



## DEPARTMENT OF LANGUAGES, LINGUISTICS, AND COMPARATIVE LITERATURE

### MA IN LLCL: FRENCH READING LIST

*For students beginning Fall 2016 or later*

#### I. DESCRIPTION OF THE COMPREHENSIVE EXAM

*Note to the student: You should begin to prepare the works on this reading list as soon as you begin your graduate career. It is recommended that MA students take a variety of courses that cover different periods and literary trends. Nevertheless, it is your sole responsibility to prepare the works on this list and understand their importance in the development of literary history. The comprehensive exams are based on this list.*

Candidates are expected not only to read the primary texts listed below but also to acquire background in their literary history (and such frames of reference as genres, period themes, topoi). In addition, literary texts should always be studied within a framework of critical theory, as well as of social, political, and cultural history – and no text or period is an exception.

The following short critical overview is recommended for ALL periods of the tradition: Kay, Sarah, Terence Cave, and Malcom Bowie. *A Short History of French Literature* (Oxford: Oxford UP, 2006).

#### ***Non-Thesis Option***

All MA students begin in the Non-Thesis option. For MA students who continue in the Non-Thesis option, the written comprehensive exams are normally taken in the last semester, and consist of questions that examine the student's knowledge of the literary works on this list, their historical context, stylistic and ideological trends, and the intertextuality of these works from the earliest periods to the present. The exam lasts 8 hours and is scheduled over a two-day period on the Monday of the 6<sup>th</sup> week of class and the Monday of the 7<sup>th</sup> week of class, from 12:00-4:00pm. The student may not consult a copy of the reading list during the exam. The written exam has the following format:

1. The first exam consists of 2 discrete sections corresponding largely to chronological periods: (a) Middle Ages and Renaissance (10<sup>th</sup> – 16<sup>th</sup> centuries); (b) 17<sup>th</sup> through the end of the 18<sup>th</sup> century. Each section will have two questions from which the student must choose one. All answers must be in French, and the student should spend approximately 2 (two) hours on each question. (4 hours maximum).
2. The second exam consists of 2 discrete sections corresponding largely to chronological periods: (a) the 19<sup>th</sup> century to the present; and (b) Francophone literature/literature of immigration. Each section will have two questions from which the student must choose one. All answers must be in French, and the student should spend approximately 2 (two) hours on each question. (4 hours maximum).

Each analytical essay response will receive a grade of “excellent,” “pass,” or “fail.” If a student does not write an analytical essay response to the required number of questions in any given section of the exam, the student will automatically fail that entire section of the written comprehensive exam. If the student fails one or more sections, s/he will have only one opportunity to retake the failed section(s), and the retake must be within one year from the date of the original exam. The professor who coordinates the exam will set the date for the retake in consultation with the student.

### ***Thesis Option***

If an MA student is interested in writing a thesis, s/he must submit an “Application for the Thesis Option” prior to the end of the second semester of full-time study. If the application is approved, then the student is admitted into the Thesis Option. For MA students writing a thesis, the comprehensive oral exam is normally taken in the seventh week of the third semester. Usually, all of the French professors participate in the exam. The student may not consult any materials during the exam, including a copy of the reading list and will respond to all of the questions in French.

The oral exam consists of questions that examine the student’s knowledge of the literary works on this list, their historical context, stylistic and ideological trends, and the intertextuality of these works, from the Middle Ages to the present. The oral exam will last approximately one hour and a half. If the student does not pass the oral exam, s/he will have just one opportunity to retake it within one year of the date of the original exam. The thesis director will set the date for the retake in consultation with the student. The date of the thesis prospectus defense will be postponed until the student passes the oral exam. Typically, the thesis prospectus defense is scheduled for two weeks after the oral exam is passed.

### **Thesis Prospectus Defense:**

The thesis prospectus defense typically is held in the ninth week of the third semester of full-time study, and lasts approximately one hour. Two weeks prior to the thesis prospectus defense, but no later than the date of the oral comprehensive examination, the student will distribute a copy of the thesis prospectus to all committee members. The student should consult a sample prospectus to ensure that s/he uses the appropriate format. The thesis prospectus defense is comprised of two main sections:

- 1) a presentation of about 30-40 minutes by the student about the genesis of the topic, how s/he delimited the focus, what thesis s/he plans to affirm, the critical framework s/he will use, etc.;
- 2) the committee asks questions about the prospectus, what the candidate said, and may offer suggestions on ways to improve the focus, etc. The committee goes through the Bibliography carefully, and may recommend additional books/articles that may be of use to the candidate.

The thesis prospectus defense ensures that all of the committee members have a chance to ask questions about the proposed thesis, to confirm the focus and parameters of the thesis,

and to affirm that the entire committee is in agreement. If the committee does not approve the thesis prospectus, the student will reformulate the prospectus according to the stipulations of the committee, and will submit the revised prospectus. The Thesis Director, in consultation with the committee and the student, will schedule a new thesis prospectus defense date. If the committee approves the thesis prospectus, the student may then proceed to write the thesis on the topic, within the focus and parameters approved during the thesis prospectus defense.

### **Thesis Defense:**

The thesis defense is usually scheduled no later than the eleventh week of the last semester of a student's program, and typically lasts 1.5 hours. The student should verify the specific department, college, and university deadlines for the semester when s/he plans to graduate. The Thesis Director, in consultation with the student and the committee members, will set the date for the thesis defense. At least two weeks prior to the defense, the student will give copies of the completed thesis to all of the committee members. The thesis defense is comprised of three main sections:

- 1) a presentation of about 10 minutes on the genesis of the topic, the focus of the thesis, and the critical framework used;
- 2) a presentation of about 30 minutes on the thesis that the student affirmed, the chapter-by-chapter overview of how the thesis was supported by the research; and the conclusions that were reached;
- 3) the committee members ask detailed questions about the thesis, any sections that may need clarification, any issues that may need to be addressed, etc., to which the student responds.

On the date of the defense, the student will bring copies of the signature pages on the required stock paper and the correct pen with the correct color ink as stipulated in the Graduate College's guidelines. If the thesis is not approved, the candidate will make the major revisions stipulated during the defense, and resubmit the revised thesis to the committee. The Thesis Director, in consultation with the committee members and the student, will set a new date for the thesis defense. If the thesis is approved, the committee members will sign the initial pages right then. Each member of the committee will give the candidate his/her copy of the thesis with all of the errata and corrections clearly marked, so that the candidate can make the necessary changes. Typically, after all of the corrections are made, the candidate reviews the final manuscript with the Thesis Director prior to submitting it.

*"In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS)—in Boca Raton, SU 133 (561-297-3880) — and follow all SAS procedures."*

## READING LIST

Lectures critiques et obligatoires que l'étudiant(e) doit préparer (dans Richter, David H, ed. *The Critical Tradition: Classic Texts and Contemporary Trends*. 3<sup>ème</sup> éd).

1. Sartre, Jean-Paul. "Why Write?"
2. Saussure, Ferdinand de. "Nature of the Linguistic Sign"
2. Lévi-Strauss, Claude. "The Structural Study of Myth"
3. Barthes, Roland. "The Death of the Author"
4. Foucault, Michel. "What Is an Author?"
5. Derrida, Jacques. "Structure, Sign, and Play in the Discourse of the Human Sciences"
6. Iser, Wolfgang. "The Reading Process: A Phenomenological Approach"
7. Louis Althusser. "From *Ideology and Ideological State Apparatuses*"
8. Williams, Raymond. "From *Marxism and Literature*"
9. Cixous, Hélène. "The Laugh of the Medusa"
10. Lyotard, Jean-François. "Defining the Postmodern"
11. Baudrillard, Jean. "From *The Precession of Simulacra*"

### L'ère médiévale (9<sup>e</sup> siècle – 15<sup>e</sup> siècle)

#### Lectures requises:

1. *La Vie de saint Alexis*
2. *La Chanson de Roland* (entier)
3. La lyrique occitane : **Beatriz de Dia**, « A chantar m'er de so qu'ieu non volria » ; **Guilhem IX**, « Companho, tant ai agutz d'avola conres », « Farai un vers de dreyt nien », Farai chansoneta nueva » ; **Jaufre Rudel**, « Quan lo rius » ; **Bernart de Ventadorn**, « Pel doutz chan », « Can vei la lauzeta mover » ; **Marcabru**, « Dirai vos en mon lati », « En abriu, s'esclairo-il riu contra-l Pascor », « L'autrier, a l'issida d'abriu ».
4. Chrétien de Troyes : *Le Chevalier au lion, ou Yvain* **et** *Le Chevalier de la Charrette, ou Lancelot*
5. Marie de France: *Lais* (entier)
6. Guillaume de Lorris, *Le Roman de la Rose* (Partie I)
7. *Le Roman de Renart* (Branches I – IV)
8. Fabliaux : « Du prêtre qui dit la passion » ; « Du prêtre crucifié » ; « Les quatre souhaits de saint Martin » ; « Du chevalier qui fit parler les cons ».
9. *La Farce de Maître Pathelin*
10. Christine de Pizan: *La Cité des Dames* (entier)
11. Villon: *Le Testament* (entier)

#### Lectures critiques recommandées (Moyen-Âge):

1. Badel, Pierre-Yves. *Introduction à la vie littéraire du Moyen Age*. Paris: Bordas, 1969. Imprimé.
2. Krueger, Roberta. *The Cambridge Companion to Medieval Romance*. Cambridge: Cambridge UP, 2000. Imprimé.

3. Maddox, Donald. *Fictions of Identity in Medieval France*. Cambridge: Cambridge UP, 2006. Imprimé.
4. Payen, Jean et Poirion, Daniel, eds. *La Littérature française aux XIVe et Xve siècles*. 2 vols. Heidelberg : Winter – Universitätsverlag, 1988. Imprimé.
5. Zumthor, Paul. *Essai de poétique médiévale*. Paris: Seuil, 1972. Imprimé.

## Renaissance 16<sup>e</sup> siècle

### Lectures requises:

1. François Rabelais: *Gargantua* (entier)
2. Michel de Montaigne: *Essais* : "Au lecteur," I 1, 20, 26, 28; II 6, 10, 18; III 6
3. Joachim du Bellay: *L'Olive* 1; *Les Regrets* "A son livre," 1, 8, 9, 31, 32, 79 ; *Défense et Illustration de la Langue Française*, first book
4. Pierre de Ronsard: *Cassandra* 1, 5, 23; *Marie* 2, 14, 15; *Hélène* 3, 5, 11 Agrippa D'Aubigné : *Les Tragiques, Livre I – Les Misères* 1-678
5. Marguerite de Navarre : *L'Heptaméron, Prologue et Nouvelles I-V*
6. Maurice Scève : *Délie, opening huitain and dizains* 1-5
7. Louise Labé: *Sonnets* 2, 8, 17, 24 et *Débat de Folie et d'Amour*.

### Lectures critiques recommandées (16<sup>e</sup> siècle):

1. Auerbach, Erich. *Mimésis*. Princeton: Princeton UP, 1953. Imprimé. Chapitres sur Montaigne, Rabelais.
2. Cave, Terence. *The Cornucopian Text: Problems of Writing in the French Renaissance*. Oxford: Oxford UP, 1979. Imprimé.
3. Bakhtin, Mikhaïl. *L'Oeuvre de François Rabelais et la culture populaire au Moyen Age et sous la Renaissance*. Paris: Gallimard, 1970. Imprimé. OU en anglais : *Rabelais and His World*. Cambridge: MIT P, 1965. Imprimé:
4. Ménager, Daniel. *Introduction à la vie littéraire du XVIe siècle*. Paris: Bordas, 1968. Imprimé.
5. Starobinski, Jean. *Montaigne en mouvement*. Paris: Gallimard, 1983. Imprimé.
6. Weber, Henri. *La Création poétique au XVIe siècle en France*. 2 vols. Paris: Nizet, 1955. Imprimé.
7. Ficin, Marsile. *Le Festin de Platon*.

## Classicisme et Lumières 17<sup>e</sup> siècle

### Lectures requises:

1. Pierre Corneille: *Le Cid* et *L'illusion comique*
2. Jean Racine: *Phèdre* et *Bérénice*
3. Molière: *L'Avare* et *Tartuffe* et *Dom Juan*
4. Madame de Lafayette: *La Princesse de Clèves*

5. Blaise Pascal : *Pensées*
6. René Descartes : *Discours de la Méthode*
7. Madame de Sévigné : *Lettres*
8. François de La Rochefoucauld : *Maximes*
9. Cyrano de Bergerac : *Voyage sur la Lune*

### **Lectures critiques recommandées (Classicisme):**

1. Bénichou, Paul. *Morales du Grand Siècle*. Paris: Gallimard, 1948. Imprimé.
2. Goldmann, Lucien. *Le Dieu caché: Étude sur la vision tragique dans les Pensées de Pascal et dans le théâtre de Racine*. Paris: Gallimard, 1959. Imprimé.
3. Bury, Emmanuel. *Le Classicisme: L'Avènement du modèle littéraire français 1660-1680*. Paris: Nathan, 1993. Imprimé.
4. Payre, Henri. *Qu'est-ce que le classicisme?* Paris: Nizet, 1964. Imprimé.

### **18<sup>e</sup> siècle**

#### **Lectures requises:**

1. Voltaire: *Candide ou l'optimisme*
2. Denis Diderot: *La Religieuse* et *Jacques le Fataliste*
3. Jean-Jacques Rousseau: *Les Rêveries du promeneur solitaire* et *Du Contrat Social*
4. Montesquieu: *Les Lettres persanes* et *L'Esprit des Lois*
5. Pierre Beaumarchais: *Le Mariage de Figaro*
6. Choderlos de Laclos: *Les Liaisons dangereuses*
7. Olympe de Gouges : *Déclaration des Droits de la Femme et de la Citoyenne*
8. Sade : *La Philosophie dans le Boudoir*

#### **Lectures critiques recommandées (18<sup>e</sup> siècle):**

1. Starobinski, Jean. *Jean-Jacques Rousseau: La Transparence et l'obstacle*. Paris: Gallimard, 1971. Imprimé.
2. Cassirer, Ernst. *La Philosophie des lumières*. Paris: Fayard, 1966. Imprimé.
3. Fried, Michael. *Absorption and Theatricality: Painting and Beholder in the Age of Diderot*. Berkeley: U of California P, 1980. Imprimé.
4. Foucault, Michel. *Les Mots et les choses: Une archéologie des sciences humaines*. Paris: Gallimard, 1966. Imprimé.

### **Le 19<sup>e</sup> siècle**

#### **Lectures requises:**

1. Alphonse de Lamartine: "Le Lac"
2. Victor Hugo: *Hernani*
3. François-René de Chateaubriand: *René*

4. Claire de Duras : Ourika
5. George Sand : *Indiana*
6. Honoré de Balzac: *Le Père Goriot*
7. Gustave Flaubert: 'Un Coeur simple'
8. Verlaine: "Art Poétique"
9. Stéphane Mallarmé: "Brise marine"
10. Emile Zola: *Germinal*
11. Charles Baudelaire : from *Les Fleurs du Mal*: 'Au Lecteur,' 'Une Charogne,' 'L'Invitation au Voyage,' 'Le Cygne'
12. Arthur Rimbaud, "Le bateau ivre"
13. Rachilde : *Monsieur Vénus*

#### **Lectures critiques recommandées:**

1. Charlton, Donald G., ed. *The French Romantics*. 2 vols. Cambridge: Cambridge UP, 1984. Imprimé.
2. Prendergast, Christopher, ed. *Nineteenth-Century French Poetry: Introduction to Close Reading*. Cambridge: Cambridge UP, 1990. Imprimé.
3. Levin, Harry. *The Gates of Horn: A Study of Five French Realists*. NY: Oxford UP, 1966. Imprimé.
4. Auerbach, Erich. *Mimesis*, chapters 18 and 19
5. Dufour, Philippe. *Le Réalisme*. Paris: PUF, 1998. Imprimé.
6. Nochlin, Linda. *Realism*. NY: Penguin, 1971. Imprimé.
7. Terdiman, Richard. *Discourse/Counter-Discourse: The Theory and Practice of Symbolic Resistance in Nineteenth-Century France*. Ithaca: Cornell UP, 1985. Imprimé.
8. Scott, David. *Pictorialist Poetics: Poetry and the Visual Arts in Nineteenth-Century France*. Cambridge: Cambridge UP, 1988. Imprimé.
9. Bowie, Malcolm. *Mallarmé and the Art of Being Difficult*. Cambridge: Cambridge UP, 1978. Imprimé.
10. Zola, Emile. 'Le Roman Expérimental.'
11. Hugo, Victor. 'Préface' de *Cromwell*

#### **Le 20<sup>e</sup> siècle**

##### **Lectures requises:**

1. Marcel Proust: 'Un Amour de Swann' (in *Du Côté de Chez Swann*)
2. André Breton: *Nadja*
3. Céline: *Voyage au bout de la nuit* (première moitié, chapitres 1-19)
4. Albert Camus: *L'Étranger*
5. Eugène Ionesco: *Rhinocéros*
6. Nathalie Sarraute : *Tropismes*
7. Colette : *La Femme Cachée*
8. Annie Ernaux : *Une Femme*
9. Paul Éluard : 'La Terre est Bleue,' 'La Courbe de tes Yeux'
10. Francis Ponge : 'Notes pour un Coquillage'
- 11 Guillaume Apollinaire : 'Le Pont Mirabeau,' 'La Colombe Poignardée et le Jet d'Eau'

### Lectures critiques recommandées (20<sup>e</sup> siècle):

1. Kristeva, Julia. *Le Temps sensible: Proust et l'expérience littéraire*. Paris: Gallimard, 1994. Imprimé.
2. Artaud, Antonin. *Le Théâtre et son double*. Paris: Gallimard, 1964. Imprimé.
3. Nadeau, Maurice. *Histoire du surréalisme*. Paris: Seuil, 1970. Imprimé.
4. Butler, Christopher. *Early Modernism: Literature, Music, and Painting in Europe 1910-1916*. Oxford: Clarendon, 1994. Imprimé.
5. Aronson, Ronald. *Camus and Sartre: The Story of a Friendship and the Quarrel That Ended It*. Chicago: U of Chicago P, 2004. Imprimé.
6. Felski, Rita. *The Gender of Modernity*. Cambridge, MA: Harvard UP, 1995. Imprimé.
7. Lyotard, Jean-François. *La Condition postmoderne*. Paris: Minuit, 1979. Imprimé.
8. Jardine, Alice. *Gynesis: Configurations of Woman and Modernity*. Ithaca: Cornell UP, 1985. Imprimé.
9. Breton, André. 'Premier Manifeste du Surréalisme' (first version)
10. Robbe-Grillet, Alain. 'Pour un Nouveau Roman.'

### Littérature francophone et littérature postcoloniale

Students choose ONE of the following areas:

#### 1. La France postcoloniale

1. Nacer Kettane : *Le Sourire de Brahim*
2. Farida Belghoul : *Georgette !*
3. Leila Sebbar : *La Seine était rouge*
4. Azzouz Begag : *Le Gone du Chaaba*
5. Faiza Guène : *Kif Kif demain*
6. Fatou Diome : *Le Ventre de l'Atlantique*
7. Dalila Kerchouche : *Leila, avoir 17 ans dans un camp de harkis*
8. Calixthe Beyala : *C'est le soleil qui m'a brûlée*
9. Saphia Azzeddine : *Belqiss*
10. Alain Mabanckou : *Bleu blanc rouge*

#### 2. Francophonie de l'Afrique subsaharienne et de la Caraïbe :

1. Léopold Senghor : Poèmes choisis : « Femme nue, femme noire » et « Congo »
2. Djibril Tamsir Niane : *Sounjata*
3. Mariama Bâ : *Une si longue lettre*
4. Ferdinand Oyono : *Une vie de boy*
5. Amadou Kourouma : *Les Soleils des Indépendances*
6. Aimé Césaire: *Cahier d'un retour au pays natal*
7. Jacques Roumain : *Gouverneurs de la rosée*
8. Marie (Vieux) Chauvet : *Amour*
9. Patrick Chamoiseau : *Chronique des sept misères*
10. Simone Schwarz-Bart : *Pluie et vent sur Télumée Miracle*
11. Jacques Stephen Alexis : *Compère Général Soleil*



### 3. Francophonie du monde arabe

1. Albert Memmi: *La Statue de Sel*
2. Driss Chraïbi : *Le Passé simple*
3. Rachid Boudjedra: *La Répudiation*
4. Assia Djebar : *L'Amour, la Fantasia*
5. Maïssa Bey : *Entendez-vous dans les montagnes*
6. Fouad Laroui : *Méfiez-vous des parachutistes*
7. Mahi Binebine : *Les Etoiles de Sidi Moumen*
8. Amin Maalouf: *Les Identités meurtrières*
9. Andrée Chédid: *La Maison sans racines*
10. Hubert Haddad : *Palestine*
11. Charif Majdalani : *La grande maison*

**Lectures critiques (\* = dans Richter, *The Critical Tradition*, 3<sup>rd</sup> Ed.).**

**L'étudiant doit préparer CINQ titres de la liste suivante:**

1. \*Ferdinand de Saussure: "Nature du signe linguistique" (dans *Cours de linguistique générale*)
2. Claude Lévi-Strauss: "Structures élémentaires de la parenté"
3. Jean-Paul Sartre: "Qu'est-ce que la littérature?"
4. \*Roland Barthes: "La Mort de l'Auteur"
5. \*Michel Foucault: "Qu'est-ce qu'un auteur?"
6. \*Louis Althusser: "Idéologie et appareils idéologiques d'état"
8. \*Raymond Williams, "Culture and Society"
9. Hélène Cixous: "Le Rire de la Méduse"
10. \*Jean Baudrillard: "Simulacra and Simulations"
11. \*Wolfgang Iser: "The Reading Process"
13. \*Jacques Derrida: "Structure, Sign, and Play in the Discourse of the Human Sciences"
14. \*Edward Saïd: From the Introduction to *Orientalism*
15. Memmi: *Portrait du colonisé* (extrait)
16. Fanon: *Peau noire, masques blancs* (extrait)

#### **Lectures critiques recommandées:**

- Marcel Danesi: *Messages and Meanings: An Introduction to Semiotics*  
 \*Fredric Jameson: "The Politics of Theory"  
 Maurice Blanchot: "The Essential Solitude" (in *L'Espace littéraire*)  
 Homi Bhabha: "Dissemination" (in *The Location of Culture*)  
 \*Paul de Man: "Resistance to Theory"  
 \*Jean-François Lyotard: "Defining the Postmodern"

**Nota Bene:** consultez également les lectures critiques indiquées auparavant.