
Purchase of books **will not be available through the University bookstore**. Because it saves as much as half off book prices and allows use of books unavailable to US distributors, students must order their books directly on the web.

You can order books from a variety of on-line bookstores. French books can be purchased from www.fnac.com, www.amazon.fr, www.chapitre.com or www.schoenhofs.com, for example. Books in English (or with an ISBN beginning with 0) can be purchased from www.amazon.com, www.barnesandnoble.com, or any other web site you can find. Please note: ISBN numbers are provided for each book. Be sure you order the correct version of the text. Check the ISBN before you order. Once you reach the web page, try a “full search” or “recherche détaillée” directly for the ISBN (when searching with the ISBN, do not include the hyphens). Books now have a 10–digit and a 13–digit ISBN, and you can search for either.

652 French Littérature 19th Century - PARADOXES DU RÉCIT COURT AU XIX^e SIÈCLE

Professor Eisenzweig

Monday, 1:10 – 4:10 pm (AB 4190) CAC

La nouvelle du XIX^e siècle est un phénomène paradoxal. Souvent perçue comme étant à la périphérie de la production romanesque qui domine le paysage littéraire de l'époque, elle en propose l'envers, en quelque sorte, tant du point de vue de la forme que de la fiction représentée. Cette perspective guidera notre lecture de récits de Balzac, Stendhal, Mérimée, Nerval, Barbey d'Aureville, Maupassant et quelques autres auteurs importants. En même temps, l'analyse textuelle de quelques-unes des nouvelles les plus importantes du XIX^e siècle nous amènera à réfléchir sur un rapport possible entre elles et certains mouvements antiromanesques du siècle suivant.

Chaque étudiant devra se procurer deux livres dans l'édition spécifiquement prescrite ci-dessous

Text (Required):

Stendhal, *Chroniques italiennes*, en Folio classique (numéro 392), ISBN 2070363929

Jules Barbey d'Aureville, *Les diaboliques*, en Folio classique (numéro 3910), ISBN 207030275X

D'autres textes : (Balzac, Mérimée, Nerval, Maupassant etc.) seront à télécharger du site Sakai du séminaire.

Le site sera prêt et publié fin décembre.

664 Twentieth-Century French Poetry – MODERN FRENCH POETRY: BAUDELAIRE TO BONNEFOY

Professor Shaw

Thursday, 4:30 – 7:10 pm (AB 4190) CAC

In this course, we will study great French and Francophone poets from the nineteenth and twentieth centuries, exploring the evolving forms and themes that have often made their works emblematic of Modernity. From Charles Baudelaire's coinage of that term and evocation of the modern city in *Les Fleurs du Mal* (1857) and *Le Spleen de Paris* (1861) to Yves Bonnefoy's pursuit of the world's presence within poetry itself in collections such as *Du Mouvement ou de l'Immobilité de Douve* (1953), we will read a broad range of texts by many different poets. Some poems we will study in relation to translations in other languages and transpositions in other art

forms, so as to gain a deeper understanding of how readers and artists in many genres have been affected by this powerful current of French poetry over the last two centuries, and of the influence that it still holds today. We will also perform regular exercises in poetic close reading (“explication de texte”), imitation, and translation, as well as develop extended comparative analyses between the works collectively studied and others freely chosen by individual students. Our goal is to practice critical writing skills while creatively engaging with modern French poetry in a manner that both draws on and enriches the diversity of interests brought by participants in the class.

Texts (Required):

Guillaume Apollinaire, *Calligrammes* (Paris: Flammarion, 2013, ISBN 978-2081282629)
Aimé Césaire, *Cahier d'un retour au pays natal* (Paris: Présence Africaine, 2000, ISBN 978-2708704206)
Francis Ponge, *Le parti pris des choses* (Paris: Gallimard, 1967, ISBN 978-2070302239)

Texts by other poets, including Charles Baudelaire, Arthur Rimbaud, Paul Verlaine, Stéphane Mallarmé, Blaise Cendrars, Victor Segalen, Tristan Tzara, André Breton, Paul Éluard, René Char, Henri Michaux, Raymond Queneau, Michelle Grangaud, Édouard Glissant, Michel Deguy, Jacques Roubaud, Joyce Mansour, Jacqueline Risset, Yves Bonnefoy and others will be provided through Sakai.

679 Studies in Film Theory – *THE TRADITION OF QUALITY AND THE NEW WAVE: QUESTIONING THE DOXA*

Professor Williams

Friday, 1:10 – 6:00 pm (SC 114) CAC *Required Screenings on Mondays, 4:00 – 6:00 PM

The course will begin with an overview of French film history, coupled with a review of basic cinema concepts (mise en scene, types of film editing, etc.). We will then examine and question the orthodox view--namely that there was little of value in postwar cinema (the "Tradition of Quality") until the arrival of the New Wave, which operated a significant transformation (for the better) of French filmmaking. Major topics: film style, representations of gender, narrative construction, explicit or implicit politics/ideologies within particular films and in groups of films.

Text (Required):

Colin Crisp, *French Cinema: A Critical Filmography, Volume 2 (1940-1958)*. Indiana U.P. ISBN 978-0253016959
Genevieve Sellier, *Masculine Singular: French New Wave Cinema*. Duke U.P. ISBN 978-0822341925.
Alan Williams, *Republic of Images*. Harvard U.P. ISBN 978-06747762688.

(Recommended):

Noel Burch & Geneviève Sellier, *The Battle of the Sexes in French Cinema, 1930-1956*. Duke U.P. ISBN 978-0822355618.
Michael Temple & Michael Witt (eds.), *The French Cinema Book*. British Film Institute. ISBN 978-1844570126.