

New York University
Department of French

Graduate Student
Handbook



Effective Fall 2008

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,

Denis Hollier
Director of Graduate Studies

The Department of French is located at 13 University Place, 6th Floor, New York, NY 10003.
 Graduate Program office hours are 10:00 a.m. - 6:00 p.m.
 E-mail address: french.grad@nyu.edu Assistant to the program is Brett Underhill, bu2@nyu.edu
 You may contact us through the NYU website at:
 < <http://french.as.nyu.edu/> >

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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, eight language lecturers, and some thirty assistants and instructors. 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, Yves Hersant, and Philippe Roger. Previous visitors have included Léon-François Hoffmann, Gérard Genette, Alain Robbe-Grillet, Lucette Finas, and Tahar Ben Jelloun.

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: Leo Bersani, 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, Pascal Quignard, 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 (i.e. Ph.D.) and part-time (i.e. M.A.) students.

A high percentage of students receive some form of financial aid. Qualified Ph.D. 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.

C. The Institute of French Studies

Established in 1978 through a major grant from the National Endowment for the Humanities, the Institute of French Studies (IFS) is an interdisciplinary program devoted to the study of modern and contemporary France and francophone countries. The Institute's program focuses on French history, culture, society, and politics and emphasizes an interdisciplinary approach that draws on the strengths of the humanities and social sciences faculty at New York University.

The Institute's Ph.D. programs are designed to train graduates for careers in higher education. Master's programs prepare students for careers in international business and banking, the media, cultural organizations and government, or in teaching French civilization in secondary schools or two-year colleges. Finally, the Institute offers a Certificate of Achievement in French Studies for individuals whose professional work, education, or interests move them to devote one or two terms of part- or full-time study to acquire a deeper knowledge of contemporary France.

In addition to its teaching programs, the Institute fosters research by faculty, doctoral students, research associates, and visiting scholars in a wide range of areas pertinent to modern and contemporary French society, culture, politics, and history. The Institute also sponsors the French Studies Colloquia -a public lecture series- and weekly luncheon seminars, all designed to advance scholarly research, promote and exchange ideas, and encourage interaction among students, scholars, and professional people in the New York region.

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, whose director is Francine Goldenhar. 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, Jean-Louis Barrault, Hélène Cixous and Etienne Balibar.

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.

II. The French Department

A. Courses of Study

The French Department offers Master's degree programs in French Literature and French Language and Civilization, 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 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 doctoral 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 40, 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 approximately 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 French 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 14). 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 2006, our graduate students have accepted positions at Allegheny College, Amherst, Arizona State, 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 4 for admission 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 a French writing sample no longer than 25 pages is also required. Foreign students whose native language is not English or who have not received a B.A. or an 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. The Graduate School recommends that the applicant achieve a minimum TOEFL score of 250 on the computer-based test or 600 on the paper based test, or 100 on the Internet-based test. 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, they can be downloaded from their admissions website, or they can be filled out electronically online. All of these options can be accessed at <http://www.nyu.edu/gsas/Admissions/ObtainApp.html>.

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 (2007-2008) consists of a \$21,000 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 French Government Chateaubriand Fellowships, an NYU Graduate School dissertation fellowship, or a departmental Dulau Fellowship. The Department strongly supports student applications for other dissertation fellowships.

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. Most students are required to teach 4 courses.

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 example, in the MAP program) 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 Free Application for Federal Student Aid (FAFSA) forms. The Department evaluates financial aid applications beginning in February, and awards are made beginning in early March.

E. Visas

See page 18 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 France 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. See page 28 for further details.

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. See page 27 for more information.

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 52) and in the format of the M.A. Comprehensive Examination (also see page 51). The distribution requirement includes work in six 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 in France.

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 at NYU in France 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 is only offered at our Paris campus.**

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 French Literature and the M.A. program in French 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.

Policy on Incompletes

Course work must be completed by the end of the semester during which the course is taken. Student have the option of taking an exam in lieu of a final paper in at least one course per semester, but they must officially inform the DGS and their instructor of this decision to replace the paper by an exam by the twelfth week of the term. Incompletes will not be granted except in exceptional circumstances. If a student needs to take an Incomplete, a petition to this effect must be submitted to the DGS and to their instructor.

Advising

All new first-year entering students will be assigned to an initial "intake" advisor. After the midterm of their first semester they will in turn be assigned to another advisor with whom they will remain until their second-year review. This review will take place in March and April of the spring semester. At that point, each student will meet with the DGS, and his or her current advisor: in addition to reviewing the student's academic and teaching record, they will advise students about planning for their remaining courses and preparing for their exams. After this second-year review, students will be assigned to a field advisor (someone working in their area who will guide them through their remaining years). All third, fourth, and fifth-year students will meet during the spring term with their field advisor to review their progress toward the doctoral degree and to discuss the possibilities of support (either via teaching or fellowships) for years six and seven.

For transfer M.A. students, the process is similar: assignment to an initial "intake" advisor, then, at the midterm of their first semester, transfer to a field advisor, followed by annual meetings in years three, four, and five.

M.A., Teaching French as a Foreign Language

This unique, transatlantic, and highly innovative 47-credit Master of Arts program combines two semesters in Paris and two semesters in New York City. The program leads to initial certification as a teacher of French for grades 7-12, and is offered jointly by Steinhardt's **Foreign Language Education Program** and **NYU in Paris, Department of French**, Graduate School of Arts and Science.

Teaching and Learning at NYU in Paris

- **French Immersion**
The two semesters spent in Paris allow students to immerse themselves in French language and culture as a means to improving and refining their language skills and socio-cultural expertise. Students work closely with French pedagogues in the field of foreign language acquisition, drawing on the expertise of the Department of Teaching French as a Foreign Language (*Département de didactique du français langue étrangère*) of the University of Paris III-Sorbonne Nouvelle, as well as the *Institut de linguistique et de phonétique générales et appliquées* (Institute of General & Applied Linguistics & Phonetics) through **NYU in Paris**.
- **Pedagogical learning**
Specialists in the field of foreign language acquisition and authors of language textbooks are among the faculty from NYU in Paris and from French universities who mentor students closely and guide them through a critical reflection of teaching and learning. Areas of academic inquiry include foreign language instruction, grammar, phonetics, socio- and psycho-linguistics,

contemporary French civilization, French literature, the history of ideas, teaching pedagogy, and the teaching of French as a foreign language in France.

- **Field experiences**

During their two semesters in Paris, degree candidates observe French language classes at various levels (50 hours) and interact closely with teachers and students.

Teaching and Learning in New York

Course work in New York City takes place at NYU's Washington Square campus, located in the heart of Greenwich Village. Core courses cover general pedagogical issues as well as knowledge critical to foreign language teaching and learning. These include: inquiries in teaching and learning, adolescent development, teaching students with special needs, and content-based pedagogical courses including intercultural perspectives, methods and techniques of communicative teaching, language through content, language assessment, and second language acquisition research. Students complete their required two semesters of field experiences at NYC public schools, with one semester in a middle school and a second semester in a high school.

Students also have an option to take an additional course to extend their certification to include teaching foreign languages at the K-6 level.

Degree Requirements

Students must enroll for full-time study (at least 12 points) for the two semesters at NYU in Paris. Students may complete remaining course work at the Washington Square campus on a full- or part-time basis.

Special Admissions Requirements

Applicants must hold a baccalaureate degree with a minor or major in French language or literature or an equivalent degree from an accredited college or university. To be recommended for teacher certification upon completion of this M.A. program, applicants must have completed at least 25 college credits in French prior to admission. Applicants who are deficient in credits or who do not meet this credit requirement should take the **CLEP exam** to earn an equivalency of 12 college credits or take **NYU SCPS' language proficiency test** to earn an equivalency of up to 16 college credits.

Interested candidates **apply** through the Steinhardt School of Culture, Education, and Human Development. In addition to meeting standard Steinhardt application requirements and **deadlines**, applicants for this M.A. program must submit **GRE** scores, three letters of recommendation, and an academic writing sample in French that may not exceed 25 pages.

For Fall 2008 admission only, applications must be submitted using the paper-based application process. The in-office deadline for all materials is April 15, 2008.

Special Financial Aid

All students enrolled in this program will receive a 30% tuition reduction. Citizens and permanent residents of the U.S. should complete and submit a Free Application for Federal Student Aid (FAFSA) to receive consideration for student loans. Non-U.S. citizens should visit www.nyu.edu/financial.aid/international.php for additional financial aid information.

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 - upon recommendation by a Committee of the Graduate Faculty - on the basis of their performance in courses and on the M.A. Comprehensive Examination. 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 six 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 area not previously covered, i.e. the seventh out of the seven fields.

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, through the Inter-University Doctoral Consortium (see page 17).

2. Language Requirements

Knowledge of a second foreign language is required by the French Department for the doctorate and must be demonstrated before the completion of the degree. 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 demonstrated 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.

Students in the joint IFS/French Ph.D. program will not be required to satisfy the second language requirement.

The Foreign Language Proficiency Examination is offered three times a year, and the dates can be found at <<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. Qualifying Examination and Dissertation Prospectus (REVISED)

For five-year MacCracken students, the PhD qualifying exam and the Ph.D. prospectus defense follow the course work of the first three years. They should, thus, occur during the fourth year. Ideally, the exam should be taken as early as possible in the course of the seventh semester (the Fall of the fourth year) and the prospectus should be defended at the latest during the Spring quarter. Any extension beyond

these dates will require a special petition to the DGS.

What is the Qualifying examination?

The Qualifying examination is an opportunity to master a broad range of literary topics and questions in the field of French and Francophone literature. The exam is divided into a written part and an oral one. It can be taken either in French or in English.

The written part consists of two take-home essay questions, devoted to two different *problématiques*, one associated with the student's anticipated area of dissertation research (or "special field"), and the other covering a broader and more transhistorical topic (falling within the student's "general field").

When designing the reading lists for their "special field" exam, students need not already have a specific dissertation topic in hand; they are instead encouraged to address general questions or problems posed by an area of inquiry they plan to pursue as they move toward their doctoral thesis. How they end up framing this "special field" topic will emerge from their discussions with their primary advisor in the department (who will normally then become their dissertation director in the future [Sample special field topics: Literature of the Algerian War; Theorizing the Exotic; Préciosité])

The definition of the "general field" topic will similarly be arrived at in consultation with their primary advisor, the DGS, and, if need be, the other members of the exam committee. This second topic should involve readings in more than one century area and might be best thought of as falling within the student's eventual "teaching field"--defined either historically or in terms of broader theoretical or interdisciplinary issues. Examples of such general field topics or *problématiques* are: the Lyric "I" (Middle Ages/Renaissance), Women's Writing (17th/18th), the Idea of Nature (18th/19th), Politics and the Novel (19th/20th), Language and Identity (20th/Francophone), Psychoanalysis and Literature, etc. Reading lists for each *problématique* should consist in about 11 texts, 5-6 primary texts, 5-6 secondary texts.

Students will be given the essay questions for their take-home written exam seven days before the answers are to be handed in (e.g. Friday for Friday). Their examiner(s) will supply a set of two questions total for each portion of the written; students will select one question for their "special field" and one for their "general field" and write two essays not to exceed ten to twelve double-spaced pages each; footnotes are not required, but a brief bibliography should be appended. There will be no extensions. The two completed essays will then be conveyed to the four members of the examination committee, who will submit their brief comments in writing within a week to the chair of the committee. In case of failure, students will be asked to repeat this written portion of the exam.

The two-hour oral portion will follow a successful written exam.

This part of the exam is structured around four century modules, with thirty minutes of questioning on each. Each module is divided into two components—a major author and a genre. The notion of genre is broadly defined to encourage reflection on the diversity of literary forms: it may range from such classical genres as epic or tragedy to the essay, the sonnet, the epistolary novel, or travel writing, etc. In the case of those students pursuing an Interdisciplinary Ph.D., one of the four modules will be devoted to their special discipline (e.g. art history, film, music, performance studies, etc.) with one component focusing on an "author" and the second on a specific form or "genre."

For this part of the exam students will be expected to demonstrate extensive and precise knowledge of primary texts and significant secondary literature in four of the seven fields (i.e. the six century areas and Francophone literature).

It is expected that for each of the eight author and genre components of the exam, students will read the equivalent number of primary and secondary works that would normally be covered in a graduate course on the subject—namely, at least six primary texts and five secondary works (which might range from important articles or essays to full-length studies). The total number of readings for this part would thus roughly come to eighty-eight.

Procedures Leading Up to the Qualifying Exam:

a. At the time of their second year review (which occurs at the end of the first year for students coming in with an M.A.), students will have a preliminary discussion with the DGS and their primary adviser about the anticipated distribution of the ten topics of the exam (two for the written, eight for the orals), as well as the composition of the committee (an examiner for each century field of the oral part of the exam). This includes a first description of their "special" and "general" field *problématiques*.

b. During the fall of the following year (the third) students should consult with each member of their committee to determine a more detailed configuration of the primary and secondary readings in each century area, each of which should include some six primary and five secondary texts (i.e. a total of about 22 readings per century; a primary text means literature of the century or field.) They should discuss with their primary advisor (and other pertinent faculty members) their *problématiques*.

c. At the beginning of the Spring semester of the third year, students should have the definitive list of the readings in each century area and *problématiques* approved by each examiner and submitted to the DGS.

d. In the very first days of the following fall semester, students will give their list, signed by the members of the committee and by the DGS, to the department's Graduate Aide, who will then proceed to schedule the exam.

4. Dissertation

What is a Dissertation Prospectus Defense?

A dissertation prospectus is not a term paper. But it is not a dissertation either : not an introduction, nor a conclusion. It is a working document about a still incipient project. It is, in the fullest sense of the word, a preliminary step. The prospectus defense should be conceived of as an opportunity, maybe the last one, for the student to have his/her dissertation committee gathered to make suggestions, ask questions, give warnings before being on his/her own, immersed in the writing of the dissertation itself.

Here are some suggestions concerning the way to format the prospectus:

1. A short description of the project (between 5 and 10 pages) , to include an explanation of its title (even if the final title may end up being different), of its implications, a description of the corpus of texts (primary and secondary) the student is planning to work on or to work with, the relevance of the project for the field of French Literary Studies, of Francophone Studies, of Literary Theory, of Performance Studies, etc...
2. A tentative but detailed (5 pages or so) table of contents, with chapters titles and relatively precise description of the material each chapter will be dealing with and of the intended argument.
3. A bibliography (5 pages or so).

a. Dissertation Prospectus Defense:

It is assumed that the student's Dissertation topic will be an outcome of the "special interest" field of his/her qualifying exams. The student, thus, is not starting from scratch and the completion of the prospectus shouldn't take more than one semester. Its defense should be planned for the spring semester following the Qualifying exam (the spring semester of the fourth or third year). Any extension beyond these dates will require a special petition to the DGS.

The defense consists in a one hour oral discussion of the prospectus by the student's dissertation committee. This committee, selected as soon as feasible following the Qualifying Examination, and in consultation with faculty and the Director of Graduate Studies, consists of a director and two primary readers. The dissertation committee serves as a resource for the student during the elaboration of the dissertation, both before and after the Prospectus defense.

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 19th- and 20th-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:
 - 19th Century History*
 - 20th 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.¹, 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 ½ hour written examination covering:
 - a) *19th and 20th Century History* (2 hours taken either in English or French)
 - b) *French culture and society* (1 hour taken either in English or French).
 - c) *Questions on 19th and 20th 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) (1½ hours). This section of the exam is given in French.
- 1 ½ 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.

3. Ph.D. Qualifying Examination

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

- Two **take-home written examinations** devoted to two different problématiques, one associated with the 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. Each essay should be between 2500 and 3000 words (10-12 pages). They are due by 5 p.m. on the seventh day after the questions have been picked up. They may be written in either English or French.
- A 1½ 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 18th to late 19th century; late 19th to mid-20th century; mid-20th century to the present.

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. For the authors and genres, the bibliographies will include about five major primary sources and an equivalent number of secondary sources. For the problematiques, they will include between 15 and 20 works. The lists 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 consist of at least two faculty members of the French Department and one or two of the IFS. 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.

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

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. Students must apply directly to the Institute of French Studies for admission into this Certificate program after their M.A. because it is the IFS, and not the French department, that administers this program. If needed, GSAS will pay the tuition for up to two extra courses to fulfill the requirements for the Certificate.

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, that is, after the completion of the M.A. 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 the 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 - this is **crucial** - in their other discipline. This advisor will sit on their Ph.D. Qualifying Examination and participate in the direction of their dissertation.

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

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

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 <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 1/2 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 1/2 Fifth 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 or B+ at the Ph.D. level) 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 \$425 plus \$237 registration fees for Fall 2007 (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, students use either Albert or Torchtone with the code G47.4747 Section 004, and the call number for that semester (found in the course catalogue or on line at <<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 <<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, please check the NYU website at <<http://www.nyu.edu/gsas/Programs/IUDC.html>>.

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 <<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 <<http://www.nyu.edu/osl/oiss>>.

International students may also consult the International Student Credential Evaluator in the Graduate School, 1/2 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. 4th St., 2nd floor; 14 Washington Place; Tisch Hall, 40 West 4th St., Room LC-8; and 3rd Avenue North Residence Hall, 75 3rd Avenue (12th Street), Level C3. For more information about NYU's computer labs, visit <<http://www.nyu.edu/its/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 <<http://www.nyu.edu/its/pubs/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 fgsa 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 or to post to FGSA send an e-mail to 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. 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, Prizes, and Job Opportunities

NB – Number of awards and financial amounts can change.

A. Fellowships and Prizes

Andrew Dulau Dissertation Fellowship (3)

Description: One-year dissertation fellowship awarded to outstanding students of the Department of French who have passed their Ph.D. Qualifying Exam as well as the Doctoral Prospectus Exam. The award selection is made by the Graduate Studies Committee.

Amount: \$21,000 stipend, a waiver of maintenance of matriculation fees, and 100% coverage of the NYU comprehensive health insurance plan for an individual

Application: Interested students must submit the following to the Director of Graduate Studies:

- Dissertation proposal
- Bibliography
- Description of work already done and program of work envisaged for the fellowship year
- Chapter of the dissertation (if possible)
- Name(s) of the advisor(s)
- Two letters of recommendation

Dates: Call goes out in mid-February.

Applications due March 15.

Awards announced April 15.

The Lagaffe Dissertation Fellowship (1)

Description: One-year dissertation fellowship awarded to outstanding students of the Department of French who have passed their Ph.D. Qualifying Exam as well as the Doctoral Prospectus Exam. The award selection is made by the Graduate Studies Committee.

Amount: \$21,000 stipend, a waiver of maintenance of matriculation fees, and 100% coverage of the NYU comprehensive health insurance plan for an individual

Application: Interested students must submit the following to the Director of Graduate Studies:

- Dissertation proposal
- Bibliography
- Description of work already done and program of work envisaged for the fellowship year
- Chapter of the dissertation (if possible)
- Name(s) of the advisor(s)
- Two letters of recommendation

Dates: Call goes out in mid-February.

Applications due March 15.

Awards announced April 15.

Bradley Rubidge Prize

Description: Awarded to a graduate student in the Department of French who has passed the Ph.D. Qualifying Exam with highest honors and shown excellence in the field of French language and literature.

Amount: \$1,000

Application: N/A

Dates: Recipient chosen in early April by Department Chair and Director of Graduate Studies (DGS), after consultation with colleagues.

GSAS Dean's Dissertation Fellowship

Description: Twenty fellowships are available to advanced doctoral students in GSAS who are completing research and writing their dissertations. Preference will be given to those most likely to finish. These awards may not be used to cover tuition. Departments may nominate a maximum of three students for the Dean's Dissertation Fellowships.

Qualifications: Nominated students must have a minimum grade point average of 3.3; have no more than two incompletes, N, or F grades; and meet the GSAS policy requirements for time to degree. It is expected that students be actively engaged in dissertation research as certified by the DGS/Chair. Department must check these requirements for each student the department nominates. It is expected that these awards will enable students to complete their dissertation and graduate at the end of the award year.

Amount: \$21,000 stipend, a waiver of maintenance of matriculation fees, and 100% coverage of the NYU comprehensive health insurance plan for an individual.

Application: Submit to the Department of French an application form, CV, dissertation chapter (highly recommended), outline, project description, and three letters of recommendation, including one letter from the thesis advisor. The Graduate Studies Committee will choose three nominees from amongst the applicants.

Dates: Call goes out in mid-September.
Applications due to the Department of French mid-October.
Awards announced December 15.
Stipend dispersed in two equal checks on September 15 and January 15.

GSAS Lane Cooper Fellowship (offered if funds are available)

Description: The estate of the late Classics professor Lane Cooper of Cornell awards one fellowship to an advanced graduate student who is writing his/her dissertation and intends to pursue a teaching career in history, literature, philosophy or classical and medieval languages. Research may concern any period up to and including, but not later than, the Renaissance. Preference is given to students who must undertake research abroad. Recipients must submit a final progress report to the New York Community Trust.

Amount: Same as GSAS Dean's Dissertation Fellowship (see above).

Application: Same as GSAS Dean's Dissertation Fellowship (see above - please note that the Graduate Studies Committee may choose only one nominee for the Lane Cooper).

Dates: Same as GSAS Dean's Dissertation Fellowship (see above).

GSAS Dean's Outstanding Dissertation Award

Description: Awards given to recognize the best doctoral dissertations in the humanities, sciences, and social sciences; one award is given in each division. Recipients of this award will be acknowledged at the May Convocation ceremony.

Qualifications: Ph.D. must have been awarded in May, September, or January prior to application. Each department may nominate one student.

Amount: \$1,000

Application: Upon being nominated, the candidate must submit application materials in both paper format - with original signatures - and electronic format to the Department. Please see <http://www.nyu.edu/gsas/OASL/app_pro_diss.pdf> for application checklist. It is preferred that documents be submitted as Microsoft Word documents (.doc) or as Adobe PDF files (.pdf). Please label each page with your name and NYU ID number. (Generally,

a header can be set up to automatically do this for all pages.) Incomplete applications will not be accepted. The GSAS Honors and Awards Committee will evaluate all nominations and make recommendations to the Dean.

Dates: Graduate Studies Committee nominates student in mid-January.
Applications due to Department of French in early February.
Award announced in early May.

Georges Lurcy Fellowship

Description: Through its Georges Lurcy Fellowship Program, the Georges Lurcy Charitable and Educational Trust seeks to assist promising scholars and leaders at the graduate-school level in pursuing their education and careers and thereby to promote educational exchange and understanding between the United States and France. A Lurcy Fellowship Program has recently been established at New York University to be administered by the Department of French, although students from other departments are encouraged to apply. One dissertation fellowship will be awarded for one year in an amount to cover adequately educational costs, expenses of travel, and living expenses in France. In awarding the Lurcy Fellowship the Lurcy Trustees are looking primarily at the quality of the students, which should be of the highest rank, and the fruitfulness of the research topic which should be uniquely French and available only in France. To that end, the Lurcy Trustees invite the broadest range of topics without exclusion of any field of study or preference as to any department. *Please note: All Lurcy fellows will submit a report to the Lurcy Trustees concerning the results of their research in France upon return to the United States.*

Qualifications: Candidates for the award must be advanced Ph.D. students and currently enrolled in a graduate program of the Faculty of Arts and Science at New York University. Candidates should be citizens or permanent residents of the United States. Awards will be based on academic merit, but all qualities of leadership will be recognized.

Amount: \$20,000

Application: The application dossier consists of:

- A 3-5 page statement describing the project, its scholarly importance, and the reason why research must be pursued in France
- A curriculum vitae
- Three letters of recommendation
- Transcripts or academic reports of all graduate and undergraduate school work

Candidates must submit a dossier to the Department of French's Lurcy Fellowship Committee, consisting of members of the Department of French and a professor from the Institute of French Studies. The selected dossier will be subject to review by the Dean of the Graduate School of Arts and Science, after which it will be forwarded to the Lurcy Trustees for a final review and selection.

Dates: Call goes out in January.
Application deadline is March 20.
Award announced in late April/early May.

Chateaubriand Fellowship

Description: The French Government awards about 20 scholarships a year to Ph.D. candidates enrolled in an American university. The purpose of the Chateaubriand Fellowship is to foster Franco-American academic partnerships and relationships. Your field of study at a French research institution may be any discipline in the humanities or social sciences.

Qualifications: Applicants must be enrolled in a post-graduate program at an American university and not be a citizen of France. Please note that the Department of French does not limit the number of applicants for this award.

Amount: A monthly stipend of 1300€ for a period of nine months; health insurance; a round trip ticket to France; an equivalent of over 30 days of per diem fees for traveling in France for research purposes.

Application: *In the fall of 2005, the Chateaubriand Fellowship is transitioning to an online application. The following information is based upon the old paper application. Please check the Chateaubriand website for updates -*

<<http://www.frenchculture.org/education/support/chateaubriand>>.

You must submit 1 original and 9 copies of each of the following:

- The application form, typed
- A 3-5 page dissertation proposal, double-spaced and in 10-12 point font
- A letter of recommendation from your dissertation advisor
- A letter of recommendation / letter of support of your research from a professor in a French university or a researcher associated with an institution in France. If you have trouble finding a contact in France, please speak to your dissertation advisors for suggestions or search for the contact information of a French professor (a person employed by a French university or research institution) whose academic work you admire on <<http://www.education.gouv.fr>> or on <<http://www.pagesjaunes.fr>>
- Your official transcript

Send all application materials together to the following address:

AMBASSADE DE FRANCE AUX ETATS-UNIS
Service de Coopération Universitaire, Linguistique et Educative
Bourses Chateaubriand
4101 Reservoir Road, NW
WASHINGTON, DC 20007
Tel. (202) 944-6448

The application and further details can be found at

<<http://www.frenchculture.org/education/support/chateaubriand>>.

Dates:

Call goes out in mid-October.

Applications are due December 31.

Awards will be announced in mid-April.

Description

Humanities Institute Fellowship

President John Sexton and Provost David McLaughlin are pleased to announce the creation of the NYU Humanities Initiative. The Initiative significantly enhances the role of the Humanities Council in promoting and supporting humanistic research and community, University-wide. Beginning in fall 2007, the Humanities Initiative will offer Research Fellowships to full-time faculty and graduate students in the humanities and art disciplines, including but not limited to history, art history, music, philosophy, cultural studies, literary and language studies, religious studies, drama and performance studies, cinema studies, and gender studies. Fellows are expected to be present in New York within the University community for the entire year of their residency. They will meet on a weekly basis to discuss their work-in-progress and that of invited guests, and will participate in Initiative activities, including the planning of an annual humanities symposium.

Amount:

\$2,000

Application:

Please see <http://www.nyu.edu/humanities.council/RFFGS.html> for a list of requirements. Student applications should be submitted in paper format to the Department of French for nomination (if nominated, 10 copies of your face sheet, research description, c.v., and graduate transcript will be required by the Humanities Council).

Dates:

Call goes out in early December.

Applications due to the Department of French in mid January.

Applications are due January 25, 2008.

Awards are announced on or around March 1, 2008.

Description:

GSAS Andrew Sauter Fellowship

Award for the summer to support the research and study abroad of graduate students in the humanities and social sciences. Eligible departments may nominate one student.

Amount:

\$2,500

Application:

Please see <http://www.nyu.edu/gsas/OASL/app_pro_predoc.pdf> for a list of required documents. Student application materials must be submitted in both paper format with original signatures and electronic format to the Department of French. It is

preferred that documents be submitted as Microsoft Word documents (.doc) or as Adobe PDF files (.pdf). The Graduate Studies Committee will select one nominee from amongst the applicants. Please note that applicants may be considered for the GSAS Summer Predoctoral Fellowship instead (see below).

Dates: Call goes out in early January.
Applications due to Department of French in early February.
Awards announced in early May.

GSAS Summer Predoctoral Fellowship

Description: Fifteen awards for the summer to visit research sites. Each department may nominate no more than two students.

Amount: \$2,000

Application: Please see <http://www.nyu.edu/gsas/OASL/app_pro_predoc.pdf> for a list of required documents. Student application materials must be submitted in both paper format with original signatures and electronic format to the Department of French. It is preferred that documents be submitted as Microsoft Word documents (.doc) or as Adobe PDF files (.pdf). The Graduate Studies Committee will select two nominees from amongst the applicants.

Dates: Call goes out in early January.
Applications due to Department of French in early February.
Awards announced in early May.

GSAS Torch Fellowship

Description: Three Torch Fellowships are available for GSAS doctoral students who are U.S. citizens or permanent residents. Awards are to be used to conduct the student's final year of dissertation research abroad. Special consideration will be given to students who plan to conduct research in the region or country that has a demonstrable and significant connection to the student's family of origin, as this program seeks to encourage scholars to "give back" to the land of their heritage. Recipients must submit a final progress report to the Graduate School of Arts and Science.

Qualifications: The Torch Fellowship is open to citizens of the United States who are currently Ph.D. candidates in good standing in any doctoral program in the Graduate School of Arts and Science. Individuals seeking permanent residency must have finalized that status by the application deadline (and will be asked to provide documentary verification). The research project proposed for Fellowship support must contribute directly to the furtherance and completion of the doctoral dissertation. Research must be conducted in, and relate to, a country or region outside the fifty United States, the District of Columbia, American Samoa, Guam, Puerto Rico, and the U.S. Virgin Islands. Directors of Graduate Studies will be asked for confirmation of candidates' research plans. Candidates must demonstrate the capacity to do exceptional intellectual work. Past academic performance, commitment to the advancement of international understanding and relations between the United States and other lands, and originality of the research proposed are the principal criteria for evaluation and selection of Fellows.

Amount: \$21,000 stipend, a waiver of maintenance of matriculation fees, and 100% coverage of the NYU comprehensive health insurance plan for an individual. A small stipend will also be awarded to the host institution at which the recipient will conduct the research.

Application: The Department of French may nominate one outstanding doctoral student per year for Torch Fellowship consideration. This student will also be eligible for nomination to other GSAS fall awards and fellowships. Students may *not* apply directly for the Torch Fellowship without departmental nomination. The Graduate Studies Committee will select one nominee from amongst the interested candidates. If you wish to be considered, please meet submit a letter of interest to the Director of Graduate Studies. For more information, please see <<http://www.nyu.edu/gsas/OASL/GrantMaking.html>> or call the Office of Academic and Student Life (OASL) at 212-998-8060.

Dates: Call goes out in mid-September.
Applications due to the Department of French mid-October.
Awards announced in mid-December.

GSAS Student Travel Grant

Description: The Dean of the Graduate School of Arts and Science provides funds for travel to conferences to present invited papers or posters to graduate students in the social sciences, sciences, and humanities. The grant may be used for travel, lodging, and related expenses.

Qualifications: Applicants must be matriculated students in good academic standing in a GSAS graduate program. They must be presenting a paper/poster at a scholarly or professional conference. *Attendance only* cannot be funded; presentations at graduate student conferences also cannot be funded. Students may apply while awaiting confirmation of acceptance from conference organizers; however, no grant checks will be issued without the receipt of this documentation. Ph.D. students may not receive more than one grant per academic year and no more than four during their academic career at NYU. Master's students may not receive more than one grant during their time at NYU pursuing that degree; should they continue in an NYU Ph.D. program, the earlier grant will count as one of the four allotted for their career.

Amount: All grants are \$300. International students whose countries do not have a tax treaty with the U.S. will be taxed at 8% or 14% of the grant, depending on their visa type. Student Travel Grant funds may be used as the student sees fit to cover travel expenses related to the conference presentation. Grant recipients must make their own arrangements for travel and accommodations, including any passports, visas, and tickets.

Application: The Graduate School of Arts and Science awards grants three times per year for student travel during periods running from August to November, December to March, and April to July. All awards are made by a two-tiered lottery: Ph.D. applicants who have never received a GSAS Student Travel Grant will be entered in the first round; if funds are still available, a second round for Master's applicants and previous Ph.D. grant recipients will be conducted. Graduate Enrollment Services (GES) will supervise both lotteries. Students may submit completed applications to GES in person, by regular mail, fax, or e-mail, within the appropriate two-week window outlined on the application. Early applications, incomplete applications and late applications will not be accepted. Students may apply for a grant for only one conference per period.

Dates: Application periods are June 21 - July 2, October 4 - October 15, and February 7 - February 18.
Notification of award sent July 16, November 5, and March 4.

Department of French Travel Grant

Description: As of Fall 2005, the Department of French will offer 8 travel grants to help defray the costs of presenting a paper at an academic conference outside of New York City.

Amount: \$300

Application: Submit a letter of intent and proof of conference acceptance to the Director of Graduate Studies.

L'Oréal Fellowship – NYU in Paris (for M.A. students)

Description: Each year one outstanding applicant for the M.A. program in Paris will be awarded the L'Oréal Fellowship.

Amount: 9,000€ stipend, paid in Paris; full tuition (32 credit points)

Application: The award is based on the general application for admission.

Dates: Applications for admission with financial aid are due January 4.

GAship – NYU in Paris (for M.A. students)

Description: Two M.A. students will be selected to work in the library at NYU in Paris (20 hours/week).

Amount: \$19,000 stipend; full tuition (32 credit points)

Application: The award is based on the general application for admission.
Dates: Applications for admission with financial aid are due January 4.

Other possible awards include:

Mary Isabel Sibley Fellowship (for women)

Description: The annual Mary Isabel Sibley Fellowship, administered by the Phi Beta Kappa Society, is awarded alternately in the fields of Greek and French. The award may be used for the study of Greek language, literature, history, or archaeology, or the study of French language or literature.

Qualifications: Candidates must be unmarried women between the ages of 25 and 35 (inclusive) who have demonstrated their ability to carry on original research. They must hold a doctorate or have fulfilled all the requirements for a doctorate except the dissertation, and they must be planning to devote full-time work to research during the Fellowship year. The award is **not** restricted to members of Phi Beta Kappa or to U.S. citizens. Periodic progress reports from the Fellow will be welcomed, and it is the hope of the Committee that the results of the year of research will be printed in some form.

Amount: \$20,000 stipend. The stipend will be paid in two installments, the first on July 1 of the award year, and the second on the next January 1, unless the Fellowship Committee orders the stipend withheld because the Fellow has disregarded the purpose of the award as stated by the donor.

Application: Application form, three official transcripts from **each** university attended, three letters of reference. Send the completed application via certified mail to:
Mary Isabel Sibley Fellowship Committee
The Phi Beta Kappa Society
1606 New Hampshire Avenue, NW
Washington, DC 20009

Dates: Call goes out in September.
Applications due January 15.
Awards announced in mid-May.

B. Teaching Prizes

CAS Outstanding Teaching Assistant Awards

Description: The College of Arts and Science (CAS) honors graduate students for excellence in teaching. Based upon faculty and student nominations, six awards are given to graduate student instructors.

Dates: Award is announced in the spring.

Dean's Outstanding Graduate Student Teaching Award

Description: These awards honor outstanding classroom teaching by graduate students in the humanities, sciences, and social sciences. Based on teaching evaluations, departmental recommendations, and unsolicited written student testimonials, these awards are presented at the Graduate School's Convocation. Nominations are made by the Department Chair, Director of Undergraduate Studies, and the Director of Language Programs.

Amount: \$1,000

Application: The nominated student will be asked to collect letters of recommendation from the Department and to submit any unsolicited written student testimonials he or she may have.

Dates: Call goes out in early January.
Applications due to Department of French in early February.
Award announced in early May.

C. Exchanges & Summer Programs

École Normale Supérieure de La Rue d'Ulm (1)

Description: Every year, one student from the Department of French has the opportunity to be a *pensionnaire étranger* at the École Normale Supérieure (on "rue d'Ulm" in Paris). The position entails:

- Lodging in a student residence (either in the Boulevard Jourdan Campus - next to the Cité Universitaire - or the Montrouge Campus, on the other side of the Périphérique, reachable by subway)
- Attending classes, seminars and working closely with distinguished ENS professors
- Lifelong library privileges at one of the best libraries in Paris

Students are expected to be mature and responsible, as well as intent on making the most out of this intellectual experience. Should you have specific questions, contact Frédéric Viguier (fv6@nyu.edu), the Assistant Director of the IFS.

Application: Submit a statement of interest and curriculum vitae to the Director of Graduate Studies and to Henriette Goldwyn, New York Director of NYU in Paris.

Dates: Call goes out in mid-March.
Applications due in mid-April.
Decision announced in early May.
Academic year at the ENS starts in the 3rd week of September and lasts until the end of June.

École Normale Supérieure de Lyon (1)

Description: The Department of French has an agreement with the ENS to take one of our students for a year (as *pensionnaire étranger*) with the opportunity of participating in the seminars, taking advantage of the three existing libraries, benefiting from a tutor, and living in the dormitory for a very modest fee of 300€ per month. This is a great opportunity for students finished with their coursework to take seminars with top-notch professors. Lyon is a beautiful city and is only 1 1/2 hours from Paris by TGV. Course fees are paid by the ENS. For more information please contact Henriette Goldwyn, New York Director of NYU in Paris.

Application: Same as above.

Dates: Same as above.

Cornell School for Criticism and Theory

Description: Cornell's School for Criticism and Theory (SCT) offers professors and advanced graduate students of literature and related social sciences a chance to work with preeminent figures in critical thought - exploring literature's relationship with history, art, anthropology, and the law; examining its role in ideological and cultural movements; and reassessing theoretical approaches that have emerged over the last fifty years. Participants work with the SCT's core faculty of distinguished theorists in one of four six-week seminars. Each faculty member offers, in addition, a public lecture and a colloquium (based on an original paper) which are attended by the entire group.

Application: The Graduate School of Arts and Science at NYU has traditionally supported one student's attendance of the SCT. If interested, please see the Director of Graduate Studies. If an applicant from the Department of French is chosen as an alternate candidate, the Department will do its best to help defray the costs of attendance. The online application and further details about the SCT can be found on Cornell's website at <http://www.arts.cornell.edu/sochum/sct/index.html>

Dartmouth Summer Institute in French Cultural Studies

- Description: Every other summer, in late June and early July, Prof. Lawrence Kritzman runs a four-week Summer Institute in French Cultural Studies, held on the campus of Dartmouth University in Hanover, New Hampshire. Participants (who may be advanced graduate students or junior faculty) are provided with free housing and books (though they have to pay for their travel expenses). The Institute attendees participate in five three-hour seminars a week, attend guest lectures, and work on group projects (such as designing undergraduate course syllabi). Every Institute is organized around a central topic (the topic in 2005 was "La Vie Quotidienne"), with an emphasis on the pedagogical training of the participants for a successful entry into the academic profession. The Department of French will fund one student per year to attend the Institute.
- Application: Once the Department receives the description of the following summer's Institute topic, it will distribute it to all advanced graduate students. Those interested in attending should submit an application (one letter of recommendation and thesis proposal) to the Director of Graduate Studies. The Graduate Studies Committee will review the applications and choose the award recipient.
- Dates: Applications are due in mid-March.
Graduate Studies Committee announces award in April.

D. Job Opportunities

⊗ PLEASE NOTE ⊗

These are only guidelines. Nothing is etched in stone. Conditions can change due to last-minute needs.

Instructorships (5-7 depending upon needs and university funding)

- Description: Teaching positions within the Department of French, 5 courses per year. (One semester Instructorship = 3 courses.)
- Qualifications: Successful completion of the Ph.D. Qualifying Exam; excellent teaching evaluations; strong recommendation from the Director of Language Programs based on class visits and performance; legally permitted to work in the U.S. If you are on an F1 visa, one year as an Instructor will count as your single "practical training" year. See OISS for more information.) Priority is given to those who have not previously served as an Instructor and who meet the other qualifications. Selection is made by the Hiring Committee, i.e. the Department Chair, the Director of Undergraduate Studies, the Director of Language Programs (in consultation with the Language Lecturers), and the New York Director of NYU in Paris.
- Amount: Approx. \$27,000/year
- Application: Submit teaching statement, CV, cover letter to Department Chair
- Dates: Applications due April 5.
Hiring Committee announces Instructorships April 20.

Summer teaching at NYU (Language and Literature in Translation)

- Description: *Language:*
Intensive Elementary - 2 sections, first 6 weeks, 4 TAs
Intensive Intermediate - 2 sections, second 6 weeks, 4 TAs
N.B. The "second section" for both terms can only teach if there are enough students.
Some summers there will also be courses in French 30.
Literature in Translation:
2 intensive courses, 1 each session (to be developed with the Director of Undergraduate Studies and the Department Chair)
- Qualifications: *Language* - Excellent teaching evaluations; strong recommendation from the Director of Language Programs. Priority is given to those who have had no prior summer teaching position in New York and who meet the other qualifications.
Literature in Translation - Coherent, well-developed and pertinent course focusing on French or Francophone literature and/or culture.
- Amount: \$4,500

Application: *Language:* Complete a departmental summer teaching questionnaire (available from the Department Administrator).
Literature in Translation: Submit a syllabus to the Department Chair.
Teachers are selected by the Hiring Committee.

Dates: Applications due February 25.
Hiring Committee announces selections in March (language) and early April (literature).

Summer teaching at NYU in Paris (2)

Description: Each chosen TA will teach one 8-credit course or two 4-credit courses during the undergraduate program (6 weeks) in Paris. In the past these courses have included Elementary French II / Intermediate French I and Intensive Intermediate French. It is possible to take a graduate course in Paris while working as a TA or RA.

Amount: \$8,500; roundtrip airfare from New York; \$35 per diem

Application: Submit cover letter and curriculum vitae to Henriette Goldwyn, New York Director of NYU in Paris, and Caroline Montel-Glénisson, Director of NYU in Paris.

Qualifications: Native French speaker; excellent teaching evaluations; strong recommendation from the Director of Language Programs. Priority is given to those who have had no prior summer teaching position in Paris and who meet the other qualifications.

Dates: Applications due in mid-February.
Interviews in late February.
Hiring Committee announces decision in late March.

RAship at NYU in Paris (4)

Description: Resident Advisors will live in student housing and monitor undergraduate students studying in Paris during the summer. Graduate students who are chosen for these positions will not be able to teach in New York during the second summer session. Accepted candidates will also be required either to arrive in Paris several days early for orientation or to accompany the group flight from New York in late June. It is possible to take a graduate course in Paris while working as a TA or RA.

Qualifications: Interest in nurturing and advising undergraduate students, enthusiasm for summer activities in France.

Amount: \$1,500; roundtrip airfare from New York; room and half-board (breakfast and one other meal per day during the session)

Application: Submit cover letter and curriculum vitae to Henriette Goldwyn, New York Director of NYU in Paris, and Caroline Montel-Glénisson, Director of NYU in Paris.

Dates: Applications due in mid-February.
Interviews in late February.
Hiring Committee announces decision in late March.

Fall Instructor of literature course at NYU in Paris (1)

Description: This position is for especially advanced students doing doctoral research in Paris. Chosen candidate will teach an undergraduate course at NYU in Paris in Program One (Anglophone): *Topics in French Literature: Paris in French and Expatriate Literature*, taught in English.

Amount: \$3,000

Application: Submit cover letter and curriculum vitae to Henriette Goldwyn, New York Director of NYU in Paris, and Caroline Montel-Glénisson, Director of NYU in Paris.

Dates: Applications due in mid-February.
Interviews in late February.
Hiring Committee announces decision in late March.

I.U.T. de l'Université de Paris V (1 position lasting 2 years)

Description: There is one opening for the position of Lecteur d'anglais, consisting of twelve classroom hours per week, for an advanced graduate student (all coursework complete). Please note that this position lasts for two years, and thus becomes available every other year.

Amount: 1,000€ per month (paid over twelve months)

Application: For details and more specific information, please contact Professor Caroline Montel-Glénisson, Director of NYU in Paris, at caroline.montel@nyu.edu

Dates: Applications due in mid-February.
Interviews in late February.
Hiring Committee announces decision in late March.

Other possible teaching jobs include:

MAP preceptor

Description: Morse Academic Plan (MAP) offers general education teaching positions in the College of Arts and Science during the academic year. Colleagues in the Department of French who teach MAP courses will seek preceptors from among eligible TAs. (This is to be worked out between the professors and the selected TAs.) Preparations for MAP courses are intensive; candidates should be willing to dedicate their time and energy to their courses. For more information, speak with Professors Jindrich Zezula and Henriette Goldwyn. *N.B. Occasionally, MAP has a need for preceptors beyond those a department can provide for its faculty. A current list of anticipated preceptor positions is available on the NYU Human Resources website at <<http://www.nyu.edu/hr/gainfo>>. Please note that priority will be given to candidates who are still on MacCracken funding.*

Amount: \$21,000 annually

Application: See <<http://www.nyu.edu/cas/map/instructors/employment.html>> for application information. Even though Department faculty teaching in MAP can select their own preceptors, the MAP office requires an official application from each preceptor. It is highly unlikely that the MAP office will reject the preceptor chosen by the faculty member.

Dates: MAP courses for the following academic year are finalized in the fall.
Appointments of MAP preceptors are finalized in the spring.

Expository writing

Description: The Expository Writing Program (EWP) hires qualified NYU graduate students to teach undergraduate writing courses. The EWP seeks candidates whose own writing is accomplished, and who have given serious thought to the importance of the pedagogical implications of their own writing practices.

Qualifications: All applicants must meet the following eligibility criteria:

- Be enrolled or accepted in a Ph.D. program or a terminal Master's Degree program (one which does not offer a Ph.D.) at NYU
- Have completed an M.A., or one year in residence at NYU in a Ph.D. or terminal Master's Degree program
- Have begun graduate work at NYU no more than five years before applying.

If you think you are eligible to apply, please contact Nancy White at 212-998-8865 or mncw1@nyu.edu to request an application.

SCPS teaching positions (French)

You may wish to investigate teaching possibilities at the School of Continuing and Professional Studies (SCPS) at NYU. You may contact the Director of Foreign Languages Division, Milena Savova (milena.savova@nyu.edu).

E. Helpful Web Links

◆ *We encourage you to research other possibilities on the following web sites.* ◆

- <<http://www.fafsa.ed.gov>> - Free Application for Federal Student Aid
- <<http://www.frenchculture.org/education>> - French culture site listing grants, awards, internships, and assistantships
- <<https://home.nyu.edu>> - *Job Information for French Grad Students* Blackboard site.
Log in, click on the "Academics" tab, then the link for "Job Information for French Grad Students"
- <<http://www.nyu.edu/gsas/OASL/GrantsAwards/GIGSFrench02.html>> - List of grants and awards, compiled by OASL (some information is out of date, but many of the contacts and web sites are still current)
- <<http://www.nyu.edu/hr/gainfo/gajobpos.html>> - Graduate Assistant jobs at NYU
- <<http://www.nyu.edu/pages/speaking.freely/teach.htm>> - Speaking Freely teaching jobs at NYU (there may be calls for languages other than French)

Other sources of fellowship information:

- The PMLA publishes an extensive listing of "Fellowships and Grants" in its September Directory issue. The Department Chair subscribes to the journal; photocopies of the "Fellowships and Grants" section will be on hand for interested students.
- The Office of Academic and Student Life (OASL) at NYU has a collection of publications listing fellowship and grant sources. Though some material may be out of date, there is also useful information there for students willing to search for it. OASL is located at 1/2 Fifth Avenue, between Washington Square North and Washington Mews.

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 2nd and 6th 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 20th 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," "What is la Francophonie?"

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).

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, 1/2 Fifth Avenue.

X. Certificate Programs

In addition to the Certificate of Achievement in French Studies (see page 14), certificate programs are also available in Poetics and Theory (<<http://www.nyu.edu/fas/program/poeticsandtheory>>), and Gender Studies (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), Emeritus
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)

Penser la famille au dix-neuvième siècle, Preface by Yvonne Knibiehler (Saint-Etienne : Publications de l'Université de Saint-Etienne, 2007).

« Les formes de la justice dans *Les Mystères de Paris* d'Eugène Sue », *Poétique* 152, 2007.

Editor, *Sentimental Education* by Flaubert (New York: Barnes & Noble Classics, 2006).

Editor, in collaboration with David Powell and Martine Reid, *George Sand, Families and communities* (Special Issue, *Romanic Review*, 2005).

Editor, in collaboration with Franc Schuerewegen, *Balzac paterfamilias* (CRIN, 2001).

Editor, *Les Chouans* by Balzac (Paris: Livre de Poche, 1997)

Le Passé recomposé, le roman historique français au dix-neuvième siècle (Paris : Hachette, 1996).

Le Chouan romanesque, Balzac, Barbey d'Aurevilly, Hugo (Paris : Presses Universitaires de France, 1989).

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.

BENOÎT BOLDUC, Ph.D. (University of Montreal)

Associate Professor (16th-17th-century literature, performing arts); recipient of the Queen Elizabeth II Golden Jubilee Medal

Texte et représentation: les arts du spectacle (XVI^e s. - XVIII^e s.), Texte, 33/34, 2003

Andromède au rocher. fortune théâtrale d'une image en France et en Italie (1587-1712), Florence, Olschki, 2002.

Andromède délivrée (1623), critical edition, introductions and annotations, Paris-Seattle-Tübingen, Biblio 17 (70), 1992.

"Louis Petit de Julleville et ses collaborateurs devant le Temple Classique" in Y. Portebois and J.-P.

Saint-Gérard (ed.), *L'influence d'un livre... Louis Petit de Julleville, architecte de l'héritage linguistique et littéraire français*, Paris, Champion, 2008.

"IN FVMO DARE LVCEM: *Les Triomphes faitz a l'entrée du Roy a Chenonceau (1560)*," N. Russel, H.

Visentin (ed.), *French Royal Entries in the Sixteenth Century: Event, Image, Text*, Toronto, CRRS, 2007, pp. 163-187.

"From Marvel to Camp: Medusa for the Twenty-first Century," *Journal of Seventeenth-Century Music*, 10, 1, April 2005, <http://www.sscm-jscm.org/jscm/v10no1.html>.

"*Daphné* et la tradition du drame musical à la Renaissance," *Le Fablier*, 14, 2002, pp. 19-24.

LUDOVIC CORTADE, Ph.D. (University of Paris, Panthéon-Sorbonne)

Assistant Professor of French (French and francophone cinema ; film theory ; critical theory and space ; literature and the visual arts.)

Le cinéma de l'immobilité : esthétique, idéologie, anthropologie culturelle, Paris : Publications de la Sorbonne (forthcoming, 2008).

The New Wave at 50 (co-editor), *Contemporary French Civilization* (forthcoming, 2008).

« François Truffaut en Pygmalion : les arrêts sur image dans *Les Quatre Cents Coups* et *Jules et Jim* », *The French Review*, 2006, vol. 79.6.

« Jean Epstein's *Cinéma du diable* : The Ambiguities of Subversion », *SubStance*, 2005, vol. 34: 3.

« L'immobilité au cinéma: continuité ou dialectique ? » in Dominique Chateau et Claire Leman (eds), *Représentations et modernité*, Paris : Publications de la Sorbonne, 2003.

« La loi au cinéma : le spectateur entre *mimesis* et *catharsis* », *Contre Bande*, n°10, 2003.

Antonin Artaud – la Virtualité incarnée (Institut des Arts Contemporains, U.M.R. n° 8592 Université Paris I/C.N.R.S.), Paris-Montreal : L'Harmattan 2000.

Grants: Arthur Sachs Fellowship (Harvard University), Research Grants (Cornell University, Brown University), French Government Fellowship for Doctoral Studies in France (University of Paris Panthéon-Sorbonne).

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.

Écritures du Corps, de Descartes à Laclos. Presses Universitaires de France, 1992.

Volney. *Œuvres*. 2 vols. Fayard, 1989.

Volney. *Corpus*. Co-ed., nos. 11, 12. 1989.

“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: Member of L'Académie Française, 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, *Emeritus*

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.

EMANUELLE ERTEL, Ph.D. (Université Paris 7)

Clinical Professor (Translation, Contemporary French Novel, Women Writers in France)

Rick Moody, « Through the Looking Glass », Paris, Editions Christian Bourgois, forthcoming, 2007.

Tom Perrotta, *Les Enfants de chœur (Little Children)*, Paris, Editions de l'Olivier, 2006.

Rick Moody, *A la recherche du voile noir (The Black Veil)*, Paris, Editions de l'Olivier, 2005.

Marie Kahle, *Tous les Allemands n'ont pas un cœur de pierre (What Would You Have Done ?)*, Paris, Liana Levi, 2001.

Louis Begley, *Le regard de Max (As Max Saw It)*, Paris, Grasset, 1995.

Louis Begley, *L'homme en retard (The Man Who Was Late)*, Paris, Grasset, 1994.

La Maison de mots, réflexions autour de Carpenter's Gothic de William Gaddis, Paris, Michel Houdiard Editeur, 2000.

Co-editor of *TLE* n°20, « Nouveaux Passages transatlantiques », Presses Universitaires de Vincennes, 2002.

STÉPHANE GERSON, Ph.D (Chicago)

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

Director of Undergraduate Studies Fall 2006-

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, Golden Dozen Teaching Award.

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)

Acting Chair of the Department of French, 2007-

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)

Ariane Mnouchkine (London: Routledge, 2007)

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, Palmes académiques

JOHN MORAN, Ph.D. (Tulane)

Clinical Assistant Professor (Foreign language methodology and pedagogy; historical linguistics; Old French language and literature; language policy and reform.)

Director of Language Programs.

"Finding One's Way Between Descartes and Zombis: Making Sense of the World in Patrick Chamoiseau's *Solibo Magnifique*." *La Torre* 9 (2004): 219-229.

"The Language of the Songs." Liner notes. *Les Motés d'Arras: The Songs of Arras*. Orch. New Orleans Musica da Camera. Centaur, 2003.

"How to ask: Question formation in written representations of spoken French." *Georgetown University Round Table on Languages and Linguistics 1992*. Ed. James E. Alatis. Washington, D.C.: Georgetown University Press, 1993.

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).

"Gomorrhé." *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.

LUCIEN NOUIS, Ph.D., Princeton University

Assistant Professor, (Seventeenth and eighteenth-century literature and philosophy; political theory; critical theory; religion.)

"Compelle intrare": Michel Foucault et l'hérésie à l'âge classique, *Papers on French Seventeenth-Century Literature*, XXXIV, 67 (2007).

Encyclopedists (Eighteenth Century) in *A Guide to the Historical Reception of Augustine*, Oxford University Press.

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)

Acting Director of Graduate Studies, 2007-

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.

Editor and 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; Fellow, Academy of Arts & Sciences, Palmes académiques.

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)

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 Rocke,” “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 2003

Affron	Cinema Culture of France (in English)
Beaujour	Approaches to French Culture
Beaujour	Rabelais
Dobrovsky	Corneille
Gaillard	Trente ans de théorie littéraire, 1945-1975
Hollier	Zola and his time
Miller	Francophone Theatre
Nicole	Proust
Regalado	Textual Analysis
Regalado	Le Récit Médiéval
Roger	18th Century Novel
	Guided Individualized Reading

Spring 2004

Beaujour	Studies in Literary History: The Renaissance
Beaujour	Studies in Literary Theory: Comparative Poetics
Bernard	Advanced Grammar
Bishop	Studies in Genres and Modes: Theatre
Dash	Engagement, Exile & Errancy: The Haitian Novel
Deneys-Tunney	18th-Century Theatre
Djebar	Topics in Francophone Literature: Ecrits francophones
Dobrovsky	Studies in Contemporary Literature: Autofiction
Elmarsafy	Studies in 17th-Century Literature: Classicism
Hollier	Dada/Surrealism
Sieburth	Baudelaire
Vitz / Roesner	Words and Music in Medieval Song (In English, Readings in French)
	Guided Individualized Reading

Fall 2004

Apter	Studies in Literary Theory: Theorizing Francophonie (In English)
Beaujour	Studies in Contemporary Literature: Le roman et la guerre
Bernard	Studies in 19th-Century Literature: Realism and Naturalism
Biet	Studies in 17th-Century Literature: Le Théâtre du 17eme et ses mises en scène
Deneys-Tunney	Diderot
Djebar	Topics in Francophone Literature: Writers from Egypt (Andree Chedid, Edmond Jabes, Albert Cossery and Georges Henein)
Hersant	Studies in 16th-Century Literature:

Le songe, le rêve, et la reverie (16ème– 18ème siècles)
 Hollier Contemporary French Novel: Form & Narration
 Miller Contemporary French Theatre
 Regalado Textual Analysis
 Regalado Studies in Medieval Literature:
 Villon et la pratique poétique du Moyen Age
 Vitz Studies in Literary History:
 The Culture of the Latin Kingdom of Jerusalem (In English)
 Guided Individualized Reading

Spring 2005

Apter / Pratt Studies in Literary Theory:
 The Humanities in an Era of Global Comparatism (In English)
 Beaujour Les "Essais" de Montaigne et l'autoportrait
 dans leur cadre rhétorique
 Bernard Advanced Workshop in Contemporary French
 Bishop Beckett (In English)
 Dash Topics in Francophone Lit: Récits de Voyage
 Deneys-Tunney The Age of Enlightenment
 Goldwyn Studies in 17th-Century Lit: Women Writers
 Hollier French Cultural History Since 1870: 1930's
 Nicole Studies in Genres and Modes: Poetry
 Sieburth Studies in 19th-Century Literature: Exoticism
 Vitz Introduction to Medieval French Literature
 Guided Individualized Reading

Fall 2006

Moran Teaching French as Foreign Language
 Deneys-Tunney Roman et Philosophie
 Staff Colonization and Immigration
 Bernard Textual Analysis
 Miller The New Theater of Cixous, Koltès and Kwahulé
 Vitz Medieval Literature: Texts, Theoretical Approaches,
 Technologies
 Djebar L'Histoire dans la narration romanesque française et
 francophone
 Biet Theater and Violence
 Hersant Romanticism
 Hollier Literature and Anthropology
 Beaujour Rabelais

Spring 2007

Beaujour Translation: Theme et version
 Hollier 20th Century Novel
 Dash The Poetics of Glissant
 Regalado & Roesner Roman de Fauvel
 Bolduc Studies in Renaissance Literature
 Goldwyn Studies in 17th Century Literature: La Fiction Romanesque
 Deneys-Tunney Studies in 18th Century Literature: Lumieres: Les Recits des
 origines
 Apter Studies in 19th Century Literature: Decadence
 Nicole 20th Century Poetry
 Bishop Beckett
 Vitz The Culture of the Latin Kingdom of Jerusalem

Fall 2007

Gerson	Approaches to French Culture
Hollier	Sartre et Camus
Djebar	Ecritures de femmes
Regalado	Medieval Theatre
Dash	Caribbean Surrealism
Bernard	Analyse Textuelle
Beaujour	Theories de la poétique a la renaissance et a l'epoque moderne
Bolduc	Racine
Nicole	Proust
Deneys-Tunney	Rousseau

Spring 2008

Bernard	Familles Romanesques
Gaillard	Foucault et la littérature aux marges
Beaujour	Montaigne ou la connaissance antiphilosophique
Bishop	Contemporary French Theatre
Gerson	French Civilization: History, Method, Pedagogy
Deneys-Tunney	Les Lumieres
Hollier	Literary & Politics
Sieburth & Berenson	1848: Literature & History
Cortade	Les théories françaises du cinéma

XV. Representative Course Descriptions

A. MEDIEVAL

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

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.

B. 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.

C. 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 17^e 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.

Racine

Bolduc

Le théâtre de Jean Racine (1639-1699) constitue un objet privilégié pour réfléchir sur la nature du champ littéraire et les pratiques qui le façonnent. Ce séminaire offre aux étudiants en littérature l'occasion d'évaluer leurs a priori critiques et théoriques en les confrontant à la réception des tragédies raciniennes à différentes époques et par différentes instances réceptrices. Banc d'essai autant pour les élèves que pour les metteurs en scène, les comédiens, ou pour les critiques et théoriciens de la littérature, Racine a été soumis aux « lectures » les plus variées, ainsi qu'à toutes les « grilles » d'analyse depuis la poétique aristotélicienne et la philologie, jusqu'à la sémiotique, en passant par la théorie des genres, la critique thématique, l'histoire des idées et des mentalités, la psychocritique, la sociocritique, l'histoire littéraire, la génétique, et la biographie.

Suivant l'intérêt des participants, on étudiera les prémisses et le développement du champ littéraire au dix-septième siècle, l'établissement du répertoire théâtral français (Comédie Française), le rôle de l'éducation et des politiques culturelles dans le choix et la diffusion des œuvres dites classiques, les récupérations diverses à des fins politiques ou idéologiques passant par une mise en scène particulière ou par l'hagiographie d'un Racine incarnant les valeurs de la Nation, voire l'exportation de « produits » culturels dans les anciennes colonies ou dans le reste du monde et leur inscription dans un horizon post-colonial et multi-culturel.

D. 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 18^{ème} 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.

E. 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 *Salammô*; 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 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*.

F. 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.

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*.

Les théories françaises du cinéma

Cortade

Le séminaire analyse l'apport décisif des philosophes, des réalisateurs et des critiques français à la théorie du cinéma. Sur la base d'analyses de textes et d'extraits de films, nous aborderons les thématiques suivantes :

- Les pouvoirs et les limites de la représentation cinématographique à travers les textes d'Epstein, d'Artaud, et à la lumière du réalisme ontologique de Bazin et du passage de l'« image-mouvement » à l'« image-temps » de Deleuze ;
- L'interprétation des films et la « Politique des Auteurs » promue et discutée par les *Cahiers du cinéma* ainsi que l'évolution de cette notion à la lumière de la « mort de l'auteur » (Barthes) ;
- Les rapports du cinéma à la linguistique et à la psychanalyse : les notions de fétichisme, d'identification, de symbolique et d'imaginaire développées par Lacan, Barthes, Metz ;

- La dimension idéologique du cinéma et son rapport à la politique et au social, tant du point de vue de l'esthétique, du dispositif, que de la réception (Epstein, Comolli/Narboni, Baudry, Debord). Nous examinerons également l'actualisation de cette problématique dans le contexte actuel des images dites « virtuelles » (Baudrillard, Virilio).

Le séminaire s'adresse à tous ceux qui s'intéressent au cinéma, et plus généralement à l'image d'un point de vue théorique. Aucune connaissance préalable du cinéma ni de sa théorie n'est requise.

La langue utilisée pour les lectures, les discussions et les travaux écrits est le français.

G. FRANCOPHONE STUDIES

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 Mabilie, 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 Quebecois 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?

H. 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 Loïs*; *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.

I. LANGUAGE & CIVILIZATION

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.

Theories and Methods of Second Language Acquisition

Moran

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

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

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 mésumer 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.

XVII^{ème} Siècle

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

XIX^{ème} 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*.

XX^{ème} 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

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 Cazauran. Folio Classique, 3359 (Paris: Gallimard, 2000). Selections : Le Prologue, 4ème Journée
 Montaigne, *Essais*, ed. Donald Frame, (St. Martin's Press) Selections--Livres 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.

Seventeenth Century

Bossuet, *Oraisons funèbres* : Henriette d'Angleterre & 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"
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'Etranger*
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"
Chamoiseau, *Solibo Magnifique*
Chedid, *La Femme de Job*
Claudel, *Partage de midi*
Cocteau, *La Machine infernale*
Colette, *Chéri*
Djebar, *l'Amour, la Fantasia*
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*
Glissant, *La Lézarde*
Ionesco, *La Cantatrice chauve*
Kourouma, *Les Soleils des indépendances*

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, *Anthologies de la nouvelle poésie nègre et malgache de langue française* (PUF, 1948):
 Damas, *Limbe, La complainte du nègre, Solde, Hoquet*
 Césaire, *La pluie*
 Laleau, *Trahison*
 Roumain, *Bois d'ébène*
 Diop (Birago), *Les Mamelles, Souffles*
 Senghor, *Nuit de Sine, Ndessé, Le Kaya-Magan*
 Diop (David), *Un Blanc m'a dit...*
 Rabéarivelo, *Flûtistes*
 Simon, *La Route des Flandres*
 Valéry, "Le Cimetière marin"
 Kateb Yacine, *Nedjma*

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

Exemple de Liste pour les oraux
(N.B. some dates of publication and/or publishers are missing)

17^{ème} siècle

Auteur : Pascal

Œuvres :

- Pensées.
- De l'esprit géométrique et de l'art de persuader.
- Les Provinciales.
- Opuscules (Entretien avec M. de Saci, Sur la conversion du pécheur, Discours sur la condition des grands).

Ouvrages critiques :

- Lucien Goldmann, *Le Dieu caché*
- J. Derrida, *Force de loi*.
- Ferreyrolles, Gérard, *Un âge critique*.
- Marin, Louis, « *Pascal* » : *Text, Author, Discourse* (Yale French Studies, 1975)
- Lewis, Ph., Dialogic impasse in « *Les Provinciales* ».
- De Man, Paul, *Pascal's Allegory of persuasion*.

Genre : la tragédie classique

Œuvres :

- Corneille, *Cinna*.

- Corneille, *Horace*.
- Corneille, *Le Cid*.
- Racine, *Andromaque*.
- Racine, *Bérénice*.
- Racine, *Britannicus*.
- Racine, *Phèdre*.

Ouvrages critiques :

- Bénichou, Paul, *Morales du grand siècle* (Gallimard).
- Doubrovsky, Serge, *La dialectique du héros cornélien* (Gallimard).
- Doubrovsky, Serge, *L'arrivée de Julie dans Britannicus, La tragédie d'une scène à l'autre* (Parcours critique, Galilée 1980).
- Roland Barthes, *Sur Racine* (Seuil).
- Starobinski, J., *L'œil vivant* (Gallimard).

18^{ème} siècle

Auteur : Rousseau

Œuvres :

- *Du contrat social*.
- *Discours sur l'origine et les fondements de l'inégalité parmi les hommes*.
- *Les Confessions*.
- *Les rêveries du promeneur solitaire*.
- *Lettre à d'Alembert sur les spectacles*.
- *La Nouvelle Héloïse*.

Ouvrages critiques :

- Bernardi, Bruno. *La notion d'intérêt chez Rousseau* (in *Les cahiers philosophiques de Strasbourg*, Tome XIII, 2002).
- Derathé, Robert. *Jean-Jacques Rousseau et la science politique de son temps*, PUF 1950, réédition, Vrin, 1995.
- Genette, Gérard et Todorov Tzvetan Todorov (dir.) *Pensée de Rousseau*, Seuil, Point essais, 1984.
- Goldschmidt, Victor. *Anthropologie et politique : les principes du système de Rousseau*, Vrin 1974.
- Starobinski, Jean. *La transparence et l'obstacle, suivi de Sept essais sur Rousseau*, Gallimard, 1971 (réédition).
- Melzer, Arthur. *Rousseau. Le bonté naturelle de l'homme*, trad. J. Mouchard, Belin 1998.

Genre : le roman

Œuvres :

- Motesquieu, *Lettres persanes*.
- Marivaux, *Marianne*.
- Laclos, *Les liaisons dangereuses*.
- Diderot, *Jacques le fataliste et son maître*.
- Diderot, *La religieuse*.
- Prévost, *Histoire du chevalier des Grieux et de Manon Lescaut*.

Ouvrages critiques :

- D.A.F. de Sade, *Idée sur les romans, édition de Octave Uzanne, Genève 1967*.
- M. Deguy, *Marivaux ou la machine matrimoniale*.
- Michel Delon, *Les liaisons dangereuses*.
- P. Bayard, *Le paradoxe du menteur*.
- Ph. Roger, *Denon libertin. Des corps très diplomatiques*.
- J. Rousset, *Narcisse romancier*.

19ème siècle

Auteur : Baudelaire

Œuvres :

- Les fleurs du Mal.
- Petits poèmes en prose.
- Mon cœur mis à nu.
- Pauvre Belgique.
- Les paradis artificiels.
- De l'essence du rire.
- Le peintre de la vie moderne.

Ouvrages critiques :

- Bataille, Georges : *Baudelaire* (in G. Bataille, *La littérature et le mal*, Gallimard).
- Benjamin, Walter : *Charles Baudelaire, un poète lyrique à l'apogée du capitalisme*, Payot 1982.
- De Man, Paul, *Blindness and Insight, Essays in the Rhetoric of Contemporary Criticism*, University of Minnesota Press, 2nd Edition Revised, 1983.
- Johnson, Barbara : *Défigurations du langage poétique*, Flammarion, 2001.
- Starobinski, Jean : *De la critique à poésie*, in *Preuves*, n°207, Mai 1968.
- Starobinski Jean, *La mélancolie au miroir. Trois lectures de Baudelaire*, Julliard, 1989.

Genre : Le Conte Fantastique

Cazotte, Jacques, *Le Diable Amoureux* (1772)

Nodier, Charles, *Trilby ou le lutin d'Argail* (1822)

Mérimée, Prosper, *La Vénus d'Ille* (1837)

Gautier, Théophile, *Le pied de momie* (1840)

Maupassant, Guy de, *Le horla* (1887)

Castex, Pierre-Georges, *Le Conte fantastique en France*. Paris : José Corti, 1951.

Freud, Sigmund, « L'inquiétant. » (« Das Unheimliche », 1919) *Œuvres Complètes. Psychanalyse*. T. XV. P 147-188.

Todorov, Tzvetan, *Introduction à la littérature fantastique*. Paris : Seuil, 1970.

Baudry, Robert, "Influence des contes fableux de Théophile Gautier sur Mérimée et Maupassant?" *Bulletin de la Société Théophile Gautier*, (21), 1999, 159-71. (1999)

20ème siècle

Auteur : Beckett

Œuvres:

- *Molloy*.
- *L'Innommable*.
- *En attendant Godot*.
- *Fin de partie*.
- *Oh ! les beaux jours*.
- *Proust*.

Ouvrages critiques :

- Marguerita S. Frankel, *Proust et Beckett : le triomphe de la parole* (in Tom Bishop, Raymond Federman (dir.), *Cahier de l'Herne, Samuel Beckett, Le livre de poche, biblio essais*, Paris 1976).
- Deleuze Gilles, *L'épuisé* (in Samuel Beckett, *Quad*, Éditions de Mûnuit).
- Charles Juliet, *Rencontre avec Samuel Beckett*, Fata Morgana, 1986.

- Michel Bernard, *Samuel Beckett et son sujet, une apparition évanouissante*, L'Harmattan, 1996.
- Thomas Hunkeler, *Echos de l'ego dans l'œuvres de Samuel Beckett*, L'Harmattan 1997).

Genre : le livre à venir.

Œuvres :

- Artaud, *Correspondance avec Jacques Rivière*.
- Artaud, *L'ombilic des limbes*.
- Bataille, *L'expérience intérieure*.
- Blanchot, *Le livre à venir*.
- Breton, *Nadja*.
- Breton, *Manifestes du surréalisme*.

Ouvrages critiques :

- Barthes, *Le degré zéro de l'écriture*.
- Bergson, *Le réel et le possible in La pensée et le mouvant*.
- Derrida, *De l'économie restreinte à l'économie générale - Un hégélianisme sans réserve et La parole soufflée* (in Jacques Derrida, *L'écriture et la différence*, Seuil).
- Hollier, D. *La prise de la Concorde* (Gallimard 1993).
- Sartre, *Un nouveau mystique* (in Jean-Paul Sartre, *Situations I*).

Thème 1 pour la partie écrite

Amour de soi : pour une histoire de la notion avant Rousseau.

Œuvres :

- Jacques Abbadie, *L'art de se connaître soi-même*.
- François de Sales, *Traité de l'amour de Dieu* (Seuil, 2 volumes).
- Condillac, *Essai sur l'origine des connaissances humaines*, Première partie.
- Montaigne, *Apologie de Raymond Sebond* (in Montaigne, *Essais*, Ed. Villey, PUF).
- Ovide, *Métamorphoses*, III (édition critique publiée par Jean-Claude Moisan, avec la collaboration de Marie-Claude Malenfant : *Les Trois premiers livres de la Métamorphose d'Ovide*, Honoré Champion, Paris 1997).
- Sénèque, *Lettres à Lucilius* (in *Les Stoïciens*, Anthologie en deux volumes, E. Bréhier (trad.), P.-M. Schuhl (éd.), Gallimard).
- Saint-Augustin, *Les confessions*.
- Spinoza, *Éthique*, Partie III, « De la nature et de l'origine des affects » et Partie V, « De la liberté humaine », prop. 33-36.

Ouvrages critiques.

- Foucault, Michel, *Histoire de la sexualité III - Le souci de soi*.
- Lafond, J., *Avatars de l'humanisme chrétien (1590-1710) - Amour de soi et amour-propre* (in *L'homme et son image - Morales et littérature de Montaigne à Mandeville*, Honoré Champion, Paris).
- Mesnard, Jean, *Les origines grecques de la notion d'amour-propre* (in Jean Mesnard, *La culture du 17ème siècle*, PUF, 1992).
- Henri-Irénée Marrou, *Saint-Augustin et l'augustinisme* (Seuil).
- Pierre Hadot, *Le mythe de Narcisse et son interprétation par Plotin* (in J.B. Pontalis (dir.), *Narcisses*, Gallimard, 1976).

Thème 2 pour la partie écrite

L'idée de peuple au XIXème siècle.

Œuvres :

- Michelet, *Le peuple*, GF.
- Michelet, *Cours au collège de France*, tome II, (1845-1851), Gallimard, 1995.

- De Maistre, *De la souveraineté du peuple, un anti-contrat social*.
- Hugo, *Les Misérables*.
- Eugène Sue, *Les mystères du peuple*.
- Marx, *Les luttes de classes en France, Textes réunis par M. Rubel*.
- Tocqueville, *Souvenirs*.

Ouvrages critiques :

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