chosen and notified by the student at least eight weeks prior to the exam. The final version of an M.A paper must be submitted to the committee two weeks before the oral exam, which should take place no later than the exam week of the quarter. Students are encouraged to write in French but may choose to write in English if they prefer.

PLAN II COMPREHENSIVE EXAMINATION

The written examination involves three 3-hour exams covering different periods of French literature from the Middle Ages to the 20th Century.

This exam will consist of one-hour questions of a specific nature on particular authors, works, periods, etc. Students are encouraged to look at past MA exams to familiarize themselves with

the format and content of the examination.

Up to half of the written part of the exam may be done in English at the candidate's discretion.

FRENCH 280

The student may choose to do a French 280 during either the Fall or Winter quarter of the second year under the supervision of the Chair of the committee. (Reminder: requests for a French 280 must be submitted before the first week of classes in the quarter in which it is to be taken.)

RESPONSIBILITIES OF THE M.A. COMMITTEE

The M.A. committee will determine the level of performance of the paper or exam and recommend to the faculty of the Department whether the M.A. should be awarded or if conditions apply, as well as whether the student should be recommended for admission to the Ph.D. program.

The Chair of the committee will summarize the discussion and the outcome of the exam in written form. The summary is made available to the student and included in the student's file.

DOCTOR OF PHILOSOPHY IN FRENCH

Course Requirements:

Track 1: Studies in French and Francophone Literature and Culture

A minimum of 15 graduate courses or seminars in French beyond the B.A. and three graduate courses outside the Department in areas related to the field of specialization are required.

A student may pursue the Ph.D. with particular emphasis in one of the following areas: 1) Critical Theory - additional course work in the Department and in the Critical Theory Emphasis Program beyond the minimum number of 3 outside courses is required; 2) Comparative Literature – a minimum of five courses in the Comparative Literature Department is required; 3) Feminist Studies – refer to the Women’s Studies section of the *Catalogue* for information

Track 2: Interdisciplinary Option in French and Francophone Studies

Between 10 and 12 graduate courses or seminars in French beyond the B.A. and 6-8 graduate courses outside the Department in a second discipline or program. The minimum total number of courses required before advancement to candidacy is 18.

Language Requirements:

A reading knowledge of two foreign languages: one of which must be a Romance language and the other a language relevant to the student's area of specialization, subject to the approval of the Guidance Committee. Two years of college-level course work are considered proof of proficiency in a language. The language requirement can also be fulfilled by taking a graduate reading course in the language and written examination administered by a faculty member from outside the department.

French 290 - Special Research Project

Advanced students wishing to work on a well-defined special research project with a specific faculty member as part of his/her course work may petition to enroll in a French 290 course. A detailed research proposal must be prepared by the student and approved by the faculty member who will direct the research. The proposal must then be submitted to the Chair of the department for his/her approval prior to the first week of classes of the quarter in which the independent study is to be taken. While writing their exam papers and preparing the oral, students should sign up for 2 French 290's. The Department allows students to take a total of 3 French 290's toward the Ph.D. degree.

EXAMINATION COMMITTEE AND PREPARATION FOR THE QUALIFYING EXAM

The Ph.D. Exam Committee includes as principal examiners three members of the department and a fourth member drawn from another department or program who will be in charge of examining the student on the “outside” field. Ph.D. candidates are responsible for inviting principal members onto the Ph.D. Exam Committee and should select a Chair, one of whose responsibilities will be to coordinate with the student to schedule Committee meetings.

University rules require that a fifth member from outside the department, without responsibility

for the fields examined, participate as a referee at the oral portion of the examination and on all deliberations. The Chair of the Committee, in consultation with the student, finds a suitable member near the date of the exam.

Once the members of the Ph.D. Exam Committee have been chosen, each member should sign the Ph.D. Exam Committee Form available in the office of the Department of French and Italian; the student should then return the Form to the office to be placed in his/her file. The student has the right to change the composition of the Committee as needed **during the preparation of the Exam.**

A meeting with the members of the Committee should be organized to hold a preliminary discussion of the Ph.D. exams during the quarter after the candidate has received the MA. Normally, the MA is completed during the **Winter quarter of Year 2** and the first meeting of the Ph.D. Exam Committee takes place by the end of the **Spring quarter of Year 2**. At this meeting, students are responsible for presenting the 4 general areas of study and providing a few bibliographic indications for a primary list of texts. The Committee will offer guidance on the topics, the bibliographies, and course selections.

Normally, the topics will be finalized in consultation with the four members of the Ph.D. Exam Committee by the end of the **Fall Quarter of Year 3**. Over the course of **Year 3**, the Committee should meet as needed to guide the student's reading and help point toward a problematic within the topic area, and in any event, should meet by the end of **Spring Quarter of Year 3** to finalize the revised lists of primary and critical sources and to review a paragraph describing the problematic for each list. **During Year 3**, Ph.D. candidates may take one independent study (French 290), which should be directed toward preparation for the exam. **At this point, the student should also spend time thinking about the dissertation project and how it will be presented at the oral exam.**

It is expected that students will devote time to their papers in the **summer** between the third and fourth years.

Normally, at the **end of Fall Quarter of Year 4**, Ph.D. candidates will provide three exam papers to the committee and will complete the oral portion of the exam. Candidates may take two French 290 courses in order to allow time for exam preparation and writing. Note that students may take up to three French 290 courses for credit during their time at UCI. Only courses being used for preparation for the exam will be given an S or U grade.

EXAM TOPICS

The Ph.D. examination covers:

Track I

- three topics directly related to French or Francophone literature and culture, within which general areas the student has identified distinct problematic susceptible of development;
- one “outside topic” developed into a problematic with a member who is a professor from another department. The outside topic should relate directly to the student’s interests. Students are encouraged to work with professors with whom they have studied previously (e.g., in courses taught in the Critical Theory Emphasis, the Departments of Comparative Literature, Spanish and Portuguese, History, and so on).
- Candidates are also required to present their dissertation topic as part of their oral so that the committee can evaluate it and formally approve it.

Track II

The PhD Qualifying Examination will have the same formal requirements as in the first track (4 topics, 1 in an outside area). It is expected that two of the topics on the exam will reflect the student’s interdisciplinary course of study.

One of the four topics must demonstrate breadth in genre and historical depth, for example, a topic on poetry that covers the 16th, 19th, and 20th centuries, or a topic on the travel narrative that covers the 16th, 18th, and 19th centuries.

The candidate will write three papers on three of the four topics, at the candidate’s choice. At least one paper must be written in French. The fourth topic will be examined during the oral portion of the exam, when the papers and the texts on the bibliographies will also be discussed.

The oral part of the Exam may be conducted in French or English, as the candidate prefers.

WRITTEN PART OF THE EXAM

Students will develop the topics in conjunction with the committee. One week before the oral part of the exam, they must be turned into the Graduate Program Administrator who will duplicate them and distribute copies to the committee.

ORAL PART OF THE EXAM

The oral part of the examination will be scheduled for approximately one week after the papers have been turned in to the committee. After all have read the papers, the Chair will consult with the committee members to determine the appropriateness of holding the oral. At this stage, the committee may decide that the student’s performance on the papers is inadequate to warrant holding it. In most cases, the committee will proceed on the assumption that the questions raised by the papers may be clarified at the oral.

EVALUATION OF THE QUALIFYING EXAMINATION

At the end of the examination, the candidate leaves the room while committee members evaluate the entire performance, written and oral. Committee members may pass the candidate or they may ask that he/she retake any part or all of the examination. Any deficiencies to be remedied will be subject to specific deadlines. The Qualifying Examination may be retaken only once; a second failure requires withdrawal from the program.

RESPONSIBILITIES OF THE PH.D. EXAM COMMITTEE

It is the responsibility of the Ph.D. Exam Committee to provide guidance. In addition, the Chair of the Committee is responsible for monitoring the regular progress of the student, coordinating with the student to call Committee meetings, consulting with the student to choose the fifth member and reminding the student of the timetable for completing the **Ph.D. Exam Committee Form**, the paragraph descriptions, bibliographies, papers, and oral exam. It is also the Committee Chair's responsibility to ensure that the exam follows University and Departmental procedures and regulations. Preliminary topics and bibliographies should be presented by the **end of Fall Quarter of Year 3**. Finalized descriptions and bibliographies should be approved by the **end of Spring Quarter of Year 3**. Examinations should be completed by the **end of Fall Quarter of Year 4**.

RESPONSIBILITIES OF THE PH. D. CANDIDATE

It is the responsibility of the student to form a Ph.D. Exam Committee, choose a Chair, and fill out the Ph.D. Exam Committee Form. The Chair and the student work together to call the first meeting of the Ph.D. Exam Committee and all other meetings, normally according to the timetable sketched out below. The student must prepare the relevant titles, descriptions and bibliographies by the date of the committee meeting, submit all papers on time, and prepare adequately for the oral exam. The topic description should be approximately a paragraph long (samples of model paragraphs and of model bibliographies are available in the office).

Students should not feel themselves to be limited in preparing their bibliographies to so-called canonical texts of French national literature.

NORMAL TIME TABLE

End of Winter Quarter, Year 2: Completion of MA.

End of Spring Quarter, Year 2: Student forms Ph.D. Exam Committee and calls a first meeting where student presents preliminary ideas for topics and for bibliographies.

End of Fall Quarter, Year 3: Students present definitive versions of the topics to committee

members at a meeting held during week 9 or 10. At this point, provisional paper titles indicating the problematic and elaborated preliminary biographies, including primary and some critical sources, are expected.

End of Spring Quarter, Year 3: Ph.D. candidates will meet with the members of their Ph.D. Exam Committee to approve short paragraphs describing the problematic for each topic, and to finalize revised primary and critical bibliographies. During this quarter, students may take one seminar and one French 290. **Students should also be preparing a dissertation topic to be presented at the oral exam.**

Summer, Year 3-4: It is expected that students will devote time to their papers and oral topic in the summer between the third and fourth years.

Fall Quarter of Year 4: Ph.D. candidates will normally take two French 290s to help write their exams. They must supply the three papers to the Committee at least one week before the oral portion of the exam (normally scheduled during week 11).

Formation of Dissertation Committee

After the successful completion of his/her exams, a student will choose three faculty members for a Dissertation Committee. This committee will assist the student in researching and completing his/her dissertation in a timely fashion. At least once a year, the Chair of the Dissertation Committee will write an evaluation of the student's progress. Students who are writing dissertations and who are TAs will take eight hours of French 299, and non TAs will take twelve hours. All French 299s are taken with the Chair of the Dissertation Committee.

What is Considered Normal Progress in Writing the Dissertation?

As soon as possible, but no later than the end of the first quarter after the Ph. D. exams have been taken, a detailed prospectus needs to be submitted and approved by the student's dissertation committee. No later than one year after the exams have been taken, a draft of at least one completed chapter should be submitted to the student's committee and approved. In the second dissertation year students should regularly complete and submit drafts of the remaining chapters of the dissertation. It is expected that by the end of the second year a draft of the entire dissertation will be completed.

Dissertation Defense

The Doctoral Committee will certify that time that the completed thesis is satisfactory through the signatures of the individual Committee members on the title page of the accepted thesis. After the dissertation has been approved, students are encouraged to present their research to the faculty and graduate students of the Department in an informal seminar.

Emphasis in Critical Theory

A student may pursue the Ph.D. with particular emphasis in Critical Theory by taking additional course work in the Department and in the Critical Theory Program beyond the minimum number required. Admission to the program may be granted by the Critical Theory Committee in response to the student's petition – normally submitted by the middle of the second year of graduate study, after completion of the Critical Theory Workshop (Humanities 260 A, B, C) and upon the recommendation of the Workshop's instructor or a faculty representative of this department. It is advisable that any entering graduate student expecting to petition for admission to the emphasis be assigned to a member of this Committee, or a designee of the Committee from his/her department, as his/her graduate advisor.

Requirements

- 1) a three-quarter Critical Theory Workshop (Humanities 260 A, B, C);
- 2) three Humanities 270 courses offered under the supervision of this Committee;
- 3) participation in two mini-seminars (6-8 hours) offered by visiting scholars; 4) a research paper written under the guidance of a three-member committee (selected by the student in consultation with the Director of the Emphasis), with at least one member from outside the student's own department. The paper may be a chapter of the student's dissertation.

The outside topic on the student's Comprehensive Examination should be on a problem in Critical Theory. A committee member from outside the department will supervise the setting and grading of that section of the examination.

The student who satisfactorily completes the Emphasis will be given for his or her dossier a letter signed by the Dean and the Director of the Emphasis certifying that the student has satisfactorily completed the Emphasis.

Emphasis in Comparative Literature

A student may pursue the Ph.D. with particular emphasis in literary theory by taking additional course work in the Department and in the Critical Theory Program beyond the minimum number required.

Requirements

- 1) A student in French must take at least 5 courses in the Department of English/Comparative Literature (possibly including a Humanities 270 in Critical Theory).
 - A) One of the above courses should be Criticism 220 A or C, or Comp. Lit. 200.
 - B) At least three of the above courses should have a Comp. Lit. designation.
 - C) One of the above courses could be a Humanities 270 (Critical Theory).
- 2) Exam—One topic on the Ph.D. Qualifying Examination should be on a Comparative Literature topic and should be prepared with a professor from the Comparative

Literature Program who would serve as a member of the student's exam committee. The student should be able to demonstrate some expertise in comparative critical methodologies as well as knowledge of a literature and tradition other than French.

- 3) Dissertation—one member of the student's dissertation committee would normally be from the Program in Comparative Literature.

Emphasis in Women's Studies

Admission to the Program: Applicants must submit to the Women's Studies Graduate Program Committee: (1) an application form listing prior undergraduate and graduate course work related to Feminist Studies, institutions attended, and majors(s); (2) a one- to two-page statement of purpose, including career objectives, areas of interest and research, record of research, teaching, community and/or creative work; and (3) a sample of written work related to Feminist Studies.

The Committee determines admissions, in consultation with the Women's Studies Core Faculty, based upon the extent to which the applicant's research interests relate to Feminist Studies, the applicant's previous course work, and research or other experience related to Feminist or Women's Studies. Lack of prior course work does not preclude admission, so long as a compelling statement of research interests congruent with the graduate emphasis makes the case.

Requirements: Minimum course work for the graduate emphasis in Feminist Studies consists of four courses: two core courses, Women's Studies 200A-B, a coherent sequence normally taken in consecutive quarters; and any two courses selected from the list of courses in Feminist Studies approved by the Committee, as long as one of these is a graduate course in the student's own department or area of interest. In keeping with the interdisciplinary focus of this emphasis, it is highly recommended that the other be a course from a discipline outside that department or area.

For doctoral students, the qualifying examination and dissertation topic should incorporate gender as a central category of analysis. One member of the candidate's qualifying examination committee and of the candidate's dissertation committee is normally a member of the Women's Studies Core Faculty.

Normative Time for Completion of Dissertation and TA and Fellowship Support

The normative time for completing the Ph.D. degree is six years (eighteen quarters). A student is assured of support for five years as long as he/she has a satisfactory teaching and academic record (a minimum GPA of 3.1) and is considered to be making normal progress toward his/her degree. After a student has been advanced to Ph.D. candidacy, he/she can apply for an “In-Candidacy Fee Offset Grant” and may be eligible for a sixth year of support, depending on the availability of funding and the progress made on his/her dissertation. All TAs should plan to teach in the Humanities Core Course for at least one year after having been advanced to candidacy.

Numerous awards exist for qualified students at various stages of their graduate studies. The department nominates students for Summer Research Assistantships, the Distinguished Teaching Assistant Award, and the Outstanding Graduate Essay Award. The student’s Dissertation Committee initiates applications for Dissertation Fellowships and Humanities Research Grants. Opportunities also exist to teach in the UCI Summer School. A call is issued in either the Winter or Spring Quarter, and students are chosen on the basis of academic standing and teaching performance and experience. Every attempt will be made to distribute summer teaching opportunities fairly among those applying to teach.

Exchange with the Université de Paris X (Nanterre)

An exchange with the Université de Paris X (Nanterre) has been established, and graduate students who have passed their qualifying exams are eligible to be considered for a one-year lectureship at Nanterre. Each year in the Winter or Spring Quarters, interested students in French and Comparative Literature will be asked to apply for the position.

NORMAL TIME TABLE

End of Winter Quarter, Year 2: Completion of MA.

End of Spring Quarter, Year 2: Student forms Ph.D. Exam Committee and calls a first meeting where student presents preliminary ideas for topics and for bibliographies.

End of Fall Quarter, Year 3: Students present definitive versions of the topics to committee members at a meeting held during week 9 or 10. At this point, provisional paper titles indicating the problematic and elaborated preliminary biographies, including primary and some critical sources, are expected.

End of Spring Quarter, Year 3: Ph.D. candidates will meet with the members of their Ph.D. Exam Committee to approve short paragraphs describing the problematic for each topic, and to finalize revised primary and critical bibliographies. During this quarter, students may take one seminar and one French 290. **Students should also be preparing a dissertation topic to be presented at the oral exam.**

Summer, Year 3-4: It is expected that students will devote time to their papers and oral topic in the summer between the third and fourth years.

Fall Quarter of Year 4: Ph.D. candidates will normally take two French 290s to help write their exams. They must supply the three papers to the Committee at least one week before the oral portion of the exam (normally scheduled during week 11).

End of Spring Quarter, Year 5: Ph.D. candidate will normally complete at least two chapters by the end of fifth year.

Sixth Year: During the 6th year, students will complete any further chapters and undertake necessary revisions. By the end of the 6th year, they should be within sight of completion and have a clear, feasible schedule for doing so.

Seventh Year: Students should have completed their dissertation by the end of the 7th year, if not before. They should bear in mind that support after the 6th year becomes more difficult of access and should plan accordingly.

Courses taught 2006-2008

MALLARME

Close readings of prose and poetic texts of Mallarmé, in the context of criticism by Szondi, Derrida, Frey, deMan, Blanchot, Macherey, and Newmark. Among the various problems to be examined (Mallarmé's impersonal poetry and lyric voice, representation and poetic language, allegories of poetry, the death of the poet), the vexed issue of the poet's task when confronted with the "double état de la parole" will occupy a prominent place. Criticizing the received idea of Mallarmé as high priest writing in an occult and nearly opaque language to the elite few, we will sift the text for evidence of a Mallarmeian materialism. (Burt)

WRITING HISTORY: THE HISTORICAL NOVEL IN 19TH CENTURY FRANCE

The Revolution, followed by the Napoleonic years, forged a new historical consciousness for individuals in the 19th century. This awareness translated into a strong interest in the writing of history, be it in the form of historiography, the abundance of memoirs, or the birth of a new literary genre, the historical novel. If historiography relies upon narrative and rhetorical strategies, historical novels might illuminate a historical event, and both, by referring to the past, may also give an insight on the contemporary period of their writing. In this course we will read history in dialogue with literature and question their boundaries in terms of narrative. What tools are used by historians to convince readers of the pertinence of their interpretations? Equally, what can a historical novel teach us about history? What problems arise from using literature as historical evidence? In conjunction with works by Lukács, de Certeau, White, and Rancière, among others, we will read 19th century texts by Vigny, Hugo, Mérimée, Thierry, and Michelet. Course conducted in French. (Hamilton)

RENAISSANCE VOYAGES

The seminar will focus on representations of the "New World" (and of new worlds) in the literature of 16th-century France. Texts will include Montaigne's "Des cannibales" and "Des coches," Rabelais's Quart livre, Jean de Léry's Histoire d'un voyage en terre de Bresil, and because of its importance to an understanding of the subject for Renaissance France, the Spaniard Bartolome de Las Casas's La Destruction des Indes. Critical texts will include Tristes tropiques, Levi-Strauss's self-conscious revisiting of Léry's Brazil, and essays by Michel de Certeau from L'écriture de l'histoire and Heterologies. Situating our topics within the religious, political, and cultural context of 16th-century France, we will examine such questions as the representation of the aboriginal "other," the nature of the observing European subject, the significance of the voyage of discovery, and will consider issues of time and space, of history and geography raised by the "Old" World's encounter with the "New." (Regosin)

L'ENNEMI AMERICAIN

This course will serve as an in-depth look at the political, philosophical, and creative exchanges between France and the United States from the French perspective. While we will necessarily focus on the question of anti-Americanism, this will nevertheless be one aspect of the complex discursive and dialectical views of the USA that France has generated. Examining positions that articulate both hatred and fascination, we will read a series of authors whose perspectives on the USA have shaped France's cultural productions from the 18th century to the present. Readings,

both critical and fictional, will include Montesquieu and Tocqueville, Baudelaire, Duhamel, De Beauvoir, Sartre, Godard, Baudrillard, Philippe Roger, Nicolas Baverez, and Jean-Francois Revel. This course will be taught in French. Students will be required to give one oral presentation and write a final research paper. (Fornabai)

THE OTHER IN AUTOBIOGRAPHY

Recent criticism on autobiography has tended to center on the subject's identity and its representation. Our aim is first to query the premise that autobiography is chiefly concerned with the subject telling the story of its life, and to ask about the role of the other and of alterity in it. We will begin by asking what sort of other shows up in autobiography, and in what guise. Is it an empirical other, the object of the subject? Family, friends, strangers are necessarily depicted in a life as the others with whom the empirical subject has had passionate doings but cannot help but represent as "its" others, whose specificity has been reduced to that of being others for it. Is it rather the other addressed by the I's performatives, the silent "you" (tu tu) to whom the I promises to confess, excuses itself, of whom it begs pardon for its narcissism, whom it teaches or to whom it preaches, whom it takes as a witness, pleads for judgment, etc? A confession is always intended for the ear of another, and is a discourse with an ethical charge that it assumes along with a concern for the other. Is it rather an inhuman other, an alterity that can be thought of in terms of the divine, or in terms of language that testifies in the I's very "own" words to things unavowed or secret, an alterity involving what Augustine calls, the imperative to "confess what I do not know"? The I has to contend in confessing with an excessiveness and lack to its language that threatens its hope of achieving full transparency in autobiography, but that also may provide autobiography with an address to the future and to the politico-theological community, raising questions like secrecy, hospitality, a responsibility where there is no autonomous subject to answer, etc. Our aim will be to consider the I's attempts to write the other and the results of its failures and successes in doing so on the meaning of autobiographical discourse. We will pursue these questions in seminal texts by Rousseau (*Confessions*, *Reveries*), De Quincey (*Confessions of an English Opium-Eater*), Baudelaire (*Intimate Journals*, *Artificial Paradises*) and Nerval (*Aurelia*), making use of secondary texts by Philippe Lejeune, Sidonie Smith, Paul de Man, Emmanuel Levinas and Jacques Derrida. (Burt)

MONTAIGNE

This course focuses on the relationships between writing and self to raise questions about textuality and self-portraiture, self-fashioning, and self-knowledge; inter-textuality and tradition; memory and history. We will read theoretical and critical texts in conjunction with selected essays and address issues that are literary, cultural, historical, philosophical, and anthropological. Discussions in French. Term paper. (Regosin)

LITERARY & POLITICAL ENLIGHTENMENT:LITERARY INNOVATION/POLITICAL CONTESTATION

The 18th-century French philosophes contributed to the transformation of the political landscape in France and beyond, but they were also literary innovators whose experiments with literary form were as central to their work as their philosophical and political ideas. In their hands, the epistolary novel, the humble children's tale, and, above all, the philosophical dialogue became more than the means of popularizing philosophy or challenging political authority. For them, philosophy was not only a subject to be taught or learned; it was also a drama whose unfolding

was full of surprises, whose conclusions were inevitably problematic, and whose political effects were subversive. In this course we will read selected works of four Enlightenment philosophes – Fontenelle, Voltaire, Montesquieu, Diderot – in terms of the intersection of their literary and philosophical/political projects. In other words, how was literature in the age of Enlightenment shaped by their strictly philosophical interests, and how was philosophy shaped in turn by the different textual forms it took in their writings. (Gearhart)

NORTH AFRICAN/LITERATURE&CULTURE

Located at the intersection of three continents, the Mediterranean region has historically been a center for cultural exchanges between the West and the Orient. The main objective of this course is to study how Francophone authors have described this specific space as a privileged site of contacts between different civilizations. We will mostly focus on the complex relationship between the North and South shores of the Mediterranean in both the colonial and postcolonial contexts. Readings will include essays, short stories and novels by F. Braudel, G. Audisio, J. Grenier, A. Camus, P. Valéry, J. Derrida, T. Fabre, M. Mokeddem, M. Binebine, and T. Ben Jelloun. (Barbé)

PROUST&AUTOBIOGRAPHY

Through close analyses of Marcel Proust's *Contre Sainte-Beuve* and *Du Côté de chez Swann* and *Le Temps retrouvé* from *A la recherche du temps perdu*, this seminar will investigate from a Proustian perspective the problem of what could be called the fictional/autobiographical subject. Rather than read Proust's novel in terms of his life or biography, we will discuss the relations his work constructs between fiction and the world, writing and politics, the literary self and the social self, and text and author. Our goal will be to understand better the Proustian theory and practice of fictional autobiography as well as the problems his texts pose not just for autobiographical criticism in particular but for theories of the subject in general. (Carroll)

SAMUEL BECKETT

In this seminar conducted in English, we will read and discuss a number of Beckett's major works of fiction and drama. We will follow the evolution of his oeuvre from the early fiction he wrote in the 1930's in a somewhat surrealistic mode to the final minimalist texts. This evolution will reveal how from one work to the next, Beckett eliminated all the traditional elements of fiction and drama to arrive at what he called "fundamental sounds." Emphasis will be less on trying to make sense out of his works, but rather to experience how they function, how they challenge the conventions of narrative and of drama. (Federman)

EXISTENTIALISM & LITERATURE

What remains of the existentialist subject in literature and philosophy long after the demise of existentialism, that is, after the critique and deconstruction of the subject in first structuralism and then poststructuralism? In an attempt to respond to this question, this course will study the relationship between literature and philosophy in the context of French existentialism, concentrating on the two writers most clearly associated with the movement, Jean-Paul Sartre and Albert Camus (even if Camus always insisted he was not an existentialist). Our focus will be on the existentialist formulation of the question of the subject and how this question continues to haunt literature and philosophy (as well as political discourse) in France long after its alleged demise. We will discuss why for both Sartre and Camus literature was not just inseparable from

philosophy and politics but also played a formative role in developing and articulating in literary terms and for political-cultural ends existentialist themes such as freedom, the absurd, the priority of existence over essence, the situation of the subject of (in) discourse, and the political implications of the relation of self and other. A selection of the two authors' novels and plays will be studied and discussed, along with excerpts from their philosophical and political essays. (Carroll)

POETRY AND THEORY

In this course, we will read major works by four French poets of the 19th and 20th centuries: Charles Baudelaire, Arthur Rimbaud, Francis Ponge, and Edouard Glissant. These works will be studied in their own right, but also as points of departure for critical approaches that have informed the study of literature in the late twentieth century. Essays and books by Roman Jakobson, Michael Riffaterre, Paul de Man, Jacques Derrida, Theodor Adorno, Kristin Ross, and Glissant will be studied as resources for the generation of further readings. The goal of the course is to give students a firm grounding in the problematics both of modern poetry and twentieth-century critical theory. Requirements: Students will be asked to do a series of exercises familiarizing them with the terms and concepts of each critic. A paper of 15 pages including a close analysis of a poem will be due at the end of the term. Graduates specializing in Translation Studies will be given the option to produce a series of translations accompanied by a short theoretical essay. (Noland)

RENAISSANCE NARRATIVE

Using Marguerite de Navarre's *Heptameron* as its exemplary text, this seminar will focus on the novella and the conversations that surround them to raise questions about the nature of narrative and of Renaissance narrative and genre in particular. We will also be concerned with social, cultural, political, and religious issues represented by and in the complex form and content of the work. In French and English. Term paper. (Regosin)

POSTCOLONIAL INTRUSIONS

This course will explore figures of intrusions and intruders in Francophone novels, film and graphic novels published and released in the second half of the 20th and early 21st century which develop a discourse on the Maghreb or the Maghrebi diaspora in France. Following Jean-Luc Nancy's concept of "L'Intrus," which he uses to describe his transplanted heart as an intruder in his body that shifts the perception of his identity, we will be looking at intrusions and intruders in different forms: not only as representations but also as textual and visual practices to help us better understand the impact of colonialism in the transnational axis of France-Maghreb and how modernity and the self are articulated in the postcolonial era. The reading list will include essays by Jean-Luc Nancy, Julia Kristeva, Jacques Derrida, Etienne Balibar, Gilles Deleuze, Roland Barthes, Mahmoud Hussein among others, novels by Driss Chraïbi, Assia Djebar, Albert Memmi, Fouad Laroui, Malika Mokkedem, films by Michael Haneke and Rabah Ameur-Zaïmeche and a graphic novel by Lax and Franck Giroud. Entirely taught in French. (Berrada)

PHILOSOPHY & TRAGEDY

This course will focus on seventeenth-century and eighteenth-century French drama in terms of the way in which the political interests of three dramatic poets, Corneille, Molière and Beaumarchais, intersect with their poetic interests. In particular, it will examine the work of these writers in relation to Aristotle's Poetics in order to understand better the influence of "the Greeks" on the forms and themes of the French poets' plays, but also and in more general terms the sense conveyed by each of these playwrights that they, like the ancient Greeks, are witnessing a "foundational" moment in the history of theater and politics. The problem, or rather the paradox of neo-classicism--of the "new old"--will also be at the center of our concerns, along with the issues raised by the ambivalence of these purportedly neo-classical writers towards the very poetic and political classicism that they take as their model. (Gearhart)

CRITICAL BAUDELAIRE

We will be interested in three sides of Baudelaire's production here: his self-analytical poetical works, examples of his literary and art criticism, his theory of criticism. Discussion of *Les Fleurs du mal* will be concentrate on irony, and in *Petits poèmes en prose* we will be concerned with Baudelaire's critical turn on his earlier aesthetic. In the literary criticism and art criticism we will consider how a literature of belatedness and a painting that involves memory and self-reflective consciousness rather than the creative imagination provide models for the critic as artist. Reading *De l'essence du rire* as a treatise on irony and *l'Exposition universelle* as a "méthode de critique," will allow us to disengage some of the principles of Baudelaire's theory of criticism. Readings from Baudelaire will be complemented by essays from such critics as Sartre, Valéry, Blood, Johnson, Benjamin, de Man, Lacoue-Labarthe. (Burt)

SPEAKING THE UNIVERSAL : TENTATIVE STRATEGIES

In this year's class, I try something different: starting from a recent paper which will be distributed and which I will ask the students to read in advance ("Sub specie universitatis", published in *Topoi*, Vol. 25, Number 1-2, September 2006, special issue "Philosophy : What is to be done?" edited by E. Bencivenga, Springer Verlag, pp.3-16 – don't be bothered by the Latin title, it's written in plain English!), I will expand it, criticize it, rectify it if possible with the help of the audience. The introductory part – starting with the double "translation" of the Latin term *universitas* in modern languages ("university" and "universality") – asks a general question about the historicity of our debates on universalism and their paradoxical character. The three subsequent parts discuss, in a rather condensed manner admittedly. Different "strategies" offered by philosophy to confront these paradoxes or "speak the universal". Each can be illustrated by great works, which do not necessarily belong to the same period or tradition, and which can converge or diverge around their common problem. **The first**, which I call "Double Truth strategy" tried to separate theoretical from practical universality (Spinoza, Wittgenstein). **The second**, which I refer to a Hegelian and Marxian legacy, analyzes the universal as a "dominant" discourse which represses or integrates its internal "other". **The third**, which seems to be haunting much of the contemporary debates around universalism and particularism, tries to speak the universal as "generalized translation" (It is discussed here mainly with references to the works of W.V.O. Quine, Walter Benjamin, and Jean-François Lyotard). The subject and materials of the class are "purely" (and to some extent technically) philosophical. Hopefully this will be an occasion to demonstrate that philosophical matters, when explained, are accessible also to a "lay" audience. (Balibar)