

French Sub-Faculty Lecture List 'Blurbs' for TRINITY TERM 2017

Please click the titles below for a brief description of the content of each of these lectures.

For lecture times please check the main online lecture list at:

<https://weblearn.ox.ac.uk/access/content/group/modlang/general/lectures/index.html>

Always ensure to check the latest online lecture list on WebLearn for any changes to lectures during term time. Changes are shown in red.

- ❖ **La Chastelaine de Vergi revision (Prelims, IV)**
- ❖ **History of French (IV)**
- ❖ **Language Variation & Change: Topics in French (V, IV, XII)**
- ❖ **Transcription Revision (V)**
- ❖ **FHS Paper VI Revision**
- ❖ **FHS Paper IX Revision**
- ❖ **Bérroul, *Le Roman de Tristan* (IX (VI))**
- ❖ **Old French Fabliaux**
- ❖ **Key Contexts for Reading Medieval French Literature (VI)**
- ❖ **The Figure of the poète maudit (VIII)**
- ❖ **Rimbaud (VIII)**
- ❖ **Key Concepts in 19th-Century French Culture (VIII, XI)**
- ❖ **Stendhal Commentaries (XI)**
- ❖ **Baudelaire Commentaries (XI, VIII)**
- ❖ **Camus continued (VIII, XII 'Lit and Modern War' & 'Francophone Lit')**
- ❖ **Gide Commentaries (VIII, XI)**
- ❖ **Duras Commentaries (XI, VIII)**
- ❖ **Barthes Commentaries (XI, VIII)**
- ❖ **Modern Poetry**

La Chastelaine de Vergi revision (Prelims, IV) / Prof. Marnette & others

There will be animated debate amongst the medieval French tutors and we very much encourage you to bring your unresolved questions, digested thoughts, and fresh ideas to contribute to the discussion; the aim of the session is always for it to be fuelled by issues from the floor. Feel free to Tweet a question in advance to @MedFrenchOx if there's something in particular that you know you'd like us to cover.

We'll also direct you where to find information on WebLearn about medieval French FHS papers as you consider your options for next year and beyond.

History of French (IV) / Prof. Smith

This course of lectures will examine the evolution of the French language from Late Latin to the twentieth century, concentrating on the medieval period. The course is scheduled to run in all three terms. In this initial series of eight lectures, we shall begin by discussing the theoretical and methodological issues which are essential for an understanding of language change, and then examine the principal sound changes which have taken place in the history of French, looking not only at what has happened, but at why it might have happened. In subsequent terms, we shall also deal with morphological and syntactic change. The course should be of value to anyone who has an interest in language change; however, it will be particularly relevant to students preparing French Paper IV.

Language Variation & Change: Topics in French (V, IV, XII) / Dr Temple

These lectures provide a broad view of Language Variation in French as applied to French. After examining some general principles and constructs of LVC, we'll explore studies of variation at different levels of the language and how they can inform not only our understanding of the sociolinguistic situation of Modern French but also provide insights into linguistic structure. Mainly relevant to Paper V, but also tangentially to Paper IV (and to Paper XII, since we'll be covering some general sociolinguistic theory).

Transcription Revision (V) / Dr Temple

These are intended as revision sessions for finalists wishing to tackle the transcription question for Paper V (French Linguistics). After some brief recapping of basic phonetics, we'll move swiftly on to the transcription passages set for Paper V in 2006. Students may wish to prepare these in advance of the lectures.

NB it will not be possible to correct individual students' work, but we shall work through the transcriptions in some detail with plenty of opportunity for student comments and questions.

FHS Paper VI Revision / Dr Burrows & Dr Swift

The medieval French tutors invite you to attend a collective revision session for the period paper. During the hour, we'll address issues of strategy and approach, and the session will be followed up by smaller group classes in subsequent weeks. Do bring any and all questions/uncertainties/anxieties -- remember that everyone is in the same boat, so your simmering question is doubtless shared by many others!

FHS Paper IX Revision / Dr Burrows & Dr Swift

The medieval French tutors invite you to participate in a collective revision session for the prescribed texts paper. During the hour, we'll address issues of strategy and approach, and the session will be followed up by smaller group classes in subsequent weeks. Do bring any and all questions/uncertainties/anxieties -- remember that everyone is in the same boat, so your simmering question is doubtless shared by many others!

Bérroul, *Le Roman de Tristan* (IX (VI)) / Prof. Marnette

Bérroul's *Tristan* tells the immortal story of doomed adulterous love in a narrative of bewitching subtlety. In this eight-lecture course, we will explore various themes at work in this legendary medieval poem, such as courtly love, feudalism, Christian ethic and the meaning of sin. A close textual analysis will enable us to explore the different ways in which the narrator is presented, to evaluate his relationship with the author, and to identify the - often multiple - point(s) of view through which the content of story world is filtered : those of the narrator, characters, or even at times the implied listeners/readers. We will also discuss the issue of genre classification.

Old French Fabliaux / Dr Burrows

Sex, violence, transvestism, scatology, blasphemy... With their motley cast of wanton wives, castrated priests, defecating peasants, and autonomous genitalia, the Old French fabliaux, a large body of short verse narratives composed in Northern France between the late twelfth and the mid-fourteenth century, are of singular importance to the development of comic literature in Western Europe during the Middle Ages, exerting a clear influence on, amongst others, the Middle French nouvelles, the Middle High German Mären, the Italian novelle, and, Chaucer's Canterbury Tales. In this series of lectures, we shall explore the various techniques that the fabliaux employ to entertain and enthral their audiences, and thereby come to recognise the creativity and sophistication which underlie their wilful and blatant transgressions. Topics to be covered include generic definition, narrative structure, didacticism, subversive language, parody, satire, and the treatment of the body.

Key Contexts for Reading Medieval French Literature (VI) / Ms Cooper

This mini-series is designed as a follow on from Dr Burrows' series, 'Key Concepts in Medieval French Literature'. Although designed with Paper VI in mind, it may also be of interest to those taking (or thinking of taking) Paper IX. Over the course of four lectures, we will explore together some of the key contexts that shaped medieval French literature. These concern both the context within which the works were produced (including the impact of scholastic or of secular environments), and will introduce key medieval reading practices such as exegesis. Students will gain an understanding of the broad historical settings, such as the key political and historical events that were taking place, and of how they shaped contemporary literature. Together, we will think about who would have read the texts you will be studying, and *how* that reading would have taken place. A key feature of the lecture series will be to consider how our experience of reading modern printed editions differs from that of contemporary readers; it will give students the basic tools needed to understand the manuscript context of the works they choose to study.

The Figure of the poète maudit (VIII) / Prof. Whidden

In 1884 and 1888, Paul Verlaine published two series of essays about the 'poète maudit', presenting to the general public such poets as Stéphane Mallarmé, Arthur Rimbaud, Marceline Desbordes-Valmore, and Tristan Corbière. These lectures will consider the longstanding notion of poets as damned, poets who although not mentioned by name are there in spirit, Verlaine's two series themselves, and how their legacy continues to shape our understanding of poetry today.

Lectures:

1. Precursors and omissions (including Vigny, Baudelaire, Poe)
2. The 1884 series (Corbière, Rimbaud, Mallarmé)
3. The 1888 series (Desbordes-Valmore, Villiers de l'Isle-Adam, Pauvre Lelian)
4. The series' reception and enduring legacy today

Rimbaud (VIII) / Prof. Whidden

By the age of twenty-one, Arthur Rimbaud had already written some of the most enduring poems in French, including the first two poems in free verse. During the course of his explosive itinerary, he dismantled verse poetry piece-by-piece, undermining rhyme and metre; picked up where Baudelaire's synaesthesia had left off and pushed the senses to their limits; and tore apart lyric voice and perspective. By retracing this remarkable journey, these lectures will retrace the history of poetic voice and form during the second half of the nineteenth century and consider questions fundamental to the nature of poetry.

Lectures:

1. Early verse (1869-70)
2. The Lettres du voyant and the verse of 1871-72
3. *Une saison en enfer*
4. *Illuminations*

Key Concepts in 19th-Century French Culture (VIII, XI) / Dr Counter

These lectures offer an overview of the nineteenth century through 'concepts', rather than authors or literary movements. The first three take concepts familiar to nineteenth-century people to explore key moments of literary and cultural change: the post-revolutionary period, through the idea of the *mal du siècle*; the July Monarchy, through the "Panorama"; and the early Third Republic, through "Degeneration". The final two explore two analytic categories that have become central in nineteenth-century French studies: the bourgeoisie; and gender and sexuality. The aim is to deepen your knowledge of the period and allow you to root set works within the cultural networks and movements from which they emerged.

Stendhal Commentaries (XI) / Dr Lunn-Rockliffe

This course is for Finalists studying Stendhal for XI. Sessions will be based on the following passages from prescribed texts. Students will be expected to have read the passages in advance and to be prepared to participate actively in the discussion:

1 *Le Rouge et Le Noir*, I, 11 'Mme de Rênal frémit [...] Le pouvoir de la beauté.'

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2 *La Chartreuse de Parme*, I, 13 'Le lendemain, Fabrice ayant appris [...] et moi qui lui écris tous les jours à Boulogne!'

Baudelaire Commentaries (XI, VIII) / Prof. Morisi

These commentary lectures are mainly relevant for Paper XI, but will also be of interest to anyone studying Paper VIII and/or to students who wish to further hone their close reading skills. The first lecture will focus on a poem from *Les Fleurs du mal*. The second will be dedicated to the analysis of a prose poem from *Le Spleen de Paris*.

Camus continued (VIII, XII 'Lit and Modern War' & 'Francophone Lit') / Prof. Morisi

One of the major writers and thinkers of the 20th century, Albert Camus was awarded the Nobel Prize for Literature in 1957 in recognition of "*his important literary production, which with clear-sighted earnestness illuminates the problems of the human conscience in our times.*" In these two lectures, we will pursue our examination of Camus's varied *oeuvre*. The first lecture will complement last term's discussion of his relation to and representation of Algeria by focusing on two texts: the extensive *reportage* entitled *Misère de la Kabylie* (1939) and the short story "L'Hôte" in *L'Exil et le royaume* (1957). The second lecture will turn to the last novel the author published in his lifetime, *La Chute* (1956).

Gide Commentaries (VIII, XI) / Dr Garfitt

Primarily for paper XI, but useful also for VIII.

Duras Commentaries (XI, VIII) / Dr Kemp

These commentary lectures are principally designed for those studying or considering Marguerite Duras as a prescribed author, or considering doing so in the future, but should be of interest to anyone who would like to know more about her fiction and film. It will be helpful if you can read the extract under discussion before the lecture.

Lecture One: *Hiroshima mon amour* : Opening scene of Partie II of the screenplay (pp. 43-47): '*Il passe dans la rue un essaim de bicyclettes [...]* Non. Je t'ai remarqué, toi, c'est tout.'

Lecture Two: *Le Ravissement de Lol V. Stein* : The first meeting of Lol, Tatiana and Jacques, at the end of the seventh section of the novel, pp. 72-74 in the Folio edition. '*Elle avance dans l'allée [...]* la distance est couverte, moi.'

Barthes Commentaries (XI, VIII) / Dr Kemp

These commentary lectures are principally designed for those currently studying Roland Barthes as a prescribed author, or considering doing so in the future, but should be of interest to anyone who would like to know more about Barthes's work. It will be helpful if you can read the extract under discussion before the lecture.

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Lecture One: *L'Empire des signes*, opening fragment, 'Là-bas' (iii, 351-52 in the *Œuvres complètes*). 'Si je veux imaginer un peuple fictif [...] les visages, la violence.'

Lecture Two : *La Chambre claire*, fragment 39 (v, 865-66 in the *Œuvres complètes*), discussing photo of Lewis Payne in condemned cell. 'Du temps (au début de ce livre : c'est loin déjà) [...] jusqu'à la racine.'

Modern Poetry / Professor McGuinness

This lecture course begins with Mallarmé and ends with André Breton. Lecture 1 will be on Mallarmé, lecture 2 on Mallarmé and Valéry, lecture 3 on Apollinaire and Cendrars and lecture 4 on Valéry and Breton. They will include close readings of poems and commentaries.