

Department of French

New York University

# Graduate Student Handbook



## **Effective Fall 2003**

### FROM THE CHAIR

New York University, founded in 1831, one of the largest private universities in the nation, includes thirteen schools, colleges, and divisions at five major centers in Manhattan. New York University is an integral part of the metropolitan community of New York City. The city's extraordinary cultural resources enrich the academic programs as well as the experience of living at New York University.

New York University's Department of French welcomes your application for study in the Graduate School of Arts and Sciences. This booklet was developed to assist you with the application process and to acquaint you with all the departmental offerings. Also included is information regarding various services provided to the student by the University and relevant requirements and regulations for graduate programs.

In fulfilling its principal mission of training graduate and undergraduate students of French language, literature, and civilization, as well as of Francophone studies, the Department of French at NYU boasts a nationally and internationally renowned faculty and a sizable corps of superior students who receive substantial fellowship support in pursuing their degrees. The faculty's widely respected research and scholarship places it in the forefront of the profession.

Do not hesitate to contact us directly for further information.

All my best,

Judith Miller, Chair

### FROM THE DIRECTOR OF GRADUATE STUDIES

Thank you for your interest in the French Graduate Programs at New York University. I welcome the opportunity to speak to you. Please feel free to call me directly at (212) 998-8713 or my assistant at (212) 998-8702. In addition to whatever information we can provide to you over the telephone, we will be happy to arrange for a campus visit during which you may attend classes and speak with me and other members of the faculty.

Best wishes,

Richard Sieburth  
Director of Graduate Studies

**The Department of French is located at 19 University Place, 6th Floor, New York, NY 10003.  
Graduate program office hours are 10:00-6:00.  
E-mail address: french.dept@nyu.edu  
You may contact us through the NYU home page at:  
<http://www.nyu.edu/gsas/dept/french>**

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## **I. The Center for French Civilization and Culture**

### **A. Introduction**

The Department of French is part of the Center for French Civilization and Culture directed by Professor Tom Bishop. The Center incorporates the University's four significant spheres of activity in French Studies – the Department itself, the Institute of French Studies, NYU in France, and La Maison Française. These form the most comprehensive American academic complex devoted to the culture of France, past and present. Through the wide range of public activities it regularly organizes, the Center plays a preeminent role in the cultural exchange between France and the United States.

### **B. The French Department**

The Department of French at New York University, recognized as one of the leading French departments in the country, currently has twenty faculty members and thirty assistants. In addition to distinguished senior scholars and critics, the faculty includes many younger members of solid achievement and growing reputation. This outstanding group of teachers represents a broad spectrum of specialization in all areas of French literature and civilization, as well as critical theory, the history of ideas, cultural studies, and Francophone studies.

Each year the department offers a number of courses by eminent visiting professors. These visiting professors are one of the distinctive strengths of the department's graduate programs. Among the most recent visitors are Christian Biet, Françoise Gaillard, Léon-François Hoffmann, Gérard Genette, Alain Robbe-Grillet, Philippe Roger, Jacques Garelli, Lucette Finas, Tahar Ben Jelloun, and Yves Hersant.

The department offers approximately twenty graduate seminars per year, with enrollments ranging generally from five to fifteen. Thus, students are able to choose from the rich offerings of a large department, yet also enjoy the opportunity for close personal interaction with professors.

Mini-seminars are another feature of the department's program. Some who have headed seminars in recent years are: Michel Zink, Michel Deguy, Jacques Darras, Guy Scarpetta, Jean Milly, Jacqueline Cerquiglini-Toulet, Jacques Roubaud, Danièle Sallenave, Claude Simon, Jacques Derrida, Robert Abirached, Erik Arnoult, and Viviane Forrester.

### **Graduate Study**

With a varied range of degree programs, the department attracts full-time graduate students of superior caliber from all parts of the world. Some 80 persons, from first-year students to Ph.D. candidates finishing their dissertations, are normally engaged in graduate study of French each year. The department has an effective professional counseling and placement program. Recent graduates have successfully competed for positions at major colleges and universities (see Placement, below – page 4). French graduate programs are designed to accommodate both full-time and part-time students.

A high percentage of students receive some form of financial aid. Qualified students receive support on a competitive basis for five years that combines fellowships with graduate teaching assistantships. In addition, a number of other fellowship and assistantship opportunities are available. Normally doctoral candidates teach three years as assistants in the Department. Candidates for the doctorate at New York University do their course work in New York, although they may take master's level work through the NYU center in Paris.

The M.A. in French Literature covers a broad spectrum of areas and approaches to literature.

The M.A. in French Language and Civilization, which may be pursued in Paris full-time during the academic year or over consecutive summers, as well as part-time during the academic year in New York, is well suited to present or prospective language teachers or those planning careers in international fields. Francophone Literatures and Civilization is available as a major option.

The M.A. and Ph.D. in Romance Languages and Literatures are joint degrees in French and Spanish or French and Italian literatures.

### **C. The Institute of French Studies**

The Institute of French Studies, created in 1978 with a major grant from the National Endowment for the Humanities, offers interdisciplinary programs of study in contemporary French civilization and culture for students requiring an advanced knowledge of France and French-speaking areas.

Located adjacent to La Maison Française in historic Washington Mews, the Institute's first-rate facilities include offices, a spacious periodical reading room and student lounge, a reference library, seminar rooms, and audio-visual equipment for viewing videocassettes.

Master's programs prepare students for careers in the public and private sectors as well as for teaching at the pre-university level. Doctoral programs, while primarily designed to train teachers of French civilization, also prepare candidates for careers in business and government. As part of its teaching program, the Institute regularly offers courses by distinguished visiting professors.

The Institute sponsors research on contemporary France, on French-speaking societies, and on relations between France and the United States.

The Institute regularly schedules a series of lectures, colloquia, special events, and luncheon seminars where students and faculty meet with eminent specialists. Guest speakers have included: Valéry Giscard d'Estaing, Raymond Barre, Robert Badinter, Jacques Attali, Lionel Jospin, Philippe Séguin, Jean-Pierre Chevènement, Jacques Chirac, Pierre Joxe, Stanley Hoffmann, François Furet, Françoise Giroud, and Roger Faroux. The Board of Visitors, chaired by Marie-Monique Steckel, includes: Louis Begley, Michel Berty, Venita Datta, Stanley Hoffmann, Serge Hurtig, Yves-André Istel, Edward Knox, Jacques Maisonrouge, Robert Paxton, Andrew V. Peters, Jacques Revel, Carl E. Schorske, Roland Simon, Alexander Vagliano, Paul Windels Jr., and Aristide Zolberg.

### **D. New York University in France**

Founded in 1969, New York University in France is at the forefront of international study-abroad programs, offering opportunities for graduate and undergraduate study in Paris during the academic year and also during the summer session.

Over the years, NYU in France has played host to many outstanding students from over one hundred American colleges and universities. Participants develop solid language skills while pursuing a challenging curriculum for degree credit and exploring Parisian cultural and social life.

Graduate Study at NYU in France offers students a unique opportunity to immerse themselves in the heart of French intellectual and cultural life. Drawing on the resources of New York University and the city of Paris, the programs are small and personalized and offer a very high degree of quality. A full staff and a highly regarded and diverse faculty ensure that students receive personal attention and academic support. Supplementary assistance in the form of *travaux dirigés* and writing workshops are available and arranged as needed. By hosting many conferences and lectures that bring together artists, filmmakers, politicians, and writers, the Paris center fosters an intense intellectual life. A full range of cultural excursions and social activities round out the programs in Paris and lead to a rigorous and enriching study experience.

The Paris Center is a spacious, charming three-story building in a quiet garden setting in the Passy section. NYU in France regularly organizes international colloquia on a variety of cultural topics and has established an important American presence in Parisian intellectual life. The Friends of NYU in France groups eminent figures in the business, intellectual, and political life of the French capital who provide valuable support systems to the Paris program.

## **E. La Maison Française**

Just north of Washington Square, at the entrance to the historic, cobblestoned Washington Mews, stands a New York University landmark, La Maison Française. Since its founding in 1957, the "French House" has evolved into the most active center of French-American cultural and intellectual exchange to be found on any American campus.

Its year-round program of activities includes lectures (featuring more than fifty speakers annually), roundtables, conferences, film and video screenings, art exhibits, concerts, theater productions, and special presentations. These events, which are free and open to the public, focus on diverse aspects of French civilization and culture in historical as well as contemporary perspectives. The long list of personalities from French intellectual life, politics, literature, and the arts presented by La Maison Française has included Eugène Ionesco, Nathalie Sarraute, Francis Poulenc, Pierre Mendès-France, Roland Barthes, Tahar Ben Jelloun, Jacques Derrida, André Kertesz, and Jean-Louis Barrault.

La Maison Française plays a role in the daily life of students. Here they find current French newspapers and periodicals, as well as opportunities to practice their French. It is the meeting place of the undergraduate "Cercle Français" and the French Graduate Students Association. Beyond the New York University community, La Maison Française also serves the business, government, and professional communities, and the general public in the New York metropolitan area.

For support of its ongoing activities, La Maison Française seeks gifts and grants from individuals, foundations, and corporations who value its leadership contribution to French-American relations.

The Director of the La Maison Française is Francine Goldenhar. The Advisory Board of La Maison Française is chaired by Robert Cohen and includes Mary Sharp Cronson, Serge Bellanger, Michel Berty, Tom Bishop, Pierre Bismuth, Robert H. Bloom, Jérôme Brunel, Herrick Chapman, Constance C. Ellis, Michel Fribourg, Evan Galbraith, Francine Goldenhar, Yves-André Istel, Michel Longchamp, Dominique Paret, Jean R. Perrette, Andrew Peters, Michel Roux, Jean-Jacques de Saint-Andrieu, Pierre Schneider, Michel Somnolet, Marie-Monique Steckel, Mahmoud Tiar, and Guy Wildenstein.

## **II. The French Department**

### **A. Courses of Study**

The French Department offers Master's degree programs in French Literature, French Language and Civilization and Romance Languages and Literatures, a doctoral degree in French Literature, and a joint doctoral degree program with the Institute of French Studies. Eight semester courses are required for the Master's degree and ten additional courses for the doctoral level. Studying full-time, Master's course work, i.e. eight courses, can be completed within two semesters. Other requirements include a written comprehensive examination at the end of the Master's degree course work in French Literature, or a master's essay for those students pursuing a Master's degree in French Language and Civilization. For those students in the doctoral program, an additional ten courses and a comprehensive doctoral oral examination and the doctoral dissertation are required. Students who have a sufficient amount of time available for study, and who have a strong background in French literature can prepare for the oral examination in three to six months' time after completing their course work. Two to three years is the conventional span of additional time needed to complete a doctoral dissertation.

Below, on page 24, the programs for three recent years and representative course descriptions will give you an idea of the depth of our offerings. Each semester the department offers ten graduate seminars, which include courses in each of the six period areas and Francophone literature, and advanced seminars in literary research and critical theory, as well as courses in modern French civilization. The academic strength of our Department in New York is complemented by numerous

visitors from France every year who come to join the teaching staff to lecture, join colloquia, or lead mini-seminars.

Through our active Graduate Students Association and Department Colloquium our graduate students organize meetings for critical discussions and reading papers, or for professional preparation for placement, teaching, and participation in scholarly conferences.

Our Ph.D. in Literature Program is complemented by our Institute of French Studies where work in French civilization may lead to an additional certificate in French Studies (see page 6). Such certification might be of significant value to a professional career. Work at the Institute is described in its brochure and in the Graduate School Catalogue. Students are also encouraged to take courses in related fields: cinema studies, comparative literature, art history, musicology and courses in the literatures of other languages.

## **B. Placement**

Between 1990 and 2002, our graduate students have accepted positions at Allegheny College, Amherst, Barnard, Bennington, Bucknell, the College Board, The College of Staten Island/CUNY, Columbia, Emerson, Goucher, Grinnell, Holy Cross, Le Moyne College, San Bernardino State, Sarah Lawrence, Smith, Towson University, Tufts, The University of California (Santa Barbara), The University of Chicago, The University of Delaware, The University of Florida, The University of Iowa, The University of Kansas, The University of North Carolina, The University of Texas (Austin), Union, Vanderbilt, Vassar, Wellesley, Wesleyan, and Williams. New York University has an excellent and active placement office to help with professional placement in addition to the sustained support given students by the Department.

## **C. Application**

The application deadline for prospective Ph.D. students is January 5, 2004 for the following fall semester. M.A. applications are due by April 15. Spring and summer admission is applicable to M.A. candidates only, and applications are due by November 1 and April 15, respectively.

All applicants may write their applications in French or in English and all letters of recommendation may also be in French or English, but preferably in the native language of the recommender. Submission of writing samples is not required but may enhance a prospective student's application. Foreign students whose native language is not English or who have not received a B.A. or a M.A. from an American university must submit Test of English as a Foreign Language (TOEFL) scores administered by the Educational Testing Service in foreign countries. All applicants are required to take the Graduate Record Examination (GRE) to be considered for admission.

Application materials can be sent from New York University Graduate Enrollment Services through the mail, or they can be downloaded from their admissions website. Both of these options can be accessed at [www.nyu.edu/gsas/Admissions](http://www.nyu.edu/gsas/Admissions).

## **D. Admission and Fellowships**

Admission to the graduate program leading to the doctorate in French comprises a full package of financial aid. Every doctoral student in the Graduate School of Arts and Science at New York University will be called a Henry M. MacCracken Fellow and will be offered guaranteed financial aid for four or five years with annual renewal contingent on good academic standing. The minimum package (2004-2005) consists of a \$18,000 nine-month stipend, remission of tuition, service, and registration fees, full coverage of mandatory NYU student health insurance, and a \$1,000 Dean's supplementary fellowship for start-up costs. A minimum of four semesters but no more than six semesters of teaching will be required of each Fellow.

Students who have completed the Ph.D. oral examination may apply for dissertation fellowships (in both departmental and university-wide competitions) or for a full-time faculty appointment with the rank of Instructor to allow completion of the dissertation.

Doctoral students often work on their dissertations in France, where their studies may be facilitated by successfully competing for a French Government Chateaubriand Fellowships, an NYU Graduate School dissertation fellowship, or a departmental Dulau Fellowship. The Department strongly supports student applications for other dissertation support.

The graduate assistantship portion of the MacCracken Fellowship enables students to acquire teaching experience as they complete their doctoral studies and to share in the collegial atmosphere of our department. The assignment usually involves teaching, drill or structured conversation sessions. The teaching averages six to eight hours one semester, three to four hours the other semester.

The French language is stressed in all classes. Candidates for assistantships must therefore have native or near-native control of the French language.

The French Department is committed to finding teaching opportunities in the department and elsewhere at New York University for all students proceeding in good standing to the completion of the doctorate.

To be eligible for the full range of university, state and federal aid, candidates must be sure that their Ph.D. application is received by the Graduate Enrollment Services office by the fall deadline and that they have filled out both New York University and Federal Family Financial Statement (FAFSA) forms. The Department evaluates financial aid applications beginning in February, and awards are made beginning in early March.

#### **E. Visas**

See page 15 for information about the Office for International Students and Scholars which provides a broad range of visa services and support for international students.

#### **F. Opportunities to Teach and Work in Paris**

The NYU in Paris program provides a number of opportunities to teach and work in Paris during the summer and during the academic year. Each summer, the Paris program requires three students to work as residents in the undergraduate dormitory and two graduate assistants to teach language courses. During the academic year, a student is needed to teach a literature course in the Anglophone program. We also have a working agreement with Paris V and are usually able to place two students in two-year positions teaching English.

#### **G. Study at the Ecole Normale Supérieure**

The French Department has an agreement with the Ecole Normale Supérieure in Lyon and Paris (the latter program also covers housing) that allows for two of our students to spend a year or semester at the ENS and participate fully in its seminars.

### **III. Degree Requirements**

*Although the M.A. in French Literature (or its foreign equivalent) is prerequisite to the Ph.D., students wishing to complete a doctorate are urged to apply directly to the Ph.D. program. The University requires at least a one-year hiatus between awarding the M.A., M.Phil., and Ph.D.*

#### **A. Master of Arts**

##### **M.A. in French Literature**

The course of studies leading to the M.A. in French literature is comprehensive, in the sense that all M.A. candidates are expected to acquire a broad knowledge of all period areas of French literature. This requirement is embodied in the "M.A. Reading List" (see page 36), in the format of the M.A. Comprehensive Examination (also see page 34). The distribution requirement includes work in five of seven fields: the six century areas of French Literature and Francophone Literature. All incoming M.A. in Literature candidates are required to take a course in textual analysis in their first semester. The Director of Graduate Studies may waive the requirement for textual analysis if the candidate can present proof of ample experience with textual analysis and an excellent command of French.

M.A. candidates must maintain an average of B or better in order to be allowed to sit for the Comprehensive Examination, which must be taken within one semester and summer of completing course work. M.A. exams are offered in January, April and September. Candidates for the M.A. in French Literature may do all of their course work at Washington Square or at NYU's Center in Paris.

##### **M.A. in French Language and Civilization**

The M.A. in French Language and Civilization provides advanced work in French language and in modern literature and culture. Course distribution requirements reflect the broad conception of the degree program. Students are required to take three courses in language skills and applied linguistics, two courses in 19th- or 20th-century literature, two courses in contemporary (19th and 20th century) French civilization and one additional elective course chosen from any of these areas. One or more of these distribution requirements may be waived for individual students with native fluency in French.

Course work for the M.A. in Language and Civilization may be pursued in Paris either full-time during the academic year or over consecutive summers, or in New York on a part-time basis during the academic year. M.A. candidates must maintain an average of B or better. The M.A. in Language and Civilization is usually a terminal degree. A final Masters Essay of 20 to 40 pages, under the direction of a faculty member, completes degree requirements. The Masters Essay should be completed within one semester of finishing course work. Please note: The M.A. in French Language and Civilization cannot be completed during two semesters of full-time study in New York.

##### **M.A. Option in Romance Languages and Literature**

Students may elect this option to study French and Spanish or Italian literatures, while choosing courses in a major and minor area. Course work and the M.A. Examination are based on a proportional selection of courses and readings to be determined by the student and the Directors of Graduate Studies of both programs. The official M.A. degree, however, may be granted in only French or in the other Romance language.

##### **Language Proficiency**

A high level of proficiency is expected of every degree candidate. Specific recommendations will be made to students with language deficiencies as to ways and means of alleviating them, including requiring one of the department's advanced language courses. M.A. candidates must demonstrate

oral command of French in their courses as well as written command in the M.A. Comprehensive Examination.

### **Change of Status**

Students who wish to change their status within the Department are not required to submit a new application but must meet with the Director of Graduate Studies. Students who plan to change from one M.A. program to another must seek approval early in their course work, as there is little overlap in course requirements between the M.A. program in Literature and the M.A. program in Language and Civilization. All students who have completed the M.A. in French Literature must petition for entry into the Ph.D. program at the time that they take the M.A. Comprehensive Examination by filling out a petition form. Entrance into the Ph.D. program for continuing students is based on a number of factors, including the student's overall coursework and performance on the M.A. Comprehensive Examination.

### **Transfer of Credit**

Students who have successfully completed course work at other institutions may be eligible to receive a maximum of 8 credits (i.e. two courses) of transfer credit on the Masters level and 40 credits (i.e. ten courses) on the Doctoral level. One credit transferred from another university that follows a semester calendar is equivalent to one credit at New York University.

Students who have a M.A. degree in French awarded by another university may be eligible to begin their doctoral coursework by passing the Masters Equivalency Examination, a 45-minute oral examination on one of the six areas of the M.A. reading list, no later than the beginning of the second semester of enrollment. Students in this situation should see the Director of Graduate Studies during their first semester.

### **Policy on Incompletes**

Course work must be completed by the end of the semester during which the course is taken. The Director of Graduate Studies is authorized to grant exceptions only for bona fide medical emergencies.

## **B. Doctor of Philosophy**

### **Ph.D. in French Literature**

Students who have successfully completed the M.A. requirements in French Literature at New York University are admitted to the doctoral program on the basis of their performance in courses and on the M.A. Comprehensive Examination, upon recommendation by a Committee of the Graduate Faculty. Continuing Ph.D. students who wish to obtain their M.A. degree must register for this degree at the appropriate time (see below). Students who have completed their M.A. elsewhere may apply directly for admission into the doctoral program.

#### **1. Distribution Requirements**

Work towards the M.A. will have included five of seven fields: the six century areas and Francophone literature, and a course on textual analysis. Ph.D. students must subsequently take at least one course in the areas not previously covered.

The course work of Ph.D. candidates should be drawn mainly from the department's diverse offerings in French and Francophone literature, literary theory, and civilization studies, but students are also encouraged to take courses in other departments, and, should the need arise, in the Consortium (see page 15).

## 2. Language Requirements

Knowledge of a second foreign language is required by the French department for the doctorate and must be demonstrated before completion of 60 points. This may be satisfied either by passing the foreign language proficiency examination given by the Graduate School of Arts and Science, or by completing, or having completed not more than two years before matriculation, an intermediate-level college course in the language with a grade of B or better.

The second language requirement will be met through course work in Italian, Spanish, or German. Petitions concerning other languages instead of the three named above will be considered on the basis of the use and need of that language for the student's particular work. Latin is not required of Ph.D. candidates. It is, however, highly recommended that all students intending to specialize in Medieval or Renaissance literature acquire a reading knowledge of Latin. The Director of Graduate Studies must approve any foreign language course work taken in lieu of the proficiency exam to meet the second language requirement. The language requirement is not met until the Language Certification Form is completed by the Graduate Aide.

The Foreign Language Proficiency Examination is offered three times a year, and the dates can be found at [www.nyu.edu/gsas/Programs/AcademicCalendar.html](http://www.nyu.edu/gsas/Programs/AcademicCalendar.html). Students should contact the Office of Student Affairs and Academic Services at 1/2 Fifth Avenue or by phone at (212) 998-8060 for information about the proficiency exams.

## 3. Ph.D. Oral Qualifying Examination

The Oral Qualifying Examination, two hours in length, may be taken in either French or English. It is expected that the candidate schedule the examination no later than one semester and a summer after the completion of coursework.

Candidates will be expected to demonstrate extensive knowledge of primary texts, a variety of genres, and significant secondary literature in four of the seven areas (i.e. the six "century" fields and Francophone literature). The examination is structured around four modules, each one divided into three components chosen by the student in consultation with the appropriate members of the professorial staff. It is expected that for each component students read at least the equivalent number of primary and secondary works that would normally be covered in a graduate course on the subject.

Students should first consult with the Director of Graduate Studies on the choice of their topics and they should then fill out a Preliminary Orals Worksheet prior to consulting with the appropriate faculty members. The preliminary Orals Worksheet, reflecting students' particular interests, establishes the rough outline of the components of the Oral Qualifying Examination. The specific readings for each module and each component must then be listed on the detailed Orals Worksheet with the advice and signed approval of the four faculty members who will participate in the examination.

In each module, students are responsible for the following three components:

- a major author
- a genre
- a topic

For instance:

### **Moyen-Age**

Villon  
épopée  
hagiographie

### **17<sup>th</sup> Century**

Molière  
roman  
préciosité

These rubrics reflect the kinds of courses the Department now offers: monographic, generic, topical. To guarantee broad coverage, the three components of each period should not be too closely related.

Students must present Orals Worksheets that demonstrate serious inquiry in all the major genres. To ensure the overall coherence of the Orals Worksheets, students must submit them to the Director of Graduate Studies for final approval. A sample of a century field exam is provided on page 38.

No later than one semester after passing their orals, students must submit a form registering their thesis topic and indicating their dissertation director and two primary readers.

#### 4. Dissertation

##### *a. Dissertation Prospectus Examination*

Normally no later than one semester and a summer, but no later than two semesters after the successful completion of the Ph.D. Qualifying Examination, the student will submit a dissertation prospectus on which he or she will be orally examined for one hour by their dissertation committee. Selected as soon as feasible following the Qualifying Examination, and in consultation with faculty and Director of Graduate Studies, this committee consists of a director and two primary readers. The dissertation committee serves as a resource for the student during the elaboration of the dissertation topic.

For the purpose of the Dissertation Prospectus Examination, the student submits a descriptive prospectus of about 20 double-spaced pages (excluding bibliography). This should include the following elements:

- title,
- clear definition of the topic proposed,
- critical review of existing scholarship in the area so as to justify the topic as a contribution to the field,
- consideration of the theoretical and/or methodological frameworks pertinent to the project,
- description of the plan of research,
- preliminary indication of how the project might divide into chapters,
- working bibliography covering both primary and secondary works.

Upon successful completion of the Dissertation Prospectus Exam, the student then registers the title of the thesis (along with the names of the director and two principal readers) with the Director of Graduate Studies. Should the student not pass the Dissertation Prospectus Examination, he or she will be required to take it again after having reformulated the prospectus in consultation with the advisors. The dissertation director and the two principal readers follow the progress to completion, chapter by chapter.

##### *b. Dissertation Defense*

When the student has completed his or her dissertation, the Director of Graduate Studies and the dissertation director invite two additional readers to join the committee for the thesis defense. The Director of Graduate Studies will then organize a date for the defense. Should one of the readers be unable to be present at the defense, a written "absentee" report on the thesis may be submitted. The five-person defense committee is normally made up of NYU faculty, but in special cases, outside readers from other institutions may be selected. A student should give a copy of his or her completed dissertation to each of the five readers at least one month before the defense date. At the defense, further revisions may be requested before approval, or the dissertation may be approved as it stands, with a mention of "pass" or, exceptionally, with "honors" and the student recommended for the doctoral degree.

Dissertations may be written in either English or French. Students whose native language is English are encouraged to write in that language.

## Joint Ph.D. In French Studies And French Literature

The joint Ph.D. program in French Studies and French Literature is designed for students interested in developing research expertise in the history and analysis of literary texts closely linked to their social, cultural, and political contexts. It prepares students to teach both literature and civilization in French departments, and gives them the scholarly expertise to integrate the two. The joint program combines strong training in literary analysis with substantial exposure to the study of France offered by historians and social scientists. The program covers 19<sup>th</sup>- and 20<sup>th</sup>-Century France and French literature, although students ordinarily develop a narrower research specialty within this time period.

### 1. Course Work

All candidates take a total of 18 courses, distributed as follows:

- Eight courses at the IFS, including:
  - 19<sup>th</sup> Century History*
  - 20<sup>th</sup> Century History*
  - Approaches to French Culture*
  - at least one course in Field II (*Society*)
  - at least one course in Field III (*Politics and the Economy*)
  - three other optional IFS courses
- Eight courses in the French department, including:
  - Textual Analysis*
  - at least five courses covering the period from 1750 to the present in French and Francophone literature.

*Cross-listed courses count towards the originating department*
- The two additional courses needed to meet the eighteen-course requirement may be taken, if the student so chooses, outside of either department, for example, in history, art history, cinema studies, anthropology, or comparative literature.

### 2. Joint M.A. in French Studies and French

In the course of their work toward the Ph.D.<sup>1</sup>, students are expected to complete the course and examination requirements for a joint M.A. in French Studies and French. But the M.A. degree (which is not a terminal degree) will be granted in either French or in French Studies. Students must complete at least eight courses for the M.A., including the required nineteenth- and twentieth-century history courses at IFS, a course in the Society field of IFS, and the Textual Analysis course in the French department.

The joint French/IFS Master's Examination, consists of two parts:

- 4 \_ hour written examination covering:
  - 19<sup>th</sup> and 20<sup>th</sup> Century History* (2 hours taken either in English or French)
  - French culture and society* (1 hour taken either in English or French).
  - Questions on 19<sup>th</sup> and 20<sup>th</sup> Century literature* from the French department M.A. reading lists (questions will take the form of the "short essays," as on the French department M.A. examination) (1\_ hours). This section of the exam is given in French.
- 1 \_ hour oral examination involving a discussion of the written exam. The first hour of the oral, in French or English, is devoted to parts a) and b) of the written. The remaining half-hour is an *explication* in French of a text given to students the day preceding the oral exam. The oral must be scheduled no later than one week after the written.

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<sup>1</sup> Students admitted with a M.A. degree will receive appropriate advising and transfer credit.

### 3. Ph.D. Qualifying Examination

The Ph.D. Qualifying Examination will be administered in two parts, one oral and one written:

- A 1\_-hour oral examination devoted to three authors and two genres different from those normally associated with the authors in question. The three authors will be chosen from three different temporal periods: late 18<sup>th</sup> to late 19<sup>th</sup> century; late 19<sup>th</sup> to mid-twentieth century; mid-twentieth century to the present.
- Two take-home written examinations devoted to two different *problématiques*, one associated with the student's area of dissertation research and the other covering a somewhat broader field. Examples of a *problématique* are: the city and the novel; gender and sexuality; colonialism and the post-colonial world; popular culture; France during or between the world wars; literature and the media.

Students will prepare, in consultation with the examination committee, a bibliography in each of the areas above. These bibliographies are meant to help develop the student's own approach to and definition of the topical area. They should be submitted to the Exam Committee at least 3 months prior to the exam. Specific exam questions will be drawn from material in the bibliographies.

The examination committee will normally consist of two members of the department of French and two members of the Institute of French Studies. The grade of pass or fail is determined by the combined performance on all parts of the exam. A passing grade qualifies the student to proceed to the research and writing of the dissertation. Students failing all or part of the exam may take it a second, and final, time.

### **Certificate of Achievement in French Studies**

Candidates for the Ph.D. may obtain a Certificate in French Studies by taking any four courses at the Institute of French Studies, one of which may be cross-listed with the French Department.

### **Interdisciplinary Program in French Literature: Doctoral Level**

The Interdisciplinary Program in French Literature enables students to conjoin the study of literature, cinema, fine arts, and music with the social and human sciences (history, linguistics, politics, sociology, anthropology). The program enables students to design a course of doctoral study that reflects their special interests and that takes advantage of the exceptionally rich resources in these areas at New York University (Institute of French Studies, Medieval and Renaissance Studies, Dramatic Literature, Theatre History, Cinema, etc.) and at NYU in France. Given the growing importance of interdisciplinary literary studies, this program prepares doctoral candidates to make innovative contributions to the field.

### 1. Admission

To enter the program, students must apply during their first semester of doctoral studies. This application consists of a two-page statement outlining their proposed area of study, a tentative plan of course work, and the name(s) of their advisor(s) in the other program(s). Prospective candidates are also required to submit a sample of their written work. Formal acceptance into the program is granted by Richard Sieburth, Director of Graduate Studies.

## 2. Course of Study

Of the ten courses required of all doctoral candidates, at least three must be taken for credit outside the department (at the Institute of French studies, or at other pertinent departments or programs in the university). Students should also secure an advisor in their other discipline; this person will sit on their Ph.D. Oral Qualifying Examination and participate in the direction of their dissertation.

## 3. Ph.D. Oral Qualifying Examination, Dissertation Prospectus Examination, and Dissertation Defense

Please see rules for Ph.D. in French Literature. The orals will also cover the second discipline, replacing one century area.

## **Ph.D. in Romance Languages and Literatures**

Students may elect a joint degree in French and Spanish or Italian literatures, choosing courses in a major and minor area. Course work and the doctoral orals are based on a proportional selection of courses and readings to be determined by the student and the Directors of Graduate Studies of both programs.

## **Master of Philosophy**

Students who have completed all doctoral requirements except the dissertation are eligible to apply for the degree of Master of Philosophy (M.Phil.). Students may find it a professional advantage to obtain this interim degree while completing their dissertation. It should be noted that students may not receive more than one degree per year; those receiving the M.Phil. are not eligible to apply for the Ph.D. until one year later.

## **IV. Graduate School Regulations**

### **A. Academic Probation**

A student who has not maintained an average of B or better (B+ at the Ph.D. level) or who has not fulfilled a specific degree requirement within the appropriate time frame will be placed on academic probation. If the circumstances of the probation have not been corrected within one year of the institution of probationary status, the student is subject to dismissal by the Department Chair.

### **B. Conferral of Degrees**

Degrees are conferred in September, January, and May of each academic year, and Commencement takes place in May. Candidates for a degree must register themselves using Torchtone [(212) 995-4747] with the University Registrar *three to seven months before the date of degree conferral* (to register for the M.Phil., contact the graduate aide). Exact dates can be found at [www.nyu.edu/registrar/gsas/calendar](http://www.nyu.edu/registrar/gsas/calendar). A list of graduation deadlines is posted on the Bulletin Board outside the Department Office. An interval of one year must lapse between conferral of all degrees awarded through the Graduate School of Arts and Science. Diplomas are sent to students at the address registered on Albert (the student registrar program online) and take about a month to arrive.

Upon registering for graduation, doctoral candidates must pick up a Ph.D. packet, a dissertation-formatting guide, and a dissertation checklist from the Office of Academic and Student Life at \_ Fifth Avenue, garden level. The Ph.D. packet will have the exact due dates, which are referred to generally below.

Doctoral candidates must submit the following materials to the Office of Academic and Student Life approximately *five to six weeks before the date of degree conferral*:

- A draft copy of the dissertation which can have paste-ons, written corrections, etc. but must be as complete as possible. This draft copy will be reviewed and returned to the student.
- Two copies of the title page reflecting the graduation date (month, year).
- Two copies of the abstract, in proper form. An abstract is a brief description of the dissertation. It should be double-spaced and may not be longer than 350 words, including the full title of the dissertation, candidate's name, and name of research advisor. Also, the signed pink Abstract Approval Form (found in the Ph.D. packet) must accompany the abstract copies.
- Two signed copies of the University Microfilm Agreement.
- A signed copyright form (optional).

The following materials must be submitted (after revisions suggested during the dissertation defense) to the Office of Academic and Student Life, *on or before the final dissertation deadline* (about two weeks before the degree conferral date):

- The original copy of the final dissertation, printed on white bond paper with a watermark and at least 20 pounds in weight, with the original signature of the advisor and accompanied by the signed *yellow* Approval Form.

**It is the responsibility of graduate students to know the deadlines for submission of any necessary forms required for graduation.** Exact deadlines are posted at the Office of Academic and Student Life at \_ 5<sup>th</sup> Avenue, (212) 998-8060. Failure to meet a September or January graduation deadline will require the maintenance of matriculation by fee for an additional semester. However, if the May graduation deadline is missed, no additional fee is required to file for a degree in September (as students do not need to maintain matriculation over the summer).

### **C. Full-Time Equivalency**

Students registering for less than 12 points (i.e. three courses) per semester may obtain full-time equivalency with permission from the Director of Graduate Studies. Once approval has been granted, the student should inform the Graduate Aide, who will register the full-time status. Students maintaining matriculation who wish to obtain full-time equivalency should confirm their full-time status with the Graduate Aide. For visa reasons, international students should be particularly vigilant about maintaining full-time status at all times.

### **D. Leave of Absence**

A student in "good standing" (maintaining an average of B or better) who is obliged to withdraw temporarily for national service, serious illness, or compelling personal reasons may request a leave of absence. Students with more than one incomplete grade (IP/IF) for each year of registration are presumed not to be in good standing. If granted, students on leave maintain matriculation and are assured of readmission at the end of the leave. A leave of absence (except for national service or other reasons approved in advance by the Dean) does not change any time limits fixed by the Graduate School or the department for completion of the degree (see section H below). The Graduate School of Arts and Sciences (GSAS) grants a leave of absence for up to one year.

A student who wishes to request a leave of absence must submit either a written statement to the Director of Graduate Studies and the Chair explaining the "compelling personal reasons," a doctor's recommendation in the event of serious illness, or evidence of national service. If the department approves the request, a Leave of Absence Request form, accompanied by the student's GSAS transcript and the documentation received from the student, is then sent by the department to the Dean.

When a foreign student on a J1 or F1 visa takes a leave of absence, or leaves the U.S. for an extended period of time, the Office of International Students and Scholars should be notified immediately.

### **E. Maintenance of Matriculation**

The general procedure concerning maintenance of matriculation is that after a student's coursework is completed, he or she must maintain continuous enrollment until receiving his or her degree. Payment of the maintenance of matriculation fee entitles students to use the libraries and other research facilities, consult faculty members, and participate in University activities.

All MacCracken Fellows, or other Ph.D. students who received full financial aid for three or more years, are granted six semesters of automatic registration for maintenance of matriculation and waivers for the fees upon completion of their coursework. After those six semesters, students must register themselves for maintenance of matriculation and pay those fees plus the registration fees. The maintenance of matriculation fee is \$400 plus \$237 registration fees for Fall 2003 (these fees are about \$50 higher for international students and registration fees go up every semester). This is the case unless the student is an instructor or if other special circumstances apply (for an explanation of such circumstances, go to section 4, Continuous Enrollment, at <http://www.nyu.edu/fas/gap/gsas/policies.html>.)

To register for maintenance of matriculation, student use either Albert or Torchtone with the code G47.4747 Section 001, and the call number for that semester (found in the course catalogue or on line at [www.nyu.edu](http://www.nyu.edu), Current Student, Course Schedules. Maintenance of Matriculation is after Linguistics, before Mathematics).

M.A. students also need to maintain matriculation for every semester after their coursework until the semester in which they receive the M.A. The fees are the same as above.

Students should register for maintenance of matriculation within the current registration period. If this is done in arrears, students will have to be manually activated to register for the following semester (contact the Graduate Aide if this should occur).

Note: if students defend their doctoral dissertation within the first two weeks of the Fall semester for a September degree, they need not maintain matriculation for the Fall semester; they are still covered by their Spring maintenance of matriculation fees.

### **F. Readmission**

A student who has been matriculated in the graduate school but then fails to register for three semesters must apply for readmission and pay an application fee. This applies to both those students previously maintaining matriculation by fee as well as to those taking courses.

Students who have completed all course work and are readmitted are responsible for the maintenance of matriculation fees for the intervening years. The time to degree for a re-admitted student begins with the original semester of admission.

### **G. Registration**

To register for classes, students can use either the Torchtone telephone system [(212) 995-4747], or Albert: Student Information System ([www.albert.nyu.edu](http://www.albert.nyu.edu)).

The French Department requires the following procedures for all students registering for classes:

- 1) Meet with their advisor
- 2) Bring a Torchtone form, available from the Graduate Aide, to the advisor meeting
- 3) Give a copy of the Torchtone form with their advisor's signature to the Graduate Aide

#### 4) Register, using Albert or Torchtone

The registration period for each semester generally begins two months before the first day of classes, and ends about two weeks after classes begin. Students, especially international students, should register as early as possible.

### **H. Inter-University Doctoral Consortium**

A consortial arrangement allows graduate students from NYU to take (or audit) courses at any of the member schools. Decisions to do so should be made in consultation with the Director of Graduate Studies or the student's Ph.D. advisor. This program is open to doctoral students from participating schools who have completed at least one year of full-time study toward the Ph.D. Terminal masters students and non-Arts and Sciences students are not eligible. Participating schools include: Columbia University, CUNY Graduate Center, Fordham University, New School University, NYU, Princeton University, Rutgers University, Stony Brook University. For further information and registration procedures, contact Erin Brienza ([erin.brienza@nyu.edu](mailto:erin.brienza@nyu.edu)).

### **I. Time Limits for Degrees**

A candidate for the M.A. degree must complete all requirements for the degree within *five* years of initial registration at New York University.

A candidate for the Ph.D. degree who enters the department with a B.A. degree should ideally complete all requirements for the degree within *seven* years of their initial registration at New York University; the absolute maximum time set by GSAS for completion of all Ph.D. requirements is *ten* years. A candidate for the Ph.D. degree who enters the department with an M.A. degree for which transfer credit is given towards the Ph.D. should complete all requirements for the degree within *five* years – extensible to *seven* years. Exceptions to these time limits are rarely granted and require approval of the Department Chairman, Director of Graduate Studies, and the Dean.

### **J. Graduate Student Housing**

The Graduate School offers students a variety of housing opportunities through the Graduate Housing Office and the Off-Campus Housing Office. One new housing initiative is an expansion to the Lease Guaranty Program. Under this Program, the University will guarantee six months of rent to landlords who rent to MacCracken Fellows, in order to induce landlords to rent to these students.

The Office of Housing and Residence Life is at 8 Washington Place and can be reached by phone at (212) 998-4600. The Off-Campus Housing Office is at 4 Washington Square Village and can be reached by phone at (212) 998-4620. Newly-admitted students interested in housing should request a housing application from GSAS Enrollment Services Office. Applications and the most recent information on graduate student housing can be found at [www.nyu.edu/housing](http://www.nyu.edu/housing).

### **K. The Office for International Students and Scholars**

The Office for International Students and Scholars provides a broad range of visa services and support for international students. In addition to University and governmental procedures and policies, the staff of this office helps international students take full advantage of various social, cultural, and recreational opportunities offered by the University and the city. The Office for International Students and Scholars administers legal responsibilities pertinent to nonimmigrant statuses for international students, scholars, researchers, and faculty. This office offers professional and peer advisement on immigration, financial, employment, and personal matters through personal appointments, specialized orientations, workshops, newsletters, weekly coffee hours, and various other programs. OISS is also responsible for counseling all NYU students on study abroad opportunities and initially determines whether credits for study abroad will be accepted by NYU.

The OISS also monitors full-time status for foreign students on J1 or F1 visas. All foreign students who are not eligible for full-time status, or whose full-time status has lapsed but want to return to full-time status, should immediately consult with OISS.

The Office for International Students and Scholars, located at 561 La Guardia Place, first floor, is open from 9 a.m. to 5 p.m., Monday through Friday. The telephone number is (212) 998-4720 (9 a.m. to 5 p.m.), and its web site is [www.nyu.edu/osl/oiss/](http://www.nyu.edu/osl/oiss/).

International students may also consult the International Student Credential Evaluator in the Graduate School, \_ Fifth Avenue, with questions regarding their international student credentials.

## L. The Libraries

The Elmer Holmes Bobst Library, covering a full city block at the southeast corner of Washington Square, is the flagship of a nine-library, 4.5 million-volume system that provides students and faculty with access to the world's scholarship. Bobst Library houses a collection of over 3.3 million volumes, 20 thousand journals, and more than 3.5 million microforms, and provides access to thousands of electronic resources. Among the services and collections at Bobst, the library offers: 3 specialized reference centers; the Avery Fisher Center for Music and Media; The Studio for Digital Projects and Research; special collections, including the Fales Collection, the Tamiment Library and the Robert F. Wagner Labor Archives; and the University Archives.

The "Faculty Information Guide," published jointly by NYU Libraries and Information Technology Services, provides an overview of the many support services and facilities available to NYU faculty and students through ITS and the Libraries. This guide is available at Bobst Library's information desk and 3 reference centers.

## M. Computing Facilities

Information Technology Services (ITS) has four main computer labs available for your use: the Education Building at 35 W. 4<sup>th</sup> St., 2<sup>nd</sup> floor; 14 Washington Place; Tisch Hall, 40 West 4<sup>th</sup> St., Room LC-8; and 3<sup>rd</sup> Avenue North Residence Hall, 75 3<sup>rd</sup> Avenue (12<sup>th</sup> Street), Level C3. For more information about NYU's computer labs, visit <http://www.nyu.edu/its/students/labs/>.

In addition to the computers available around the campus, students have access to a variety of sophisticated-computing facilities and systems, software, computer classes, communications devices, and the like through the University's ITS. ITS puts out a newsletter, *Connect*, with detailed information about computing facilities, NYU-NET, and other campus computer-related projects. For more details, visit [www.nyu.edu/its/connect](http://www.nyu.edu/its/connect).

NYU e-mail accounts can be set up at <http://start.nyu.edu>. Both students and faculty communicate through email, so students should check their e-mail frequently. To subscribe to Frenchgrad, the list serve for graduate students and the Center staff, visit <http://forums.nyu.edu> and type in frenchgrad, then request to join the list. By entering fgasa in this same place, you can submit a request to be added to the French Graduate Students Association list serve. To post a message to French Grad, send an email to [frenchgrad@forums.nyu.edu](mailto:frenchgrad@forums.nyu.edu) or to post to FGSA send an e-mail to [fgsa@forums.nyu.edu](mailto:fgsa@forums.nyu.edu). If you would like to send a message to the French department Faculty list, send a message to [frenchfac@forums.nyu.edu](mailto:frenchfac@forums.nyu.edu). Students are expected to use discretion with these lists and make sure the e-mail account provided has adequate space to receive messages. Please do **not** use Hotmail or similar e-mail accounts for these lists.

## N. Health Insurance

New York University requires students to have health insurance that meets certain standards. As of Fall 2002, the award for all fully funded GSAS students includes full coverage of mandatory NYU student health insurance for an individual under the NYU comprehensive plan.

Other GSAS students who are not fully-funded and who are registered in a degree-granting program for one (1) or more credits or maintenance of matriculation are automatically enrolled in the

Comprehensive Plan, but may choose the Basic Plan, NYUHC Only Plan, or Waiver Option. Information about NYU health insurance benefits and costs, as well as the procedures for changing enrollment or waiving all of the NYU plans, can be found by visiting <http://www.nyu.edu/nyuhc> or calling the NYU Student Health Insurance Services Office at 212-443-1020.

## **V. Fellowships and Departmental Awards**

The department nominates several students for outstanding achievement in teaching and dissertation writing. Recipients of the awards (for example, the Deans Dissertation Fellowship) are chosen by university committees. In addition to the University-wide dissertation fellowships, every year the Department also normally awards three of its own Dulau dissertation fellowships (roughly \$18,000 and including health insurance).

## **VI. Departmental Facilities**

In addition to an extensive French collection housed at Bobst Library there is also a collection of books in the Salle de Lecture at the Maison Française and in the Department's conference room libraries (on the 2<sup>nd</sup> and 6<sup>th</sup> floors) for in-house use. All of the books on the M.A. reading list are in the Study Room Permanent Collection located on the Mezzanine of Bobst library.

An extensive video library is available for graduate student use in room 609 of 19 University Place (the key can be requested from the Graduate Aide). Language Lecturers, Instructors, and Teaching Assistants are invited to borrow the films for class use, after signing them out with the Graduate Aide. Students may view the videos in the library or in the Department's video room equipped with systems for French and American videos.

In addition to the fine computer facilities in dormitories and computer centers around campus, the state-of-the-art Avery Fischer Media Center is located on the second floor of Bobst Library.

## **VII. Lectures, Mini-Seminars, Conferences**

The Department, La Maison Française, and the Institute of French Studies regularly host eminent writers, scholars, and artists from the U.S. and abroad. Lectures are sponsored several times each week while occasional mini-seminars present visitors in an intimate seminar format. Among recent speakers have been Robert Badinter, Edgar Morin, Bernard-Henri Lévy, Marie Darrieussecq, Jacques Derrida, Edouard Glissant, Pascal Bruckner, Alain Finkielkraut, Alain Robbe-Grillet, Marc Fumaroli, Patrick Chamoiseau, Michel Houellebecq, Michèle Perrot, Sylviane Agacinski, Michel Butor, Jean Baudrillard, Roger Chartier. The subjects of recent conferences have been "French Theory in America," "Les Antiaméricanismes" "Remembering Roland Barthes...20 Years Later," "André Malraux and 20<sup>th</sup> Century French Culture," "Migration, Memory, Trace: Writing in French Outside the Hexagon," "Cahiers du Cinéma: The First 50 Years," "Alain Corbin and the Writing of History," "Bourdieu américain."

## **VIII. Summer Courses at NYU in France**

Graduate students may take up to two courses in the summer at NYU in France by using some of their MacCracken fellowship to cover the cost of these courses. The summer session is six weeks long, from the end of June to the beginning of August. There are usually four courses offered on the graduate level, including an advanced language course, a literature course, and two courses in French Culture and Civilization. NYU in France staff can help students find housing. For more

information, speak with the New York Director of NYU in France, Professor Henriette Goldwyn, or e-mail France ([nyu-in-france@nyu.edu](mailto:nyu-in-france@nyu.edu)).

## **IX. Travel Grants**

A significant component of the professional development of doctoral students is attendance and participation in professional conferences. The Dean of the Graduate School of Arts and Science provides funds for travel to conferences to present invited papers to graduate students in the social sciences, sciences, and humanities. The \$300 grant, assigned by a lottery system, may be used for travel, lodging, and related expenses.

Applications for these travel grants should be made as early in advance as possible of the three annual deadlines, late June, the middle of October, and the middle of February. More information will be distributed from the department, or can be found at Graduate Enrollment Services, \_ Fifth Avenue.

## **X. Certificate Programs**

In addition to the Certificate of Achievement in French Studies (see page 11), certificate programs are also available in Poetics and Theory (<http://www.nyu.edu/fas/program/poeticsandtheory/>), and Gender Studies ([gender-studies@forums.nyu.edu](mailto:gender-studies@forums.nyu.edu)). At this writing, GSAS has agreed to cover the tuition costs for at least two courses beyond doctoral candidates' 72 credits to complete these certificates.

## **XI. French Graduate Students Association and Colloquia**

The French Graduate Students Association serves as a forum for students on both the masters and doctoral level. Through meetings and a regular dialogue with the department administration, the FGSA provides an organized channel through which graduate students voice their interests and concerns and make suggestions to the faculty. Graduate student colloquia are held once a year; students deliver papers or hold roundtables on research topics. The Graduate Student Association also organizes a series of "brown-bag lunches" (in which doctoral students present their dissertation research to their peers) as well as "prep" sessions for the M.A. Exam.

## **XII. Standards of Ethical Behavior**

The department requires that all its members (students, faculty and staff) adhere strictly to the highest standards of ethical academic and scientific behavior. Among the offenses considered unacceptable and taken as grounds for immediate dismissal from the graduate program are: plagiarism, falsification, cheating, sexual harassment, bias, and discrimination. Deviation from these standards or questions concerning them should be addressed to the Chairman, the Director of Graduate Studies, or the appropriate University office (FAS Sexual Harassment Panel; contact the GSAS Office of Student Affairs and Academic Services, (212) 998-8060).

## **XIII. Faculty: Major Publications, Selected Grants and Awards, and Research Interests**

**CHARLES AFFRON**, Ph.D. (Yale)  
Professor (romanticism; 19th-century novel; cinema)

*Lillian Gish: Her Legend, Her Life*. Scribner, 2001.

*Sets in Motion: Art Direction and Film Narrative*, with Mirella Jona Affron. Rutgers University Press, 1995.

*Fellini's "8 1/2."* Rutgers University Press, 1987.

*Cinema and Sentiment*. University of Chicago Press, 1982.

*A Stage for Poets: Studies in the Theater of Hugo and Musset*. Princeton University Press, 1971.

*Patterns of Failure in "La Comédie humaine."* Yale University Press, 1966.

Grants: Fulbright, NEH, ACLS, French Government fellowship.

**EMILY APTER**, Ph.D. (Princeton)

Professor (19th- and 20th-century French and comparative literatures; Francophone studies; cultural studies; critical theory)

*Continental Drift: From National Characters to Virtual Subjects*. University of Chicago Press, 1999.

*Fetishism as Cultural Discourse*. Ed. with William Pietz. Cornell University Press, 1991.

*Feminizing the Fetish: Psychoanalysis and Narrative Obsession in Turn-of-the-Century France*.

Cornell University Press, 1991.

*André Gide and the Codes of Homotextuality*. Stanford French and Italian Studies 48. Anma Libri, 1987.

"The Human in the Humanities." *October* 96, Spring 2001.

"D'une fin de siècle à l'autre." *Critique* 637-638, June-July 2000.

Grants: Mellon, Rockefeller, ACLS, NEH, College Art Association.

**MICHEL BEAUJOUR**, Agrégé de l'Université

Professor (Renaissance; contemporary poetry; rhetoric; comparative poetics)

Associate Director of the Institute of French Studies

*Terreur et rhétorique: Breton, Bataille, Leiris, Paulhan, Barthes & Cie, autour du surréalisme*. Jean-Michel Place, 1999.

*Miroirs d'encre: rhétorique de l'autoportrait*. Collection Poétique, Éditions du Seuil, 1980.

*Le Jeu de Rabelais*. L'Herne, 1969.

"Memory in Poetics." *Vergessen und Errinern*. Ed. A. Haverkamp and R. Lachman. Wilhelm Fink Verlag, 1993.

"Rhétorique et littérature." *De la métaphysique à la rhétorique*. Ed. Michel Meyer. Éditions de l'Université, 1986.

"Some Paradoxes of Description." *Yale French Studies* 61, 1980.

Awards: Officier dans l'ordre des Palmes Académiques.

Grants: Fulbright, Guggenheim.

**CLAUDIE BERNARD**, Ph.D. (Princeton)

Docteur-ès-Lettres, Agrégée de l'Université, Ancienne élève de l'École Normale Supérieure (Sèvres)

Associate Professor (19th-century French novel; theory of the novel)

*Balzac Paterfamilias*. Ed. with Franc Schuerewegen. Rodopi, 2001.

Balzac. *Les Chouans*. Ed. Livre de Poche, 1997.

*Le passé recomposé, le roman historique français au XIXe siècle*. Hachette, 1996.

*Le Chouan romanesque, Balzac, Barbey d'Aurevilly, Hugo*. Presses Universitaires de France, 1989.

"Raison et déraison vendetta dans *La Vendetta* de Balzac et *Les Frères corses* de Dumas."

*Stendhal, Balzac, Dumas, un récit romantique?* Ed. C. Massol et M.-R. Corredor, 2003.

"Le sang de la vengeance et le sang des familles: à propos du *Comte de Monte-Cristo*." *Alexander Dumas, une lecture de l'histoire*. Ed. M. Arrous, 2002.

"Le Cœur régulateur: théories romantiques de la famille." *Romanic Review*, 2002.

"Association et Alliance dans *Le Compagnon du Tour de France*." *George Sand Studies*, 2001.

**TOM BISHOP**, Ph.D. (California, Berkeley)

Florence Gould Professor of French Literature; Professor of Comparative Literature (contemporary theater and novel; avant-garde movements; cultural history)

Director of the Center for French Civilization and Culture

*From the Left Bank: Reflections on the Modern French Theatre and Novel.* New York University Press, 1997.

*L'Amérique des Français*, Ed. (with Christine Fauré), François Bourin, 1992.

*Le Passeur d'océan: Carnets d'un ami américain.* Payot, 1989.

*Samuel Beckett.* Ed. with R. Federman. L'Herne, 1976; Livre de Poche, 1985.

*L'Avant-Garde Théâtrale: French Theater Since 1950.* New York University Press, 1975.

*Huis Clos de Sartre.* Hachette, 1975.

*Pirandello and the French Theatre.* New York University Press 1960; 1970.

Awards: Chevalier de la Légion d'Honneur, Commandeur de l'Ordre national du Mérite, Officier dans l'Ordre des Arts et des Lettres, Officier dans l'Ordre des Palmes Académiques, Grand Prix de l'Académie Française, OBIE Award.

Grants: Fulbright Senior Research Scholar, NEH, French Government, French-American Foundation, Florence Gould Foundation.

**KIMBERLEE CAMPBELL**, Ph.D. (New York)

Senior Language Lecturer (second-language acquisition; medieval literature)

Director of French Language Programs

*The Protean Text: A Study of Versions of the Medieval French Legend of Doon and Olive.* Garland, 1988.

"Cyclical Temporality and Ritual Renewal in *Hervis de Metz*." *Transtextualities*, 1996.

"Crusade and Bourgeois in *Hervis de Metz*." *Aspects de l'épopée romane*, 1995.

"The Reiterated Self: Ritual Renewal and Narrative Cycles." *Cyclification: The Development of Narrative Cycles in the Chansons de Geste and the Arthurian Romances*, 1994.

"Fighting Back: A Survey of Patterns of Female Aggressiveness in the Old French *Chanson de geste*." *Acts of the 1991 Congress of the Société Rencesvals*, 1993.

"Of Horse-Fish and Frozen Words." *Renaissance and Reformation* 14, 1990.

**J. MICHAEL DASH**, Ph.D. (West Indies)

Professor (Francophone Caribbean literature; comparative Caribbean literature; literary theory)

Director of the Program in Africana Studies

*Culture and Customs of Haiti.* Greenwood Press, 2001.

*Libete: A Haiti Anthology.* Ed. with Charles Arthur. Latin American Bureau, 1999.

*The Other America: Caribbean Literature in a New World Context.* University Press of Virginia, 1998.

*Haiti and the United States: National Stereotypes and the Literary Imagination.* Second ed. MacMillan, 1997.

*Édouard Glissant.* Cambridge University Press, 1996.

*Literature and Ideology in Haiti 1915-1961.* MacMillan, 1981.

Awards: U.W.I. Award for Excellence in Research.

Grants: Senior Fulbright Hays Award, Senior Fulbright Research Award.

**ANNE DENEYS-TUNNEY**, Docteur-ès-Lettres, Agrégée de l'Université, Ancienne élève de l'École Normale Supérieure (Fontenay-aux-Roses)

Associate Professor (18th-century literature; women's studies; psychoanalysis and critical theory)

Editor, *Dix-Huitième Siècle, L'Épicurisme des Lumières*, no. 35, PUF, 2003.

*Destutt de Tracy.* Corpus. Coed., nos. 26, 27, 1994.

*Destutt de Tracy, Œuvres.* Coed., 1798-1802, vols. 1, 2, 1818. Fayard, 1993-1994.

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"La critique de la métaphysique dans les *Bijoux indiscrets* et *Jacques le fataliste* de Diderot." *Études sur Diderot et l'Encyclopédie.* Presses de la Sorbonne, 1999.

**ASSIA DJEBAR**, Docteur-ès-Lettres, Ancienne élève de l'École Normale Supérieure (Sèvres)  
Silver Professor, Professor of French (Francophone literature and civilization)

*La disparition de la langue française-roman*. Albin Michel, 2003.  
*La femme sans sépulture*. Albin Michel, 2002.  
*Femmes d'Alger dans leur appartement*. Nouvelle édition complétée, Albin Michel, 2002.  
*Filles d'Ismaël dans le vent et la tempête*. Giunti, 2000.  
*Ces voix qui m'assiègent: en marge de ma francophonie*. Albin Michel; Les presses de l'Université de Montréal, 1999.  
*Les Nuits de Strasbourg*. Actes Sud, 1997.  
*Oran, langue morte*. Actes Sud, 1997.  
*Le blanc de l'Algérie*. Albin Michel, 1996.  
*Vaste est la prison*. Albin Michel, 1994.  
Awards: Peace Prize of Frankfurt Book Fair, International Prize of Palmi, Marguerite Yourcenar Prize for Literature, International Literary Neustadt Prize, International Critics' Prize, Biennale of Venice for the film *La nouba des femmes du Mont Chenoua*, Commandeur dans l'ordre des Arts et des Lettres.

**SERGE DOUBROVSKY**, Docteur-ès-Lettres, Agrégé de l'Université, Ancien élève de l'École Normale Supérieure  
Professor (17th-century theater; autofiction; modern criticism and novel; literary theory)

*Laissé pour conte*. Grasset, 1999.  
*L'Après-vivre*. Grasset, 1994.  
*Le Livre brisé*. Grasset, 1989.  
*Autobiographiques*. Presses Universitaires de France, 1988.  
*La Place de la madeleine: écriture et fantasme chez Proust*. Mercure de France, 1974.  
*Corneille ou la dialectique du héros*. Gallimard, 1964.  
Awards: Commandeur dans l'ordre des Arts et des Lettres, Prix Médicis, Prix de l'Écrit intime  
Grant: Guggenheim.

**ZIAD ELMARSAFY**, Ph.D. (Emory)

Associate Professor (17th- and 18th-century literature; contemporary Arabic literature; Francophone literature)

*Philosophies of Classical France/Philosophies au siècle classique en France*. Ed. Weidler Buchverlag, 2001.  
"O hominess ad servitutum paratos! *Bajazet* and the Scandal of Slave Rule." *Romanic Review* 90, no. 4 (2002).  
"Love and Anarchy in 1666: The Case of Corneille's *Agésilas*." *Cahiers du dix-septième* 8, no. 1 (2001).  
"Hath Not an Arab Eyes? Paul Smaïl and the Conformist Inferno." *SubStance* 96 30, no. 3 (2001).  
"The Histrionic Sensibility: Theatricality and Identity from Corneille to Rousseau," *Biblio* 17, 124 (G. Narr Verlag, 2001).  
"Regnard and Post-Classical Theater." *Cahiers du dix-septième* 7, no. 2 (2000).  
Awards: NEH.

**STÉPHANE GERSON**, Ph.D (Chicago)

Assistant Professor (cultural history of modern France; literature and history)

*The Pride of Place: Local Memories and Political Culture in Nineteenth-Century France*. Cornell University Press, 2003.  
"Une France locale: The Local Past in Recent French Scholarship." *French Historical Studies* 26, no. 3 (2003).  
"La Représentation historique du pays, entre l'état et la société civile." *Romantisme* 110 (2000).

"Town, Nation, or Humanity? Festive Delineations of Place and Past in Northern France, 1825-1865." *Journal of Modern History* 72, no. 3 (2000).

"Parisian Littérateurs, Provincial Journeys and the Construction of National Unity in Post-Revolutionary France." *Past and Present* 151 (1996).

Award: William Koren Jr. Prize, Society for French Historical Studies.

Grants: Chateaubriand, Mellon.

**HENRIETTE GOLDWYN**, Ph.D. (New York)

Clinical Associate Professor (17th-century French literature; early modern women writers; oppositional journalism)

New York Director of New York University in Paris

"Journalisme polémique à la fin du XVIIème siècle: le cas de Mme du Noyer." *Femmes savantes, savoirs de femmes*. Droz, 2000.

"Men in Love in the Plays of Mme de Villedieu." *A Labor of Love: Critical Reflections on the Writings of Mme de Villedieu*. Fairleigh Dickinson University Press, 2000.

"Historical and Gallant Letters from a Lady in Paris to a Lady in Avignon." *Writings by Pre-Revolutionary French Women*. Garland Publishing, 1999.

"Désir, fantasme et violence: les enlèvements de Mandane dans *Le Grand Cyrus* de Mlle de Scudéry." *Violence et Fiction jusqu'à la Révolution*. Études Littéraires Françaises. Narr Verlag, 1998.

"Mme du Noyer: Dissident Memorialist of the Huguenot Diaspora." *Women Writers in Pre-Revolutionary France: Strategies of Emancipation*. Garland Publishing, 1997.

"Les Mémoires d'une affranchie: Mme du Noyer." *Œuvres et Critiques. Biblio* 17 (1995).

**DENIS HOLLIER**, Doctorat, CAPES

Professor (20th-century French literature; narration and the media; literature and politics; the avant-gardes; theory of literary history)

Editor, *Michel Leiris : La règle du jeu*, Editions de la Pléiade, 2003.

*Literary Debate: Texts and Contexts*. Ed. with J. Mehlman. The New Press, 1999.

*A New History of French Literature*. General ed. Harvard University Press, 1994.

*Les Dépossédés (Bataille, Caillois, Leiris, Malraux, Sartre.)* Éditions de Minuit, 1993.

*Against Architecture: The Writings of Georges Bataille*. MIT Press, 1989.

*Politique de la prose: Jean-Paul Sartre et l'an quarante*. Gallimard, 1982.

*Le Collège de Sociologie (1937-1939)*. Gallimard 1979, rev. ed. 1995.

**JUDITH GRAVES MILLER**, Ph.D. (Rochester)

Professor (French theater; theory, production and text; Francophone theater; feminist theory)

Chair of the Department of French

Translator, *Drums on the Dam: In the Form of an Ancient Puppet Play Performed by Actors* by Hélène Cixous. *The Plays of Hélène Cixous*. Routledge, 2003.

*Plays by French and Francophone Women: A Critical Anthology*. Ed. with Christiane Makward. University of Michigan Press, 1994.

*Françoise Sagan*. Twayne World Authors Series. G.K. Hall 1988.

*Theatre and Revolution in France since 1968*. French Forum Monographs, 1977.

"The African Presence in Paris." *Paris Jigsaw: Internationalism and the Paris Stage*. Ed. David Bradby and Maria Delgado. Manchester University Press, 2002.

"Ina Césaire: Telling Theatricalized Tales." *1994 Annual Selected Papers*, African Literature Association (2000).

"Madness, Memory, but Not Melancholia: The Theatre of Ina Césaire and Simone Schwarz-Bart." *Theatre Research International* 23, no. 3 (Autumn 1998).

Awards: Pickard-Bascom Professorship; Vilas Associate; Honorary Fellow; CNRS; Award for the promotion of French theatre in America, French Ministry of Culture.

**EUGÈNE NICOLE**, Ph.D. (New York)

Professor (20th-century French literature; linguistics; modern poetry; literary theory)

*L'Œuvre des mers*. Revised and expanded edition. Editions de l'Olivier, 2004.

"Coding and Decoding: Names in the Recherche." *Approaches to Teaching Proust's Fiction and Criticism*. MLA, 2003.

*Le Caillou de l'Enfant-Perdu*. Flammarion, 1996.

*Les Larmes de pierre*. François Bourin, 1991; Folio, 1993.

*Essais de génétique textuelle*. Coauthor. Rodopi, 1990.

Marcel Proust. *À la recherche du temps perdu*. Ed., vols. 1 and 4 (in collaboration). Bibliothèque de la Pléiade, 1989.

*L'Œuvre des mers*. François Bourin, 1988; Folio, 1990.

"Aspects de la génétique proustienne." *Bulletin d'Informations proustiennes* 33 (2003).

"Gomorrhe." *Bulletin d'Informations proustiennes* 32 (2002).

"Valère Novarina ou le langage à l'invectif." *Critique* 635 (April 2000).

"Modalités du jeu intertextuel." *Bulletin d'Informations proustiennes* 30 (1999).

"L'Onomastique littéraire." *Poétique* 54 (1993).

Award: Chevalier dans l'ordre des Arts et des Lettres.

Grant: Bourse de la Société des Gens de lettres de France.

**NANCY FREEMAN REGALADO**, Ph.D. (Yale)

Professor (medieval literature; stylistics; history and literature; lyric and narrative; performance)

*Le Roman de Fauvel*. Ed. with François Avril and Edward Roesner. Broude Brothers, 1990.

*Poetic Patterns in Rutebeuf*. Yale University Press, 1970.

"Universitas et communitas: The Parade of the Parisians at the Pentecost Feast of 1313." With Elizabeth A. R. Brown, in *Moving Subjects: Processional Performance in the Middle Ages and the Renaissance*. Ed. Kathleen Ashley. Rodopi, 2001.

"*Kalila et Dimna, liber regius*: The Tutorial Book of Raymond de Béziers, BNF MS Lat. 8504." *Satura: Essays on Medieval Satire and Religion in honor of Robert Raymo*. Paul Watkins, 2001.

"The Ship of Solomon and the Birth of Jean de Meun: Medieval Construction of the Modern Reader." *Rereading Allegory: Essays in Honor of Daniel Poirion*. *Yale French Studies* 95 (1999).

"The *Chronique Métrique* and the Moral Design of Paris, BNF MS Fr. 146: Feasts of Good and Evil." *Fauvel Studies*. Oxford University Press, 1997.

Awards: NYU Distinguished Teaching Medal, Officier dans l'ordre des Palmes Académiques.

Grants: ACLS, NEH, Guggenheim.

**RICHARD SIEBURTH**, Ph.D. (Harvard)

Professor of French and Comparative Literature (19th-century literature; comparative modernisms; history and theory of translation)

Director of Graduate Studies

Editor, *Ezra Pound: Poems & Translations*, Library of America, 2003.

Editor, *Ezra Pound: The Pisan Cantos*, New Directions, 2003.

Editor and Translator, *Emblems of Desire: Selections from Maurice Scève's Délie*, University of Pennsylvania Press, 2002.

Translator, Henri Michaux. *Émergences-Résurgences*. Preface and translation. Skira; The Drawing Center, 2000.

Translator, Gérard de Nerval. *Selected Prose and Poetry*. Translation. Penguin Classics, 1996.

Translator, Michel Leiris. *Nights as Day, Days as Night*. Translation. Eridanos Books, 1988.

*Signs in Action: Ideograms of Pound and Michaux*. Red Dust Books, 1987.

Awards: PEN/Book of the Month Club Prize for Translation

**EVELYN BIRGE VITZ**, Ph.D. (Yale)

Professor (medieval literature; performance; oral and written tradition; religious literature [liturgy, hagiography]; literary theory)

*Orality and Performance in Early French Romance*. D.S. Brewer, 1999.  
*Medieval Narrative and Modern Narratology: Subjects and Objects of Desire*. New York University Press, 1989; paperback edition, 1993.  
*The Crossroad of Intentions: A Study of Symbolic Expression in the Poetry of François Villon*. Mouton, 1974.  
 "The Liturgy and Vernacular Literature." *The Liturgy of the Medieval Church*. Ed. Thomas Heffernan and Ann Matter. Kalamazoo/TEAMS (2001).  
 "Gender and Martyrdom." *Medievalia et Humanistica, New Series*, no. 26 (1999).  
 "Rereading Rape in Medieval Literature." *Partisan Review* (1995).  
 Award: New York University Golden Dozen Award for Excellence in Teaching.  
 Grants: NEH, French Government, Humanities Council.

**WILLIAM WOLF**, B.A. (Rutgers)  
 Adjunct Associate Professor (cinema)

*The A List: The National Society Of Film Critics 100 Essential Films*. (2 chapters). DeCapo, 2002.  
*Landmark Films: The Cinema and Our Century*. Paddington, 1979.  
*The Marx Brothers*. Pyramid, 1975.  
*International Film Guide* (American Section).  
*Americana Annual Encyclopedia* (Motion Picture Section).  
*Collier's Year Book* (Motion Picture Section).

**JINDRICH ZEZULA**, Ph.D. (New York)  
 Associate Professor (medieval and Renaissance literatures; cultural history; Belle Époque)  
 Director of Undergraduate Studies

*La Geste des Loherains et les Chroniqueurs*. Droz, 1973.  
 "Scholarly Medievalism in Renaissance France." *Studies in Medievalism* 1 (1987).  
 "L'Élément historique et la datation d'Anseys des Mes (MS N)." *Romania* 385 (1976).  
 "Doon de Mayence," "Doon de la Roche," "Beuves d'Aigrement." *Grundriss der Romanischen Literaturen des Mittelalters* 3. Heidelberg University, 1973.  
 "La Geste des Loherains et les Coucy." *Mélange de langue et de littérature du Moyen-âge et de la Renaissance*. Droz, 1970.  
 Award: New York University Golden Dozen Award for Excellence in Teaching.

#### **XIV. Recent Course Offerings**

##### **Fall 2001**

Textual Analysis	Beaujour
The Cinema Culture of France (in English)	Affron
French Medieval Romance	Vitz
Molière et la femme	Doubrovsky
Voltaire et ses siècles	Roger
Studies in 19 <sup>th</sup> -Century Literature: Decadence	Gaillard
Beckett: the Poetics of Silence (in English)	Bishop
Studies in Literary Theory: Théorie du Destinataire de Diderot à Sartre et au-delà	Hollier
Exoticism, Ethnography, Errancy: the Postcolonial Moment in Francophone Caribbean Literature	Dash
Studies in Contemporary French Thought: Autour de 1968: Literature, Philosophy, Society	Beaujour

##### **Spring 2002**

Studies in Genres and Modes: Poetry	Nicole
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Advanced Workshop in Contemporary French	Campbell
Medieval Theatre	Regalado
Prose Writers of the 16 <sup>th</sup> Century	ZeZula
Manners and Morals in Early Modern French Literature	Elmarsafy
Penser la famille au XIX <sup>ème</sup> siècle	Bernard
Political Culture and the Making of Modern France, 1770-1890	Gerson
Stasis : Théorie du roman et critique de la narrativité (in English)	Hollier
Autobiography as Novel: the Birth of a Genre (in English)	Doubrovsky
Studies in Francophone Civilization	Djebar

### Fall 2002

Textual Analysis	Regalado
Introduction to Medieval Literature	Vitz
Topics in Renaissance Literature: Le Rire et le comique	Hersant
Racine	Biet
Marivaux	Deneys-Tunney
Topics in 19 <sup>th</sup> -century French Literature: Révolte et revolution: de Vigny à Anatole France	Bernard
Topics in 20 <sup>th</sup> -century Literature: The Interwar Novel	Beaujour
Topics in Francophone Literature: Maghreb: Ecritures de femmes au Sud de la Méditerranée	Djebar
Topics in Literary Theory: From Stylistics to Cultural Studies, Theory after 1945 (in English)	Elmarsafy
Approaches to French Culture	Gerson

### Spring 2003

Montaigne	Beaujour
Studies in 17 <sup>th</sup> -century Literature: Les Femmes-écrivaines de l'Ancien Régime	Goldwyn
Studies in 18 <sup>th</sup> -century Literature: Le Roman Libertain	Deneys-Tunney
The Revolution of 1848: Literature and History (in English)	Sieburth/Berenson
Satre (in English)	Hollier
Le Nouveau roman	Bishop/Robbe-Grillet
Contemporary Poetry	Nicole
Studies in Francophone Literature: The Caribbean Novel	Dash
Translation: Thème et Version	Campbell
Studies in Literary Theory: The Deleuzian Century: Theory, Art and Politics in and Through the Work of Gilles Deleuze (in English, French reading required)	Apter
Studies in Literary History: The Culture of the Latin Kingdom of Jerusalem (in English)	Vitz
Guided Individualized Reading (Restricted course – see the Graduate Aide)	

### Fall 2003

Cinema Culture of France (in English)	Affron
Approaches to French Culture	Beaujour
Textual Analysis	Regalado
Francophone Theatre	Miller
Le Récit Médiéval	Regalado
Corneille	Doubrovsky
Trente ans de théorie littéraire, 1945-1975	Gaillard
18 <sup>th</sup> Century Novel	Roger
Zola and his time	Hollier
Proust	Nicole
Rabelais	Beaujour
Guided Individualized Reading (Restricted course – see the Graduate Aide)	

## XV. Representative Course Descriptions

### MIDDLE AGES

#### Medieval French Theater

Regalado

Our study of medieval French theater includes all the essential plays from the 12th-13th centuries and selections from the large 15th-century repertory, the merry farces, *sotties*, dramatic monologues, the grave *moralités* that represent the drama of individual salvation, the great *mystères* that dramatize the feasts of the liturgical calendar.

We will also read accounts that show the intensely theatrical character of public life in the Middle Ages: royal *fêtes nobles* and *entrée* processions stage political power and ideologies; tournaments are costumed in fictions of Arthurian romance and courtly allegory; folkloric ritual parades of Carnival and *charivari* reveal the beliefs and structure of medieval culture.

Through our survey of medieval drama, we will address questions fundamental to all of medieval literature: the emergence of written texts from an oral performance tradition (leading to popular printed editions for readers by the end of the 15th century); the spiritual representation of human life and history in *moralités* and *mystères*; the symbolic political transformation of court and urban space by processional theater; the elaboration of dramas around political and religious issues as well as around language play and character types.

Through readings in critical theory of dramatic texts, we will also undertake sustained inquiry into the functions of dramatic language; the representation of space, time, and character; language as play and as an instrument of deceit; the discursive status of dramatic dialogue; and practices of staging and performance.

#### The Medieval French Epic

Vitz

This course will take up essential features and the historical development of the *chanson de geste*, but it will also have a number of primary theoretical, thematic, generic, and historical concerns: the application (and applicability) of Reception Theory to the medieval epic; oral/written tradition theory; the role of the epic in the diffusion of religious and spiritual values; epic cycle formation; and relations between epic and other genres (such as romance).

Works to be studied include the *Chanson de Roland* (in its various versions); *Le Voyage de Charlemagne à Jérusalem*, and major works from the cycle of Guillaume d'Orange (*Le Couronnement de Louis*, *Le Charroi de Nîmes*, *La Prise d'Orange*, *Aliscans*, *Le Moniage Guillaume*). Some works will be read *in toto*, others in part, a few (where issues of plot rather than style or texture are of central concern) in modern translation.

### RENAISSANCE

#### Rabelais

Beaujour

The primary objective of this course is to offer critical insights into a series of texts which many modern readers as well as scholars find "probably the most difficult in all French literature"-- *Pantagruel*, *Gargantua*, the *Third Book*, the *Fourth Book*, the first chapters of the *Fifth Book*. The course focuses on two major topics: (a) Rabelais' debt to the Middle Ages and his relation to the intellectual currents of his time; (b) the author's narrative technique, stylistic creativity, logophilia, and the wide range of "languages," "voices" or "registers" discernible in his writing. In addition to these topics, the course discusses the complexities of modern Rabelais scholarship and analyzes the views of critics such as Keller, Glauser, Paris, Bakhtin, Beaujour, Gray, Rigolot, Larmat, and others who differ sharply from the earlier generation of scholars (Lefranc, Plattard, Boulenger, Febvre, Screech, Marichal) in their respective approaches to the study of Rabelais.

## Topics in Literary History: The Renaissance

Zezula

Recent years have witnessed a major development in the approach to literary studies: the emergence of "new literary history" or "historical poetics" which began to come into its own in the late 1970s. While the traditional history of literature focuses primarily on describing, evaluating, and classifying literary phenomena in terms of their nature, significance and order of appearance, historical poetics seeks to define the system in which these phenomena function and which, though coherent, is subject to historical and generic variabilities.

As each of these approaches to literary history has its merits, the objective of this course is to examine literature of the French Renaissance from both perspectives. The "traditional" perspective will offer students a panoramic view of French literature from the late Middle Ages through the early Baroque, tracing its prominent features and creative peaks. The "new" perspective will investigate the correlation between literary discourse of the Renaissance era and literary discourse in general or, strictly speaking, between literature and literariness.

## 17th CENTURY

### La Fiction Narrative au 17e Siècle

Goldwyn

Genre sans canons, considéré comme nocif et subversif, décrié par les doctes critiques et les moralistes, la fiction narrative au 17e siècle restera pendant longtemps un continent inconnu. Cependant les vingt dernières années ont suscité un intérêt tout particulier pour le genre le plus pratiqué et le plus goûté au 17e siècle. Ce défrichage récent a contribué à l'étude de l'histoire des mentalités et aux travaux narratologiques qui éclaireront notre lecture.

Libre de contraintes et de règles imposées par l'antiquité, la production romanesque est extrêmement abondante, riche et variée. Ce genre expérimental, voué à son propre devenir, se cherche et se métamorphose. Au début du 17e siècle, il est rattaché à la forme la plus hiérarchisée du parnasse classique, c'est-à-dire à l'épopée; puis il s'abritera plus tard derrière l'autorité de l'Histoire et ne cessera d'évoluer. Nous en suivrons les mutations et le parcours; roman pastoral, héroïco-précieux, comique, utopique, anti-roman, nouvelle historique, galante, et mémoires pseudo-historiques.

### French Moralists: Montaigne to Vauvenargues

Elmarsafy

This seminar will examine the moral essay in early modern France, concentrating on authors of the seventeenth century: Pascal, La Rochefoucauld, La Bruyère. The definition and constitution of this genre will itself be a topic of the seminar. We will also consider the kind of language and assumptions used to discuss ethical issues in the early modern period, contrasting them with the language of modern ethical philosophy. The notion of virtue, for example, is common among the moralists, but is less frequently used today. We will also examine the different sources, both Classical and Christian, for some of the terms and distinctions used by the moralists. The evolution of the notion of self-interest and utility will be a central topic, as will the treatment of the passions, and the differential evaluation of reason and passion, especially sympathy. The changing ideal of the *honnête homme* will be discussed. In addition to considering the content of the moralists' writings, we will also treat the form of their work, looking for reasons why maxims, letters, essays, dialogues, satires, and fables are all sometimes classified as moralist writings.

## 18th CENTURY

### Les Lumières

Deneys-Tunney

Les "Lumières" constituent-elles une ligne de partage entre un "avant" (le Classicisme) et un "après" (le Romantisme, la Modernité)? C'est à cette question--qui se joue autant au niveau de la représentation (de la guerre menée contre la représentation classique et ses tropes dans le roman et l'utopie du 18ème siècle), qu'au niveau de la réécriture d'une histoire à l'aide du mythe d'une "origine" et d'une "nature"--que nous tenterons de répondre.

À partir d'une étude de la métaphore de la lumière--du savoir comme vision--nous étudierons le champs sémantique qui s'organise à partir d'elle autour des termes de raison, sensibilité, bonheur,...et ombre! Nous incluerons dans notre étude les lectures de Kant, Hegel, Marx, et, plus près de nous, d'Adorno et Habermas, qui ont contribué à l'élaboration du concept "d'Aufklärung" dont nous sommes aujourd'hui les héritiers.

## **Eighteenth-Century Literature: Theater**

Deneys-Tunney

The new theoretical aesthetic of the 18th century will be examined in relation to major Enlightenment themes and changes in *sensibilité*. In addition to works of Marivaux and Beaumarchais, we will study the transformation of classical dramaturgy in a comedy by Lesage and a tragedy by Voltaire, as well as the rise of new forms such as *comédie larmoyante* and various types of *drame* by Diderot, Sedaine, and Mercier. We will also consider lesser-known dramatic genres, the *théâtre de la foire*, the *parades*, the *comédie de société*, and the *vaudeville*. The period is also remarkable for the number of women who wrote for the theater and managed to have their works performed. Plays by Mme de Graffigny and Olympe de Gouges will be included in the discussion. Recent studies on the semiology of the theater will guide our analyses.

## **19th CENTURY**

### **Exoticism**

Sieburth

The course will explore the various ways in which literary texts of the late 18th and 19th centuries deploy fictions of the exotic Other. The semester will be divided into several reading units:

- Diderot, *Supplément au voyage de Bougainville*; Bernardin de Saint Pierre, *Paul et Virginie*; Chateaubriand, *Atala*. The intersection of 18th-century colonialism, Enlightenment anthropology, and Utopian fantasy in the creation of a critical (yet ultimately dysfunctional) space of the exotic.
- Balzac, *La Fille aux yeux d'or* and "Une Passion dans le désert," Hugo, *Les Orientales*. The dialectic of master and (harem) slave as a metaphor for the politics, economics, and erotics of romantic Orientalism.
- Flaubert, *Voyage en Orient* and *Salammbô*; selections from Leconte de Lisle's *Poèmes barbares*. Bourgeois and barbarian in the esthetics of Le Parnasse. Flaubertian disorientations.
- Selected poetry of Baudelaire. Exoticism and anamnesis. The Baudelairean "ailleurs."
- Baudelaire and blackness. The poetics of loss.
- Merimée, *Carmen*, *Lokis*, *Djoûmane*. Returns of the repressed. Exoticism and the fantastic.
- Loti, *Aziyadé*. Nostalgia for the Other in the era of neo-imperialism. Going native: Loti in drag. Exoticist kitsch as a version of pastoral.
- Segalen, *Essai sur l'exotisme*, *René Leys*, *Stèles*. Towards an esthetics of the "diverse."

## **19th-Century Theatre**

Affron

The focus of the course will be divided between the theatre as socio-historical phenomenon and as genre(s) in stylistic flux. The greatest emphasis will be given to the hybrid modes most characteristic of Romanticism and the post-Romantic period, *le drame* and *le mélodrame*, modes that have continued to flourish through the 20th century. At the beginning of the 19th century, the theatre, along with other genres, submitted to generic hybridization and accommodated itself to forms of expression previously associated with poetry, prose fiction, music, and the visual arts. Particular attention will be paid to the implications of the rupturing of genre through the ways in which the spectator reads/receives the text.

The most lasting manifestation of 19th century theatre, *le théâtre lyrique*, will be the subject of the second part of the course. The impact of opera on public taste and on literary culture will be examined through the works themselves and their recycling in poetry, prose, and theory. Among the types, operas, and composers to be discussed are: Italian *bel canto* (Rossini, Bellini, Donizetti) and its French transformation; Meyerbeer, Halévy and *le grand opéra* (*Les Huguenots*, *La Juive*); Verdi and Wagner in Paris (*Les Vêpres siciliennes*, *Tannhäuser*); *Carmen* and *Manon*.

## 19th-Century Historical Novel

Bernard

Le roman historique se conquiert dans les années 1820-1850, en même temps que le roman (réaliste) et que l'historiographie (scientifique), et dans le sillage des grands bouleversements du début du siècle, qui obligent les nouvelles générations à repenser leurs origines, leurs savoirs, leur littérature.

Le roman historique est une histoire (fiction) qui traite de l'Histoire (passée), par la médiation de l'Histoire (discours), en réponse à une inquiétude sur l'Histoire (contemporaine). Les problèmes soulevés par ce statut complexe seront abordés par le biais des oeuvres suivantes: Vigny, *Cinq-Mars*; Mérimée, *Chronique du règne de Charles IX*; Hugo, *Notre-Dame de Paris*; Gautier, *Le Roman de la momie*.

## 20th CENTURY

### Poetry and Theory of Poetry in the 20th Century

Nicole

Valéry, les surréalistes, Francis Ponge: à travers ces trois ensembles d'oeuvres, la crise de la poésie, annoncée par Mallarmé, s'affirme en diverses ruptures du champ poétique où finit par s'estomper l'opposition traditionnelle de la poésie et de la prose. Proposant une lecture approfondie de ces oeuvres, le cours a pour but d'interroger ces mutations dans leurs divers aspects. Héritier de Mallarmé, Valéry adhère à sa conception de la poésie comme langage dans le langage, mais, dans la Poétique qu'il remet à l'honneur, insiste sur la "technique" à peu près au même moment où les surréalistes découvrent dans l'écriture automatique le fonctionnement même de la pensée. L'oeuvre de Francis Ponge, de son côté, s'inaugure dans une "encyclopédie" de définitions nouvelles. Parallèlement à l'étude des textes, le cours se propose de préciser ces trois structurations du poétique successivement défini comme "Poétique" (Valéry), "écriture" (Breton) et "rhétorique" chez Ponge.

### Contemporary Theater

Bishop

This course examines the development of French theater since the beginning of the century, from its early reactions to the outmoded conventions of late 19th-century realism to the "flight from naturalism" that has marked it during most of the 20th century. The first weeks deal with the anti-realistic thrust of the leading directors in the early part of the century: Lugné-Poë, Copeau, Dullin, Baty, Jouvet, and Pitoëff, illustrated by plays such as Jarry's *Ubu roi*, Apollinaire's *Les Mamelles de Tirésias*, and works by Cocteau. Claudel will be viewed as a towering but isolated figure. The major figure of the inter-war years, Giraudoux, is studied in several plays. More modern forms of theater will be examined in works by Anouilh, Montherlant, and Sartre, showing the growing trend to pessimistic and absurdist theater and reflecting a tragic view of the human condition.

The major emphasis in the second half of the course will be on the "new" theater, which begins roughly in 1950 and includes the "theater of the absurd" with Ionesco, Beckett, Adamov, and Arrabal, as well as Genet and theater linked to the aesthetics of the "nouveau roman" in the works of Sarraute and Duras. Finally, the course addresses the trend to political theater and collective creation through the Théâtre du Soleil's *1789* and examines the rediscovery of realism illustrated by Tilly. The influence of Artaud as well as major foreign influences will be discussed. Videotapes of performances will be shown in conjunction with readings.

Plays will be analyzed from a variety of points of view: thematics; dramatic technique; as expressions (generally metaphoric) of contemporary realities and concerns; as language. Attention will be paid throughout to theories of theater, theatrical conventions, the language of theater, the audience-stage relationship.

### De l'Autobiographie à l'Autofiction

Doubrovsky

On a depuis longtemps défini et étudié le genre romanesque, les lois de son fonctionnement, ses mutations récentes. On a aussi soigneusement répertorié et analysé le champ de l'autobiographie, "la biographie d'une personne faite par elle-même" (J. Starobinski). A la limite des deux genres, on connaît le "roman autobiographique," où, sous le couvert d'une situation et de personnages fictifs, l'auteur nous livre des "faits" de sa propre vie.

Or, phénomène de société autant que phénomène littéraire, après sa "mort" officiellement décrétée par vingt ans d'idéologie structuraliste, l'"auteur" fait soudain en personne un fracassant retour. Mais, curieusement, dans des textes qui ne sont ni romans ni autobiographies ni romans autobiographiques, au sens classique, et qui sont aussi, bien sûr, tout cela ensemble. Ces textes, certains les ont nommés des "indécidables" (J. Lecarme); pour ma part, j'ai proposé le terme d'"autofiction." Disons qu'il s'agit d'une nouvelle forme du discours sur soi, qui brouille les pistes et joue avec les règles habituelles de l'énonciation. Plaisir pervers, chez l'écrivain, d'un nouvel exhibitionnisme adapté à notre société-spectacle, strip-tease médiatique du Moi? Peut-être. Mais sans doute, plus profondément, le fameux "sujet" humain, décentré, déplacé, fragmenté par un demi-siècle de réflexion philosophique, ne sait plus très bien comment raconter son "histoire."

## **Beckett**

Bishop

Beckett's work will be studied as one of the quintessential contemporary expressions of the human condition and as a fundamental calling into question of language itself. The powerful images of Beckett's fiction and drama will be viewed as grim metaphors of existence, but the tenacity of the Beckettian narrator to continue to speak/write despite all odds may be considered as a positive affirmation. The tension inherent in Beckett's writing is best seen in the following quotation from the first of "Three Dialogues" (with Georges Duthuit): "The expression that there is nothing to express, nothing with which to express, nothing from which to express, no power to express, no desire to express, together with the obligation to express."

This "obligation to express" will be seen as one of the major constants in Beckett's work. Attention will be given to the first-person narrativity of this fiction and to the theatrical conventions underlying the dramatic pieces.

The course will concentrate on Beckett's great period of creativity in the 1950s and on the most recent works, from 1970 until his death in 1989, with several texts from the intervening 1960s. Videotapes of performances will be shown, as well as Beckett's one cinematic venture, *FILM*.

## **Exoticism, Ethnography, Errancy**

Dash

This course looks at a unique series of encounters that took place in the Caribbean during and after World War II between French writers escaping war-torn Europe and writers in Martinique and Haiti. The experience of war and exile on the Surrealists traveling the Caribbean led them to question the nature of the French colonialism as well as ideas of cultural difference. Pierre Mabilille, André Masson, André Breton, and Michel Leiris left an indelible mark on Francophone writers in the Caribbean. Notions of creolization, opacity, Marvelous Realism and post-negritude thought as a whole proposed by Jacques Stephen Alexis, René Depestre, Magloire St Aude of Haiti as well as Edouard Glissant and the later Césaire from Martinique can be traced back to this period and mark a radical break with the Satrean poetics of authenticity that mark Parisian negritude after the Forties.

## **Les deux versants de la francophonie algérienne**

Djebar

De 1950 à aujourd'hui, 50 ans d'écrits à mettre de part et d'autre—et comme pour Albert Camus et Kateb Yacine, c'est le plus souvent l'impossible face à face : d'une part, ceux qui écrivent « *dans le corps Algérie*, » même s'ils s'éloignent d'elle, d'autre part ceux qui, nés en Algérie, se sont sentis Européens, mais ne peuvent éviter d'écrire sur la terre d'enfance perdue....

Il semble pertinent, pour les textes nés de ce nœud franco-algérien, de minoriser enfin l'appartenance communautaire (donc l'Histoire collective), pour une problématique poussant à l'extrême, l'absence, ou l'addition des langues autres (le plus souvent, orales) chez tant d'auteurs de romans, de poésie ou de théâtre.

Dans le sillage donc du duo Camus/Kateb, étudier Dib, Ferraoun, Boudjedra, Belamri, d'une part, mais face à (ou opposés à) Senac, Pelegri, Millecam...La polyglossie des premiers accentue-t-elle, dans leurs textes, conflits, violence, ou blessures ? La monolinguisme des seconds les pousse-t-il davantage à traiter de la rupture, de la nostalgie de la terre d'enfance ?....

En troisième partie, l'étude des textes féminins (Fadhma, Amrouche, Djebar, Marie Cardinal, Anna Greki, Cixous) introduit un enjeu plus grave, quant à la transmission de la langue ancestrale, quant à la transgression du regard interdit et des espaces séparés, et de désirs entrecroisés.

## Francophone Theatre

Miller

This course will look at French-language theatre texts and performances from four major Francophone areas (French-speaking areas outside of the Hexagon): West Africa, the Caribbean, North Africa, and Québec. Focusing primarily on West Africa and the Caribbean, we will study the emergence of French-language theatre in light of a particular colonial education and the fight to break free of that education (Anta Kâ, Dadié, A. Césaire). We will then consider the emergence of forms of theatre which combine elements of traditional African and Afro-Caribbean expressive forms with elements that cause us to define Western theatre as "theatre" (Liking, I. Césaire, Schwarz-Bart). These latter pieces will also allow us to consider how women writers refashion theatrical expression. We will examine, too, how writers of the post-independence generations redefine theatre and redefine politics (Labou Tansi and Efoui through ferocious satire; Kwahulé and Kacimi through concentrating on the experience of the African and North-African diaspora). Finally, studying three key works from Québec (Tremblay, Boucher, and Lepage), we will discuss an intriguing development of Québécois theatre from fierce nationalism to internationalism. Certain questions will inflect the course throughout the semester: How problematic is the term "Francophone theatre?" Who are the audiences for these performances? What has been the relationship between "Francophone" and French theatre over the last fifty years?

## GENERAL LITERATURE, CRITICISM, AND LINGUISTICS

### The Epic Voice

Zezula

As one of the earliest and most enduring forms of narrative discourse, epic literature has elicited a great deal of critical attention in recent years. While many problems concerning the epic remain unresolved, there is a general consensus among modern scholars that each cultural era extends the epic register in accordance with its own aesthetic perceptions and needs, creating new epic concepts, discourse, stories, and modes of diffusion. In order to comprehend the protean nature of the epic, this course traces its development in the Renaissance, the 17th, 18th and 19th centuries, to the present, through the prism of current theoretical perspectives.

The topics to be discussed include: generic characteristics of epic story and discourse; "classical" and "popular" epic models; the emergence of epic literature in the Middle Ages; early *chansons de geste*: *La Chanson de Roland*; *Le Couronnement Lois*; *Le Voyage de Charlemagne*; epic cycles; epic elements in the courtly novel; prose adaptation of the *chansons de geste*; revival of epic literature in the Renaissance; Ronsard's *Franciade*; D'Aubigné's *Les Tragiques*; epic literature in the 17th and 18th centuries; Voltaire's *La Pucelle* and *La Henriade*; André Chenier; epics of the early and mid-19th century; Vigny's *Le Déluge* and *Eloa*; Lamarine's *Jocelyn*; Chateaubriand's *Les Martyrs*; Hugo's *La Légende des siècles*; mystical, mythological, philosophical and science-fiction epics in the 20th century.

### La Topographie ou le Génie du Lieu

Beaujour

Dans ce séminaire nous étudierons des textes modernes qui échappent en gros aux catégories du récit poétique à personnages (épopée, drame, roman) et du discours argumentatif à visée persuasive (éloquence, philosophie, sciences humaines). Que sont ces textes? Comment sont-ils engendrés? Quelle est leur fonction? Que disent-ils du statut de l'écriture contemporaine et de son rapport au passé culturel, à la mémoire, à la tradition rhétorique et en particulier, à la notion de lieu?

Topos, locus, lieu: au sens propre, le lieu peut appartenir à l'espace réel, à la mémoire, à l'imaginaire. Pays, ville, village, rue, maison, jardin, chambre, où se situent des images et un système symbolique que le texte topique décrit et explore.

Au sens figuré: topos, locus, lieu. Ces mots désignent les procédures de l'invention rhétorique, qui procurent des arguments, légitimes ou fallacieux.

### Comparative Poetics

Beaujour

In order to gain a better understanding of the underlying concepts and of the limits of Western poetics (theories of literary text production and reception in our culture, from Plato and Aristotle to the present), it would seem advisable to look at our poetics from the outside, from the

point of view of non-Western cultures, both literate and non-literate. The approach is fraught with many difficulties that range from the empirical to the epistemological. These difficulties will not be overlooked: on the contrary, analyzing them may turn out to be the most fruitful aspect of our approach.

For practical reasons, our comparison will only encompass (in a manner of speaking) ancient Greek, Chinese, Kaluli (New Guinea) and West African poetics.

This is not intended as a course on ethnopoetics, in any strict, anthropological sense of the word. It is, rather, an attempt to use recent findings of ethnopoetics and Chinese scholarship in order to sketch a framework for a theoretical study of poetics, and especially of Western poetics.

### **Studies in Genres and Modes: Theater and the Drama**

Bishop

The aim of this course is to lead the student to an understanding of theater as a form of dramatic and literary expression. With reference specifically, but not exclusively, to French theater, the course will deal with the following problems and concepts:

1. the conventions of theater--Classicism, Romanticism, Realism, and the fourth-wall convention, anti-Realism, Expressionism, participatory theater, post-Modernism, Performance theater, New Realism;
2. the modes of expression--theater as performance: the production, director, actor, theatrical space and time;
3. reading theater--theater as text; stage directions; prefaces and manifestos;
4. critical approaches--literary and theater history; semiology of performance; viewer response; narratology; stylistics, etc.;
5. the language of theater--stylized and realistic modes; non-verbal theater; the uses of silence; the theater of cruelty;
6. the concept of the avant-garde--the interaction between the traditional and the experimental;
7. the public--theater for whom? different publics for different times; the search for a "popular" theater; involving the audience.

### **Studies in Genres and Modes: Poetry**

Nicole

This course aims at enabling students to perform sophisticated readings and close analysis of the poetic text through systematic exposure to linguistic and literary concepts relevant to this practice.

Two major issues will be treated:

1. The "technique" of versification. Here, using illustrative texts, the course will expose the linguistic bases of versification, the special prosodic and rhythmic characteristics of French verse, the rules that apply to the fixed forms.
2. The challenge to poetic conventions and conceptions, beginning in the second half of the Nineteenth Century. With the increased use of free verse and the prose poem, the very nature of poetry is called into question. The course here defines the new features of the poetic text: typographic disposition, absence of punctuation, a new syntax. In addition, traditional rhetorical strategies, such as simile, metaphor, image, are transformed and become generative of the poetic text.

### **Studies in Genres and Modes: Prose Fiction**

Bernard

Conceived as a problematic of narrative modes, this course is designed to convey to the student sophisticated knowledge and the most current means for acceding to the narrative text.

Narrative theory is the area of literary criticism in which the greatest development has taken place in the last sixty years, since the pioneering works of Russian Formalists. The theoretical readings are not organized chronologically, but topically, yet convey a sense of this development. Readings will be drawn from several recent anthologies in addition to individual articles and chapters in critical works that contain formalist and narratological criticism (primarily French) as well as Anglo-American New (and newer) Criticism, German and American reader-response criticism, and various theories on the function of fiction, and particularly the novel, in human culture.

The course considers the following areas and topics:

1. Theoretical and methodological issues: the nature of narrative, as distinguished from poetry and drama; modes and genres; representation and persuasion.

2. The formal components of narrative: narrative structure and narrative sequence; functions and characters; rhythm and order; time and space; narration and description; narrator and narratee; point of view.
3. Dynamic models of narrative: reader-response approaches; narrative "desire."
4. The function of narrative in human communication and culture: representation and ideology; dialogism; gender.

### **Studies in Literary Theory—The Deleuzian Century**

Apter

This course draws on the major works of Deleuze to examine a number of problems in aesthetics, politics and cultural production. Topics include: Deleuze on literature (Proust, Sacher-Masoch, Melville, Louis Wolfson); "shizo-analysis" (Anti-Oedipus in context with Freud, Lacan, Althusser, Foucault, Guattari etc); the group subject and the Multitude (Alain Badiou to Negri and Hardt); the "minor literature" debate (from Kafka to transnational literary studies); folds, rhizomes and diagrams in art, music and architecture; feminist Deleuze (Butler, Grosz); chaosmosis and the technological aesthetic; Deleuzian science and philosophy.

### **LANGUAGE & CIVILIZATION**

#### **Cinema Culture of France**

Affron

The course is designed to introduce the student to some of the major issues that define the cinema culture of France, from the beginning of talking films through the New Wave.

Three principal areas will be examined:

1. The place of cinema in the French critical canon.

General questions of representation, narrative, spectatorship, and auteurship (among others), questions central to the study of literature, have been treated by many major critics in terms of cinema. The specific textuality of cinema, its photographic matrix, and the conditions of its reception have made it a provocative object of critical discourse, informing a wide variety of methodologies and, also, illuminated by them, with particular pertinence to semiotics and psychocriticism. Bazin, Barthes, and Metz are among the critics whose works will be discussed.

2. The corpus of French cinema.

While it is impossible to treat comprehensively the subject in the duration of a single semester, the required viewing will give a good introduction to some of the most influential filmmakers and to representative styles, as well as to major currents in the history of French cinema. The extensive video collection of the department will be utilized.

3. Reading the cinematic text.

Particular attention will be given to providing students with the critical and technical vocabularies necessary for the analysis of cinematic texts.

#### **Approaches to French Culture**

Gerson

This course examines the various disciplines, methodologies, and types of objects currently used both for research and teaching in the interdisciplinary field of French studies or civilization. After an introductory discussion of the evolving meanings of the terms "culture" and "civilization," the first half of the course examines how various disciplines (history, anthropology, sociology) and cross-disciplinary approaches (such as cultural studies and semiotics) define, delimit and theorize about the study of culture. The second part of the course considers how specific objects in French culture have been constructed and analyzed from various disciplinary perspectives. To conclude, the course addresses how French civilization has been conceptualized and taught within American universities, and considers how to apply interdisciplinary interests and training in teaching civilization.

Students are encouraged to use this course to articulate their own areas of interest for research and teaching, and to become more familiar with the methodological approaches of relevance to their own work.

Students at the secondary and post-secondary level are often required or encouraged to acquire minimal fluency in a second language. The nature of this goal, as well as the most efficient means of achieving it, continue to be the subject of lively discussion, even controversy. Numerous questions are evident: What is language? What does it mean to "know" a language? What is the immediate purpose, beyond the ideological commitment to second language acquisition of this instruction? What approach is most effective for the largest number of students? What level of proficiency can we reasonably expect of our students, in both introductory and advanced courses? In this course, we will discuss these and other theoretical questions, as well as explore more pragmatic issues, such as the inherent advantages and disadvantages in the use of authentic versus pedagogically prepared materials, the role of grammar in the language-learning process, strategies for effective error correction, and appropriate criteria for evaluating progress in each of the four skill areas.

## XVI. Recent Visiting Professors and Courses

Le rire et le comique	Yves Hersant
Racine	Christian Biet
Voltaire et ses siècles	Philippe Roger
Decadence	Françoise Gaillard
Baudelaire	Lucette Finas
Littérature et culture d'Haïti	Léon-François Hoffmann
La Fonction esthétique des oeuvres	Gérard Genette
Les Mille et une nuits: principe absolu de la littérature	Tahar Ben Jelloun
Sartre	Annie Cohen-Solal
Le Nouveau roman	Alain Robbe-Grillet
The Concept of the Baroque	Guy Scarpetta
Writing the City: Paris	Christopher Prendergast

## XVII. Sample M.A. Comprehensive Examination

The examination is divided in two parts. Part I contains a long essay question and an *explication de texte*. Part II contains 4 short essay questions.

Part I (A): (2 hours - 40%)

You are to select *one* long essay question (out of two). This will test your ability to organize your thoughts in a carefully written answer on problems that require a considerable amount of preliminary reflection.

Part I (B): (1 hour - 20%)

You are to select one text (out of two) for an *explication de texte*.

There will be a one-hour break from 1:00 to 2:00.

Part II (3 hours - 45 minutes per question - 40%)

You are to select one short essay question (out of two) in *each* of four century areas.

ALL ANSWERS MUST BE IN FRENCH. DICTIONARIES MAY BE USED.

PART I

(A) *Long Essay*: 2 hours

Choose one:

1. Analysez l'esprit comique du Moyen Age et de la Renaissance, en parlant d'au moins deux textes de chacune de ces deux époques. Quelle était la qualité, la fonction du rire--de quoi riait-on? Y a-t-il des sujets dont on ne riait pas au Moyen Age, à la Renaissance? Comparez autant que possible ces deux époques quant à la nature du comique.

2. Etudiez l'évolution de l'anti-héros dans la littérature du XIXe et du XXe siècle--d'Adolphe à Vladimir et Estragon, en passant par Julien Sorel, Ubu, Bardamu, et Meursault.

(B) *Explication de texte*: 1 hour

Choose one:

I. Du Bellay: "Nouveau venu ..."

Nouveau venu, qui cherches Rome en Rome  
Et rien de Rome en Rome n'aperçois,  
Ces vieux palais, ces vieux arcs que tu vois  
Et ces vieux murs, c'est ce que Rome on nomme.  
Vois quel orgueil, quelle ruine, et comme  
Celle que mit le monde sous ses lois  
Pour dompter tout, se dompta quelquefois  
Et devint proie au temps, que tout consomme.  
Rome de Rome est le seul monument,  
Et Rome a vaincu seulement.  
Le Tibre seul, qui vers la mer s'enfuit,  
Reste de Rome. O mondaine inconstance!  
Ce qui est ferme est par le temps détruit,  
Et ce qui fuit, au temps fait résistance.

*Les Antiquités de Rome*

II. Breton: *Manifeste de surréalisme*

Le seul mot de liberté est tout ce qui m'exalte encore. Je le crois propre à entretenir indéfiniment, le vieux fanatisme humain. Il répond sans doute à ma seule aspiration légitime. Parmi tant de disgrâces dont nous héritons, il faut bien reconnaître que la plus grande liberté d'esprit nous est laissée. A nous de ne pas en mesurer gravement. Réduire l'imagination à l'esclavage, quand bien même il y irait de ce qu'on appelle grossièrement le bonheur, c'est se dérober à tout ce qu'on trouve, au fond de soi, de justice suprême. La seule imagination me rend compte de ce qui peut-être, et c'est assez pour lever un peu le terrible interdit; assez aussi pour que je m'abandonne à elle sans crainte de me tromper (comme si l'on pouvait se tromper davantage). Où commence-t-elle à devenir mauvaise et où s'arrête la sécurité de l'esprit? Pour l'esprit, la possibilité d'errer n'est-elle pas plutôt la contingence du bien?

PART II

N.B. The four century areas shown below will vary with each examination.

3 hours. Choose one essay for each of four centuries.

Moyen Age

1. Comparez l'emploi que Charles d'Orléans fait de deux formes fixes, la ballade et le rondeau.
2. Le 'philtre' dans Tristan et Iseut est-il une métaphore? Expliquez pourquoi on peut répondre oui et non.

## XVIIème Siècle

1. Le portrait du père jésuite dans les *Provinciales*.
2. Le Matamore de *l'illusion Comique* serait-il une caricature du héros cornélien?

## XIXème Siècle

1. A votre avis, que signifie l'expérience du "Bateau Ivre"? S'achève-t-elle sur un triomphe ou sur un échec?
2. Quels sont les buts littéraires de Flaubert en écrivant *Madame Bovary*.

## XXème Siècle

1. Jean-Pierre Richard observe que "l'univers de Perse manifeste . . . à un degré étonnant . . . les qualités primitives de vigueur, de verdeur, et de fertilité." Commentez cette observation à l'aide d'exemples précis tirés de la poésie de Saint-John Perse.
2. Expliquez le(s) sens du titre, *Le Voyeur*.

## **XVIII. Reading List for M.A. Candidates in French (as of Oct. 2002)\***

N.B. For those texts that are marked with an asterisk, please use the edition that is indicated. For the others, you may use any edition. We indicate editions that are inexpensive and easily available.

### Middle Ages (Texts to be read in Old French)

*Aucassin et Nicolette* (Garnier Flammarion)

*La Chanson de Roland* (Poche/Lettres Gothiques)

Bérout; Thomas, *Tristan et Iseut*; *La Folie d'Oxford* (Poche/Lettres Gothiques)

*La Poésie lyrique au moyen âge*, (Nouveaux Classiques Larousse), 2 vols

Adam de la Halle, *Le Jeu de Robin et Marion*, *Le Jeu de la feuillée* (GF)

Chrétien de Troyes, *Yvain*, (Poche/Lettres Gothiques or GF)

*Le Roman de la rose* (Poche/Lettres Gothiques), [Guillaume de Lorris in entirety; in the part by Jean de Meung, at least one major discourse (Raison, Ami, La Vieille, Faux Semblant, Nature, ou Génie), seen in the context of the whole]

Marie de France, *Les Lais* (Poche/Lettres Gothiques)

*La Quête du Saint Graal* (CFMA)

Christine de Pisan, *Le Livre de la cité des dames* [read Part I and any selections from Parts II and III] (Stock)

*Les Quinze joyes de mariage* [the first three] (Stock)

*La Farce de Maître Pierre Pathelin* (GF)

Villon, *Oeuvres poétiques* (Univ. of Toronto Press, ed. Barbara Bauer, ed. or Univ. Press of New England, Galway Kinnell, ed. & tr.)

### Renaissance

Du Bellay, *Déffense et illustration*

Garnier, *Les Juifves*

Marguerite de Navarre, \* *L'Heptaméron*, ed. Nicole Cazauban. Folio Classique, 3359 (Paris: Gallimard, 2000). Selections : Le Prologue, 4ème Journée

Montaigne, *Essais*, ed. Donald Frame, (St. Martin's Press) Selections--Livre I: Chapters 8, 20, 26, 28, 31; Livre II: 1, 6, 17; Livre III: 2, 3, 9

Rabelais, *Gargantua, Pantagruel*, prologue to *Le Tiers livre* (Garnier Flammarion)

Weinberg, B., ed, *French Poetry of the Renaissance* (Southern Illinois Press) All selections from:

Marot, Scève, Du Bellay, Ronsard, D'Aubigné, Sponde, Louise Labé.

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\* To be used for M.A. exams starting in April 2004.

## Seventeenth Century

Bossuet, *Oraisons funèbres* : Henriette d'Angeleterre & Condé (In Lagarde & Michard, eds., *XVIIème siècle*)  
Corneille, *Le Cid, Horace, Polyeucte, Suréna*  
Descartes, *Discours de la méthode*  
Guilleragues, *Lettres portugaises*  
La Bruyère, *Les Caractères* (Bordas); Chapters 1, 2, 5, 6, 7, 8, 11.  
La Fontaine, *Fables* Books 1-6.  
La Rochefoucauld, *Les Maximes* (Nouveaux Classiques Larousse)  
Madame de Lafayette, *La Princesse de Clèves*  
Molière, *L'Ecole des femmes, Le Misanthrope, Tartuffe*  
Pascal, *Les Pensées* nos. 1-148 & 418 (Lafuma); *Provinciales* (1-10)  
Racine, *Andromaque, Phèdre, Bérénice*  
Epistolary Literature : Selections from Lagarde & Michard, *XVIIIème siècle* : Voiture, "Défense de « car », " "Lettre de la Carpe au Brochet," Mme de Sévigné (all); Guez de Balzac (all).

## Eighteenth Century

Beaumarchais, *Le Mariage de Figaro*  
Crébillon fils, *Les Egarements du cœur et de l'esprit*  
Diderot, *La Religieuse; Jacques le fataliste*  
*Encyclopédie* (5 articles; "Génie," "Machine," "Encyclopédie," "Femme," "Droit naturel," Discours Préliminaire)  
Graffigny, *Lettres d'une péruvienne*  
Laclos, *Les Liaisons dangereuses*  
Marivaux, *Le Jeu de l'amour et du hasard, L'île des esclaves, La Vie de Marianne* (Parts I-IV)  
Montesquieu, *L'Introduction à L'Esprit des lois, Les Lettres persanes*  
Prévost, *Manon Lescaut*  
Rousseau, *Confessions* (Books 1-6), *Discours sur l'origine de l'inégalité, Rêveries d'un promeneur solitaire*  
Voltaire, *Candide, Lettres philosophiques*

## Nineteenth Century

Balzac, *Le Père Goriot, La Peau de chagrin*  
Baudelaire, *\*Les Fleurs du mal* (Classiques Bordas) ; "Le Peintre de la vie moderne"  
Chateaubriand, *René*  
Flaubert, *Madame Bovary*  
Hugo. *\*Poésies choisies* (NCL) ; *Hernani*  
Huysmans, *A rebours*  
Jarry, *Ubu Roi*  
Lamartine, "Le Lac"  
Mallarmé, "L'Azur," "Brise Marine," "Hérodiade," "Le vierge, le vivace," "Le tombeau d'Edgar Poe," "Ses purs ongles très haut dédiant leur onyx," "Prose"  
Mérimée, *La Vénus d'Ille*  
Musset, *Lorenzaccio*  
Nerval, *Sylvie*  
Rimbaud, *Pages choisies* (NCL) "Le Dormeur du val," "Voyelles," "Le Bateau ivre," "Lettre du voyant," "Fêtes de la patience," "Après le déluge," "Enfance," "Villes," "Aube," "Marine," "Génie"  
Sand, *La Petite Fadette* (CL)  
Stendhal, *Le Rouge et le noir*  
Verlaine, "Croquis parisien," "Chanson d'automne," "Clair de lune," "Il pleure dans mon coeur," "Art poétique"  
Vigny, "La Maison du berger," "La Mort du loup"  
Villiers de l'Isle Adam, *L'Eve future*  
Zola, *Germinal*  
Twentieth Century

Apollinaire, "Zone," "Le Pont Mirabeau," "La Chanson du mal aimé," "Marie," "Les Fenêtres," "La Jolie rousse"  
 Bâ, *Une si longue lettre*  
 Beckett, *En Attendant Godot*, Molloy  
 Bonnefoy, *Du mouvement et de l'immobilité de Douve*, Section Théâtre I-XIX, pp. 45-63 (Poésie/Gallimard)  
 Breton, *Manifeste du surréalisme*, Nadja  
 Camus, *L'Étranger*  
 Céline, *Voyage au bout de la nuit*  
 Césaire, *Cahier d'un retour au pays natal* (Abiola Irele ed., Ohio State University Press 2000)  
 Char, "Le Loriot", "La compagne du vannier", "La compagnie de l'écolière", "Donnerbach Muhle", "La Sorgue: Chanson pour Yvonne"  
 Chedid, *Le Sixième jour*  
 Claudel, *Partage de midi*  
 Cocteau, *La Machine infernale*  
 Colette, *Chéri*  
 Condé, *La Traversée de la mangrove*  
 Djébar, *Femmes d'Alger dans leur appartement*  
 Duras, *Moderato Cantabile*  
 Eluard, *Capitale de la douleur* "L'égalité des sexes", "Au coeur de mon amour", "Absences I", "Absences II"  
 Genet, *Les Bonnes*  
 Gide, *Les Faux-monnayeurs*  
 Giraudoux, *La Guerre de Troie n'aura pas lieu*  
 Glissant, *La Lézarde*  
 Ionesco, *La Cantatrice chauve*  
 Kateb Yacine, *Nedjma*  
 Malraux, *La Condition humaine*  
 Michaux, *L'Espace du dedans* "Mes occupations", "Mes propriétés", "La Ralentie", "La Parpue"  
 Ponge, *Le Parti pris des choses*  
 Proust, *Du côté de chez Swann*  
 Robbe-Grillet, *Le Voyeur*  
 Saint-John Perse, "Images à Crusoë"  
 Sarraute, *Pour un oui pour un non*  
 Sartre, *La Nausée*, *Huis clos*  
 Senghor, "In Memoriam," "Femme noire," (*Chants d'ombre*); "Poème," (*Hosties noires*); "A New York," "Chaka," (*Ethiopiennes*)  
 Simon, *La Route des Flandres*  
 Valéry, "Le Cimetière marin"

The following multi-volume literary histories are recommended:

Mgr. Calvet, ed., *Histoire de la littérature* (Del Duca)  
 Claude Duchet, ed., *Manuel de l'histoire littéraire* (Editions sociales)  
 Claude Pichois, ed., *Nouvelle histoire de la littérature française* (Arthaud)  
 Denis Hollier, ed., *A New History of French Literature* (Harvard)

## **XIX. Sample Ph.D. Oral Qualifying Examination (only one century out of four listed)**

### Eighteenth Century

AUTHOR : Jean-Jacques Rousseau

*Discours sur les sciences et les arts* (1750)

*Discours sur l'origine et les fondements de l'inégalité parmi les hommes* (1750)

*Julie, ou la nouvelle Héloïse* (1761)

*Emile, ou De l'éducation* (1762)

*Les Confessions* (Books 1-6, 9) (1765-1770)  
*Rêveries d'un promeneur solitaire* (1776-1778)

Paul DeMan, *Allegories of Reading*, Part II: "Rousseau"  
Jacques Derrida, "Ce dangereux supplément," *De la grammatologie*  
Judith Shklar, *Men and Citizens*  
Jean Starobinski, "Jean-Jacques Rousseau et le péril de la réflexion," *L'oeil vivant*  
Jean Starobinski, *La transparence et l'obstacle*  
Starobinski, Lecercle, Coulet, Eigeldinger, *Jean-Jacques Rousseau: Quatres Etudes*

PROBLEMATIC: Le corps

Montesquieu, *Le temple de Gnide* (1725)  
*Histoire véritable* (posthum.)  
Crébillon fils, *Le sophia* (1742)  
Marivaux, *L'île de la raison* (1727)  
D'Argens, *Thérèse philosophe* (1748)  
Diderot, *Les bijoux indiscrets* (1748)  
*Le rêve de D'Alembert* (posthum.)  
«Sur les femmes»  
«Principes philosophiques sur la matière et le mouvement»  
*L'Encyclopédie*, «Ame»  
«Animal»  
La Mettrie, *L'homme-machine* (1748)  
Sade, *Justine* (1791)

Foucault, *Naissance de la clinique*  
Hénaff, *Sade, L'invention du corps libertin*  
Mauzi, *L'idée du bonheur*, Deuxième Partie  
*Représentations de la vie sexuelle, Dix-huitième Siècle*, Vol. 12  
Vila, *Enlightenment and Pathology: Sensibility in the Literature and Medicine of 18th Century France*

GENRE : Le Roman

Montesquieu, *Lettres persanes* (1721)  
Prévost, *Manon Lescaut* (1731)  
Marivaux, *La vie de Marianne* (1731-1741)  
*Le paysan parvenu* (1734-1735)  
Diderot, *Le neveu de Rameau* (wr. 1761-1774, pub. 1805)  
Laclos, *Les liaisons dangereuses* (1782)  
Bernardin de St. Pierre, *Paul et Virginie* (1788)

Georg Luka\_s, *La théorie du roman*  
Georges May, *Le dilemme du roman au XVIII siècle*  
Vivienne Mylne, *The Eighteenth Century French Novel*  
Marthe Robert, *Roman des origines, origines du roman*  
Philip Stewart, *Le masque et la parole*

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