The culture modules available this year (and listed below) are:

- Understanding Culture: Languages and Texts (Level 4) (30 credits)
- Approaches to Language (Level 4) (30 credits)
- Reading Transnational Cultures (Level 5) (30 credits)
- Film and Politics (Levels 5 & 6) (30 credits)

Level 4 Content Modules

<table>
<thead>
<tr>
<th>Full Module Title:</th>
<th>Imagining France: An Introduction to French Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Module Code:</td>
<td>LNLN022S4</td>
</tr>
<tr>
<td>Credits/Level:</td>
<td>30/4</td>
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<tr>
<td>Convenor:</td>
<td>Dr Akane Kawakami</td>
</tr>
<tr>
<td>Lecturer(s):</td>
<td>Dr Damian Catani, Dr Akane Kawakami, Dr Ann Lewis, Dr Martin Shipway</td>
</tr>
<tr>
<td>Entrance Requirements:</td>
<td>No language other than English is required</td>
</tr>
<tr>
<td>Day/Time:</td>
<td>Monday/7.40 to 9.00</td>
</tr>
</tbody>
</table>

Module Description:

This module aims to introduce students to key artefacts – novels, socio-political writings, paintings, short stories, and philosophical fiction – from French and francophone culture up to the present day. We will consider why these artefacts may be considered important for an understanding of what may be meant or imagined by the notion of ‘Frenchness’ past and present. We will be moving across centuries and disciplines, from the eighteenth-century to the present day; all the material we cover is characterised by its concern with France’s various self-definitions. The module will also incorporate a number of study skills sessions (on essay-writing, commentary, bibliography and referencing).

Syllabus:

Section 1: Term 1, Weeks 1-5:

Places: Paris or the Provinces? (Dr Akane Kawakami)

Paris and its artefacts (the Eiffel Tower, the Arc de Triomphe) are often used as a symbol of France, and the country often seems to be more obviously centralised than, for instance, the UK. Yet the culture of the provinces, both the smaller towns and the countryside, are also inextricably linked to a perceived French identity. In this section we will examine texts describing different kinds of French places, and explore the implications of these depictions for various notions of ‘Frenchness’. All texts are available in English translation.
Primary texts:
Guy de Maupassant, *La Parure et autres scènes de la vie parisienne* (1885)
— English translation: *A Parisian Affair and Other Stories* (Penguin Classics)

Alphonse Daudet, *Lettres de mon moulin* (1869)

Suggested secondary reading:


Section 2: Term 1, Weeks 7-11:
‘Otherness’: Imagining the Outsider’s View in Eighteenth-Century France (Dr Ann Lewis)

Eighteenth-century French writers frequently use the fictional perspective of a foreign or exotic observer to explore, defamiliarize and satirize aspects of their own culture. In this part of the course, we will focus on several key texts from this period (by some of the most celebrated writers of the Enlightenment), to examine this very particular mode of exploring ‘Frenchness’.

Primary Texts:
Voltaire, ‘L’Ingénu’ (1767), in *Romans et contes* (GF, Garnier-Flammarion)

Graffigny, *Lettres d’une Péruvienne* (1747, rev. ed. 1752)

Suggested Secondary Reading:

sections
Robin Howells, *Playing Simplicity: Polemical Stupidity in the Writing of the French Enlightenment* (Peter Lang, 2002), relevant sections


Julia Douthwaite, ‘Relocating the Exotic Other in Graffigny’s *Lettres d’une Péruvienne*’, *Romanic Review*, 82 (1991), 456-74

Downing Thomas, ‘Economy and Identity in Graffigny’s *Lettres d’une Péruvienne*’, *South Central Review*, 10:4 (1993), 55-72

**Section 3: Term 2, Weeks 1-5:**

**Conflict and the Fracturing of National Identity (Dr Damian Catani)**

These sessions examine the notion of a fractured French identity, or France divided against itself, which questions and subverts its core Republican belief in a nationally cohesive, unifying ideology. A selective exploration of cultural history and novels relating to two key socio-political conflicts brings this fractured sense of national identity into sharp relief: the first, is the Paris Commune of 1871, a breakaway and self-governing working-class faction that emerged from the ashes of the Franco-Prussian War only to be brutally crushed by the new Republican government; the second, is the First World War (1914-18), a conflict of unprecedented barbarity that led an entire generation of young Frenchmen to become profoundly disillusioned with the traditional patriotic virtues of military heroism and glory.

**Primary texts** (selected chapters):

Emile Zola: *La Débâcle*, (1892), (translated as *The Downfall*)

Louis-Ferdinand Céline: *Voyage au bout de la nuit* (1932), (translated as *Journey to the end of the night*)

John M. Merriman: *Massacre: The Life and Death of the Paris Commune* (Yale University Press, 2014)


**Section 4, Term 2, Weeks 7-11:**

**Mapping France (Dr Martin Shipway)**

In this section of the course, we look at ways in which French
social, cultural and political space have been mapped since the late nineteenth century. In addition to the core texts listed below, we will use a variety of materials (to be distributed in class or via Moodle) to illustrate how the concept of France, French identities and the non-French ‘other’ have been defined and articulated, whether via maps of the French ‘hexagone’, through appeals to national writing, or through the myth of a colonial ‘greater France’.

**Primary texts**

Ernest Renan, ‘What is a Nation?’, extract from Homi Bhabha, ed., *Nation and Narration* (London: Routledge, 1990) (available in #Reading Room Collection and on Moodle)


Charles de Gaulle -- extracts from speeches, memoirs and film (to be distributed in class and/or made available on Moodle).

**Suggested secondary reading:**


**Assessment:**

One commentary in English (500-1000 words, 10%) due on the **Friday of Reading Week of Term 1**.

One piece of work on ‘Plagiarism & Referencing’ – compulsory but not assessed, due on the **last day of Term 1**. If you do not complete this assignment, your first essay (due in January) will NOT be marked.

Two essays in English (2000 words each, 35% each), one due on the **first day of Term 2**, the other due at on the **first day of Term 3**.

One unseen in-class test in English or French (20%) under exam conditions, in **Week 11 of Term 2**.

The essay questions will be available via Moodle several weeks in advance of the deadline. The essays must also be submitted via Moodle, and before the deadline, which will be clearly stated when the questions are announced.
### Essential Texts:
See the 'primary reading' lists of each section

### Other Important Information:
The module is taught and assessed entirely in English. Titles which appear in French in the following outline will be studied in English translation, although you are encouraged to make use of the original French texts too if you are able. You are expected, except where indicated below, to purchase the texts which are specified as primary texts, and you are expected also to have read these primary texts in advance of the relevant section of the module. All the primary texts (including films) will be available in the Library, and some (those you are not expected to purchase) will also be available in the Library Reading Room Collection and also for electronic access via Moodle. You are not expected to purchase any of the secondary texts, which are merely suggestions for background reading.

### Full Module Title:
Understanding Culture: Languages and Texts

### Module Code:
LNLN021S4

### Credits/Level:
30 credits, Level 4

### Convenor:
Dr Martin Shipway

### Lecturer(s):
Emily Baker, Dr Mari Paz Balibrea, Dr Martin Shipway, Dr John Walker

### Entrance Requirement:
No language requirement other than English

### Day/Time:
Fridays, 6.00-7.20pm; Term 1 & 2

### Module Description:
This module will provide you with an introduction to what it means to study languages and cultures. We will explore the interdisciplinary and cross-cultural nature of language and cultural study by focusing on different kinds of text – literary, filmic, historical, visual – from a variety of different cultural contexts: French-, German-, Portuguese and Spanish-speaking. You will learn about the practical and theoretical tools you need to engage with these texts and the cultural contexts which produced them and to work with these tools in your own writing.

### Syllabus:

<table>
<thead>
<tr>
<th>Date</th>
<th>Term One</th>
</tr>
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<tbody>
<tr>
<td>06.10.17</td>
<td>Introduction to Studying Languages and Cultures</td>
</tr>
<tr>
<td>13.10.17</td>
<td>Languages, Cultures and Literature</td>
</tr>
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</table>
| 20.10.17   | Reading Kafka *(Die Verwandlung / Metamorphosis)*
  Please read the story before class:
  https://www.gutenberg.org/files/5200/5200-h/5200-h.htm | JW |
| 27.10.17   | Reading Kafka *(Das Urteil / The Judgement)*
  Please read the story before class:
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<th>Event</th>
<th>Instructor</th>
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<td>JW</td>
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<tr>
<td>10.11.17</td>
<td>Reading Week</td>
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<td>17.11.17</td>
<td>Languages, Cultures and Film</td>
<td>EB</td>
</tr>
<tr>
<td>24.11.17</td>
<td>Watching Alea and Tabío (Strawberry and Chocolate / Fresa y Chocolate)</td>
<td>EB</td>
</tr>
<tr>
<td>01.12.17</td>
<td>Watching Alea and Tabío (Strawberry and Chocolate / Fresa y Chocolate)</td>
<td>EB</td>
</tr>
<tr>
<td>08.12.17</td>
<td>Watching Almodóvar (Todo sobre mi madre / All about my mother)</td>
<td>MPB</td>
</tr>
<tr>
<td>15.12.17</td>
<td>Watching Almodóvar (Todo sobre mi madre / All about my mother)</td>
<td>MPB</td>
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<tr>
<td>Term Two</td>
<td></td>
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<tr>
<td>12.01.18</td>
<td>Languages, Cultures and History</td>
<td>MS</td>
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<td>19.01.18</td>
<td>Writing French defeat, occupation and resistance: Marc Bloch, <em>Etrange défaite</em> / <em>Strange Defeat</em></td>
<td>MS</td>
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<tr>
<td>26.01.18</td>
<td>Remembering French defeat, occupation and resistance: Marcel Ophüls, <em>Le chagrin et la pitié</em> / <em>The Sorrow and the Pity</em></td>
<td>MS</td>
</tr>
<tr>
<td>02.02.18</td>
<td>France and Algeria: Julien Duvivier, Pépé Le Moko ; Gillo Pontecorvo, <em>La Bataille d'Alger</em> / <em>The Battle of Algiers</em></td>
<td>MS</td>
</tr>
<tr>
<td>09.02.18</td>
<td>France and Algeria: Gillo Pontecorvo, <em>La Bataille d'Alger</em> / <em>The Battle of Algiers</em></td>
<td>MS</td>
</tr>
<tr>
<td>16.02.18</td>
<td>Reading Week</td>
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<td>23.02.18</td>
<td>Understanding Visual Cultures</td>
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<tr>
<td>02.03.18</td>
<td>Understanding Visual Cultures</td>
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<tr>
<td>23.03.18</td>
<td>Understanding Visual Cultures</td>
<td>tbc</td>
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**Assessment:**
1. A 500 word assessment task to be submitted by Friday November 10 2017. This is worth 20% of the mark for the module.
2. A 500 word assessment task to be submitted by Friday 12 January 2018. This is worth 20% of the mark for the module.
3. A 1,500 word essay to be submitted on Friday 27 April 2018. This is worth 30% of the mark for the module.
4. A 1,500 word essay to be submitted on Friday 25 May 2018. This is worth 30% of the mark for the module.

**Essential Texts:**
- Franz Kafka, *Die Verwandlung* / *Metamorphosis*
- Franz Kafka, *Das Urteil* / *The Judgement*
- Alea and Tabío, *Strawberry and Chocolate* / *Fresa y Chocolate*
| Pedro Almodóvar, *Todo sobre mi madre / All About my Mother*  
https://learningonscreen.ac.uk/ondemand/index.php/prog/00104F91?bcast=72380164  
Marc Bloch, *Etrange défaite / Strange Defeat*  
Marcel Ophüls, *Le chagrin et la pitié / The Sorrow and the Pity*  
Julien Duvivier, *Pépé Le Moko*  
Gillo Pontecorvo, *La Bataille d’Alger / The Battle of Algiers*  

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**French 5 Content Modules**

<table>
<thead>
<tr>
<th>Full Module Title:</th>
<th>Reading the Signs: Text and Image in French Culture</th>
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<tbody>
<tr>
<td>Module Code:</td>
<td>AREL106S5</td>
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<tr>
<td>Credits/Level:</td>
<td>30/5</td>
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<tr>
<td>Convenor:</td>
<td>Dr Ann Lewis (<a href="mailto:a.lewis@bbk.ac.uk">a.lewis@bbk.ac.uk</a>)</td>
</tr>
<tr>
<td>Lecturer(s):</td>
<td>Dr Damian Catani, Dr Akane Kawakami, Dr Ann Lewis, Dr Martin Shipway</td>
</tr>
<tr>
<td>Entrance Requirements:</td>
<td>None</td>
</tr>
<tr>
<td>Day/Time:</td>
<td>Tuesday/6.00-7.20pm, Terms 1 and 2</td>
</tr>
</tbody>
</table>
| Module Description: | **Module Description and Aims**  
This team-taught module will focus on an increasingly important area of research in French studies: visual culture, and more specifically, the relationship between word and image. The module will introduce a range of frameworks for exploring and analysing this relationship, in different historical, philosophical, political, literary and artistic contexts, from the eighteenth to twentieth centuries.  
  Following an introductory session, the module will be divided into four major sections, each exploring interactions between verbal and visual media differently. First, by considering illustration and its relation to the project of representing knowledge in the major Enlightenment project, the *Encyclopédie*. Secondly, by analysing the relationship between text and photographic images within the genre of life writing in the twentieth century, with particular reference to the works of Hervé Guibert. Thirdly, in an exploration of the interaction between the visual and verbal in twentieth-century literature (including poems by Guillaume Apollinaire and a novel by the Surrealist writer André Breton). The final section will explore the articulation of political and ideological themes within a range of ‘official’ symbols, for example, in maps and posters and their texts.  
**Syllabus:**  
*Provisional syllabus (to be taught over Terms 1 and 2):*  
  5 sessions: Introduction, and Diderot’s *Encyclopédie* and its Plates: Embodying Knowledge (AL) |
The *Encyclopédie ou dictionnaire raisonné des sciences, des arts et des métiers*, edited by Diderot and d’Alembert (published between 1751-72), was a daring and ambitious publishing venture, and a major project of the French Enlightenment. In addition to 17 volumes of articles, there were 11 volumes of plates, which have attracted considerable interest by on the part of historians and literary critics. This section of the module will examine the significance of the illustrations, their captions, and their relation to the text of the *Encyclopédie*, focusing on a selection of specific articles and images.

5 sessions: Photography and Self-Writing in the Twentieth Century (AK)

This section will examine the relationships that can hold between text and photographic image in the genre of self-writing. Are photography and writing rivals in this field, or do they complement each other? We will be focusing on two separate texts by Hervé Guibert: *L’Image fantôme* and *Le Seul visage*, together with a range of other photographs by Guibert.

5 sessions: Negotiating Urban Modernity: Text and Image Redefined (DC)

This section examines how text-image relations were redefined as part of a deliberate strategy to negotiate and combat the alienating effects of early twentieth-century urban modernity. First, we will explore the forefather of Surrealism Guillaume Apollinaire’s ‘concrete poems’ *Calligrammes*, in which he offers us innovative pictorial representations of words as suggestive, multi-layered responses to an increasingly disconcerting urban space. Secondly, we will examine *Nadja*, the novel by leading Surrealist writer and theorist André Breton, which brings into productive dialogue text and photographs set in modern Paris as a dual prism through which to capture and understand the psychological alienation experienced by its central protagonist.

5 sessions: Myths and Symbols of the Republic (MS)

This section of the module explores some of the ways in which Republican doctrine and identities have been transmitted in posters, maps, official symbols (e.g. the *drapeau tricolore*, Marianne) and other visual media. Students will also consider ways in which Republican ideology was negated during the Vichy period, and co-opted by colonialism.

<table>
<thead>
<tr>
<th>Assessment Table:</th>
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</thead>
<tbody>
<tr>
<td>Assignment</td>
</tr>
<tr>
<td>Essay 1</td>
</tr>
<tr>
<td>Essay 2</td>
</tr>
<tr>
<td>In-class test</td>
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</table>

<table>
<thead>
<tr>
<th>Essential Texts:</th>
</tr>
</thead>
<tbody>
<tr>
<td>First section ‘Diderot’s <em>Encyclopédie</em> and its Plates’: Further details of primary reading will be provided at the start of the course, and key</td>
</tr>
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</table>
materials will be made available on Moodle.

Set texts for the second section ‘Photography and Self-Writing’:

- Collection of photos by Hervé Guibert

[These can be found in Birkbeck Library, including the photo collection.]

Set texts for third section ‘Negotiating Urban Modernity’:

- A selection of poems from Apollinaire’s *Calligrammes* will be provided on Moodle.
- André Bréton, *Nadja* (1928) (Folio Gallimard edition, 1964) [extracts will be provided on Moodle].

Fourth section ‘Myths and Symbols of the Republic’: A selection of primary materials will be provided on Moodle and/or in class.

**Sample secondary reading**

- Brewer and Hayes, eds, *Using the Encyclopédie, Ways of Knowing, Ways of Reading*, SVEC 2002:05
twenty-first century France? We will be looking at the works of some of the most striking contemporary literary figures and discussing them in their cultural and theoretical contexts, as well as through the lens of literary history. You will be able to make comparisons with current literary developments in other languages, and you will gain an insight into what is happening today in literary culture in France.

The course is taught and assessed in English. Books will be studied in both their French and English versions so that students with no French can take the module.

**Syllabus:**

**Provisional outline:**

**Term 2:**

Week 1: Introduction
Week 2: Annie Ernaux, *La femme gelée*
Week 3: Annie Ernaux, *Passion simple*
Week 4: Marie NDiaye, *En famille*
Week 5: Leïla Slimani, *Chanson douce*
Week 6: Reading Week
Week 7: Introduction to current poetic practice in France
Week 8: Olivier Cadiot
Week 9: Anne Portugal
Week 10: Pierre Alferi
Week 11: Other developments

**Assessment:**

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
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<tbody>
<tr>
<td>Essay</td>
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<td>100%</td>
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One essay (2500 words, 100% of final assessment)

Essays can be written in either English or French.

**Essential Texts:**

**Primary texts**


In the event that some of the following works are no longer available or out of stock, extracts will be provided by the lecturer.


**Suggested secondary reading:**

**Contemporary novel section:**

Siobhan McIlvenney, Annie Ernaux: *The Return to Origins* (LUP, 2001)

Lyn Thomas, *Annie Ernaux: An Introduction to the Writer and her Audience* (Berg, 1999)


Andrew Asibong, *Marie NDiaye: Blankness and Recognition* (LUP, 2013)

[More titles will be suggested during the course of the module.]

**Contemporary poetry section:**
JÉRÔME GAME, ed. *Porous Boundaries: Texts and Images in


### Full Module Title: Dreaming the Self: From the Enlightenment to Romanticism

<table>
<thead>
<tr>
<th>Module Code:</th>
<th>ARCL024H5</th>
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<tbody>
<tr>
<td>Credits/Level:</td>
<td>15/5</td>
</tr>
<tr>
<td>Convenor:</td>
<td>Dr Ann Lewis</td>
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<tr>
<td>Lecturer(s):</td>
<td>Dr Ann Lewis, Dr Damian Catani</td>
</tr>
<tr>
<td>Entrance Requirements:</td>
<td>None</td>
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<tr>
<td>Day/Time:</td>
<td>Thursday 6.00-7.20 pm <strong>Term 2 only</strong></td>
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</table>

**Module Description:**

In this module we will examine how the psychological category of the dream is used to explore notions of the self in literary and philosophical writing from the French Enlightenment to the Romantic period. The first section of the module brings together two towering figures of the French eighteenth-century: Diderot (*Le Rêve de d'Alembert*, 1769) and Rousseau (*Rêveries d'un promeneur solitaire*, 1776-78). These texts deploy innovative and experimental literary forms – structured around the notion of the dream or ‘rêverie’ – in order to question what constitutes selfhood or identity (for example, the relation of the individual self to its own past and present, to the ‘Other’ of society, and the relation between ‘thought’, body and soul). By using fragmentary forms, each text explores, and questions, the idea of a ‘unified self’.

In the second part of the module we will look at Romantic, as opposed to Enlightenment, conceptions of the dream. As key writers of the Romantic movement, Gautier and Nerval rehabilitate dream as a neglected dimension of human experience that serves two important functions: first, to counterbalance a perceived Enlightenment overemphasis on the conscious, rational Self, and secondly, to free modern man from the shackles of a utilitarian, mercantile society. Thus, by offering us a tantalising glimpse into a liberating dream world of exotic, supernatural fantasy and heightened aesthetic experience, Gautier’s *Le Pied de Momie* (1840) provides a necessary antidote to a superficial industrial modernity, while in *Aurélia* (1855) Nerval seeks to counter the stigmatising rationalism of doctors who pathologise his dreams as a sign of insanity by defending these dreams as a rich storehouse of self-knowledge and a stimulus to imaginative artistic creation. Both these writers, therefore, endeavour to revalorise those ‘irrational’, visionary aspects of dreams that had largely been ignored in the previous era.

This module will be taught and assessed in English (see below, ‘Assessment Table’, for further details regarding essays). Titles which appear in French in the following outline will be studied in French. Students with no French may follow by means of an English translation.
**Syllabus:**

**Set texts:**
- Gérard de Nerval: *Aurélia* [Eng. translation by Sieburth]. Primary text provided.

**Provisional outline:**
- Week 1: Introduction
- Week 2: Diderot, *Le Rêve de d’Alembert* [D’Alembert’s Dream]
- Week 3: Diderot, *Le Rêve de d’Alembert* [D’Alembert’s Dream]
- Week 4: Rousseau, *Rêveries d’un promeneur solitaire* [The Reveries of a Solitary Walker]
- Week 5: Rousseau, *Rêveries d’un promeneur solitaire* [The Reveries of a Solitary Walker]
- Reading Week
  - Week 7: Gautier, *Le Pied de momie* [The Mummy’s foot]
  - Week 8: Gautier, *Le Pied de momie* [The Mummy’s foot]
  - Week 9: Nerval, *Aurélia*
  - Week 10: Nerval, *Aurélia*, Conclusion, Revision
  - Week 11: in-class test.

**Sample Reading List**

**General:**

**Diderot:**
- Wilda Anderson, *Diderot’s Dream* (1990), Chapter 2, pp.42-76
- ‘Diderot’s Laboratory of Sensibility’, *Yale French Studies*, 67 (1984), 72-91
- Carol Sherman, *Diderot and the Art of Dialogue* (1976), Chapter 3
- Peter France, *Diderot* (Past Masters, OUP, 1983)

**Rousseau:**
- Jean-Jacques Rousseau and the Sources of the Self, ed. by Timothy O’Hagan (Ashgate, 1997) – series of articles

**Gautier:**
chapter on Nerval]

**Nerval:**
Frederic Burwick, *Poetic Madness and the Romantic Imagination* (Penn State, 1996) [excellent chapter on Nerval]

**Assessment Table:**

<table>
<thead>
<tr>
<th>Assessment Type</th>
<th>Details</th>
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<tbody>
<tr>
<td><strong>One essay</strong></td>
<td>(written in English or in French) of 2500 words [worth 60% of the overall mark]</td>
</tr>
<tr>
<td><strong>One unseen in-class test</strong></td>
<td>(one and a half hours) in English or French [worth 40% of the overall mark] to be answered in class (date tbc).</td>
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</table>

**Essential Texts:** Please see ‘Syllabus’ for details of the set texts.
innovation and technological change (‘Technology’) which create cinema
*People: the human agency in the film-making process; artists, artisans, and entrepreneurs; the different métiers of cinema; working communities and professional institutions
*Forms: the diversity of film production; indigenous and international idioms; dominant and marginal forms, popular and avant-garde tendencies; key films that exemplify major trends and turning-points
*Reflections: the range of cinema audiences and the experience of film-going (‘Spectators’); varieties of film-criticism and the function of theory (‘Debates’).

Assessment:

<table>
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<tr>
<th>Assignment</th>
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</thead>
<tbody>
<tr>
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<tr>
<td>Theoretical Essay</td>
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Level 6 Content Modules

Full Module Title: Racine (Cancelled)
Module Code: AREL091H6
Credits/Level: 15/6
Convenor: Dr Jean Braybrook
Lecturer(s): Dr Jean Braybrook

Entrance Requirements: Open enrolment; Students should be taking French 4, or above
Day/Time: Monday, 7.40-9pm
Term 1 only (10 sessions)

Module Description: Jean Racine is a seventeenth-century playwright whose five-act tragedies, in alexandrines, are renowned for the beauty of their language and form. He affords the audience or reader insights into the human condition and into emotions such as jealousy. He shows men and women in the grip of passions they cannot control or bowing down to horrific circumstances. Even as they are destroyed, the characters prove capable of lucidity. Teaching is in French; assignments may be completed in French or English.

Syllabus: Texts to be read will be selected from the following: Andromaque; Britannicus; Bérénice; Bajazet; Phèdre; Athalie. These are all available in paperback; make sure you buy editions with line numbering.

Assessment: One in-class exercise (40% of the total assessment); one 2500-word essay (60% of the total assessment).

Essential Secondary Reading:
Roland Barthes, Sur Racine (Paris, Seuil, 1979)
Georges Forestier, Jean Racine (Paris, Gallimard, 2006)
Odette de Mourgues, Racine, or The Triumph of Relevance (Cambridge, Cambridge University Press, 1967)
<table>
<thead>
<tr>
<th>Full Module Title:</th>
<th>Translation from and into French</th>
</tr>
</thead>
<tbody>
<tr>
<td>Module Code:</td>
<td>LNLN005S6</td>
</tr>
<tr>
<td>Credits/Level:</td>
<td>30 Credits /Level 6</td>
</tr>
<tr>
<td>Convenor:</td>
<td>Dr Jean Braybrook</td>
</tr>
<tr>
<td>Lecturer(s):</td>
<td>Dr Jean Braybrook and Dr Nathalie Wourm</td>
</tr>
<tr>
<td>Entrance Requirements:</td>
<td>French 5 is highly desirable</td>
</tr>
<tr>
<td>Day/ Time:</td>
<td>Tuesday 6-7.20pm (Terms 1 and 2; 20 sessions)</td>
</tr>
<tr>
<td>Module Description:</td>
<td>In this module we aim to study the theory and practice of translation from and into French, with an emphasis on practical tasks. Both literary and non-literary texts will be studied. Some poetry may be included. Assignments are given most weeks of the course. One longer translation (about 1000 words) together with brief footnotes and a commentary of 800 words (covering for instance features difficult to translate) is to be submitted at the end of Term 2.</td>
</tr>
<tr>
<td>Assessment:</td>
<td>A three-hour examination represents 60% of the total assessment. It comprises two passages for translation, one English into French, the other French into English. Students are allowed to take a monolingual (French/French or English/English) Petit Robert-type dictionary into the examination. They should indicate on their exam paper which sort of dictionary they have used. Coursework represents the remaining 40% of the assessment. Coursework consists of a Long Translation and commentary (1000 words and 800 words), worth 25%, and In-class assessment (SIX 200-word translations, one of which is a mock examination) worth 15%.</td>
</tr>
<tr>
<td>Other Important Information:</td>
<td>You may find it helpful and amusing to read: David Bellos, <em>Is That a Fish in Your Ear?</em> (Penguin, 2011).</td>
</tr>
<tr>
<td>Full Module Title</td>
<td>The French Novel of Disillusionment</td>
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<tr>
<td><strong>Module Code</strong></td>
<td>AREL049H6</td>
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<tr>
<td><strong>Credits/Level</strong></td>
<td>15 / 6</td>
</tr>
<tr>
<td><strong>Convenor/Lecturer</strong></td>
<td>Dr Damian Catani</td>
</tr>
<tr>
<td><strong>Entrance Requirements</strong></td>
<td>n/a</td>
</tr>
<tr>
<td><strong>Day</strong></td>
<td>Tuesday</td>
</tr>
<tr>
<td><strong>Time</strong></td>
<td>6-7.30pm, <strong>Term 3 only</strong></td>
</tr>
<tr>
<td><strong>Module Description</strong></td>
<td>This module aims to examine the notion of disillusionment as figured by three representative novelists from three different centuries in the post-Enlightenment era: Musset, Céline and Houellebecq. Analysis of the novels will be clustered around different articulations of disillusionment ('mal de siècle', ‘ennui’, ‘nihilism’) and will also be contextualised, where appropriate, by historical causes of this disillusionment: post-Napoleonic defeatism (Musset); post-war trauma and economic Depression (Céline); the alienation of late twentieth-century bourgeois technocratic society (Houellebecq). The course will be taught primarily in French and the primary texts will be studied in French.</td>
</tr>
<tr>
<td><strong>Assessment Table</strong></td>
<td><strong>Assignment</strong></td>
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<tr>
<td></td>
<td><strong>Description</strong></td>
</tr>
<tr>
<td>Essay</td>
<td>2,500 words</td>
</tr>
<tr>
<td>In class-test</td>
<td>commentary</td>
</tr>
<tr>
<td><strong>Weighting</strong></td>
<td>60%</td>
</tr>
<tr>
<td>40%</td>
<td><strong>Essential Texts</strong></td>
</tr>
<tr>
<td><strong>Primary texts</strong></td>
<td><strong>Musset: Les Confessions d’un enfant du siècle</strong> (1836)</td>
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<tr>
<td></td>
<td><strong>Céline: Voyage au bout de la nuit</strong> (1932)</td>
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<td></td>
<td><strong>Houellebecq: Les particules élémentaires</strong> (1998)</td>
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<tr>
<td><strong>A full list of suggested secondary reading will be distributed at the start of the course</strong></td>
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<table>
<thead>
<tr>
<th>Full Module Title: Advanced French Seminar: Révolutions</th>
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<tbody>
<tr>
<td><strong>Module Code:</strong></td>
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<td><strong>Credits/Level:</strong></td>
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<tr>
<td><strong>Convenor:</strong></td>
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<td><strong>Lecturer(s):</strong></td>
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<td><strong>Entrance Requirements:</strong></td>
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<tr>
<td><strong>Day/Time:</strong></td>
</tr>
<tr>
<td><strong>Module Description:</strong></td>
</tr>
</tbody>
</table>
divided into a number of short sections, each of which approaches the theme of ‘Révolutions’ from a particular disciplinary perspective, and through the study and close reading of a number of core texts. The course is also intended to help you to develop your French language skills, and to this end is entirely taught and assessed in French. The main assessment is a 5000-word research essay, written in French, relating one of the topic areas you have covered in the course. You will also be examined orally in French on your essay and on other aspects of the course in a viva voce examination taken in the third term. Some classes will take the form of research skills workshops to help you with the research essay; and you will also receive tutorials from a supervisor, normally the person who has taught the topic you have chosen.

NB this module replaces Mémoire en français, and if you have already taken that module, you may not take Advanced French Seminar.

<table>
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<tr>
<th><strong>Syllabus:</strong></th>
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</table>
| The course is divided into FOUR sections, each lasting FIVE weeks, each including an element of research skills. These are as follows:  
**Term 1, weeks 1-5 (MS):**  
*La Révolution des nationalismes afro-asiatiques vue par les intellectuels / Afro-Asian Nationalist Revolution as seen by the intellectuals*  
In this part of the course, we will study French decolonisation, principally but not entirely focused on the war of Algerian independence (1954-1962), as seen through the writings of a number of key intellectual figures writing in the 1950s and early 1960s. We will consider the extent to which these writers can be said to have influenced the course of the war and of France’s eventual acquiescence in what French opinion increasingly recognised as the ‘courant de l’histoire’ (the ‘tide of history’).  
**Term 1, weeks 7-11 (JB):**  
*Révolution et / and Renaissance*  
Progressing by looking backwards: the French sixteenth century and imitation of classical literature and art.  
The period known as the French Renaissance (1530-1598) is indeed characterized by rebirth; but it is founded on a spurning of the Middle Ages, a revival of Greek and Latin sources and a passion for all things classical. Sixteenth-century French is remarkably rich; Joachim du Bellay is largely responsible for encouraging its adornment by means of borrowing from the ancients and from Italian. His friend Pierre de Ronsard founds the Pléiade, a group of seven poets headed by him, and makes use of classical myth and legend in his wonderful love poetry and elsewhere.  
**Term 2, weeks 1-5 (DC):** |
Les romans de Louis-Ferdinand Céline: une révolution esthétique et socio-politique / The Novels of Louis- Ferdinand Céline: a socio-political and aesthetic revolution (Term One, weeks 5, 7-9)

Louis-Ferdinand Céline’s ground-breaking novel, *Voyage au bout de la nuit* (1932) was an overnight critical and commercial sensation, completely redefining the novel in both aesthetic and socio-political terms in France and even abroad. The nihilistic revolt of its semi-autobiographical anti-hero, its depiction of the futility of war and colonialism and the desperate plight of the social underclass in the Depression era were all radically new novelistic themes. This section of the course will primarily examine Céline’s stylistic and socio-political revolution via two of his major works: *Voyage au bout de la nuit* (1932) and his follow-up novel *Mort à crédit* (1936), his semi-autobiographical depiction of the popular Belle Époque Paris which many critics consider to be his masterpiece.

Term Two, weeks 7-11 (NW):

Révolutions poétiques et politique en France au tournant du 21ème siècle / Poetic revolutions and politics in France at the turn of the 21st century

These sessions will be devoted to revolutions in contemporary French poetry and their political significance. Various facets will be considered, such as the rejection of Roman Jakobson’s poetic function of language as representing the bourgeois appropriation of literature in France, the rebellion against new lyricism as politically reactionary, the advent of left-wing poetry with Tarnac and the Comité Invisible as symbols of revolution, and the end of the avant-gardes as an act of dehierarchisation in the Deleuzian sense.

Assessment:

1. Literature review, in French, 2000 words, 20%, due January 2017
2. Research Essay, in French, 5000 words, 60%, due May 2017
3. Viva voce examination, in French, 20 minutes, June 2017

NB All three elements of the course must be passed in order to pass the module overall.

Essential Texts:

La Révolution des nationalismes afro-asiatiques vue par les intellectuels

Aimé Césaire, *Discours sur le colonialisme* (1950)
Frantz Fanon, *L’An V de la Révolution algérienne (1959) / Pour la révolution africaine* (1964)
Jean-Paul Sartre, *Situations V : Colonialisme et néo-colonialisme*
<table>
<thead>
<tr>
<th>Full Module Title:</th>
<th>La Décolonisation française</th>
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<tbody>
<tr>
<td>Module Code:</td>
<td>ARCL001H6</td>
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<tr>
<td>Credits/Level:</td>
<td>15 Credits / Level 6</td>
</tr>
<tr>
<td>Convenor:</td>
<td>Dr Martin Shipway</td>
</tr>
<tr>
<td>Lecturer(s):</td>
<td>Dr Martin Shipway</td>
</tr>
<tr>
<td>Entrance Requirements:</td>
<td>None</td>
</tr>
<tr>
<td>Day/ Time:</td>
<td>Thursday, 7.40-9.00pm; Term 1 only</td>
</tr>
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</table>

**Module Description:**
We shall study France’s colonial empire from the 1930s to the moment of Algerian independence in 1962, examining the major episodes of French decolonisation in Indochina, sub-Saharan Africa and Algeria. The aims of the course are: to examine the processes and impact of colonialism and decolonisation in the case of the French empire; and to explore the different approaches which may be adopted in studying France’s and her former colonies’ traumatic and in many ways still unfinished decolonisation.

**Topics covered are likely to include the following:**
- French colonial rule and decolonisation, approaches & perspectives
- Nationalist challenges to empire, 1930-1945
- The French empire in the Second World War
- Revolution and war in Indochina
- Late colonial politics in French West & Equatorial Africa, 1944-56
- Algeria: origins and development of war to 1958
- Algeria from 1958: towards independence
- Metropolitan perspectives and rationales of decolonisation

The module is taught primarily in French, but essays may be written in French or in English.

**Syllabus:**

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
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<tbody>
<tr>
<td>5 Oct 2018</td>
<td>Introduction: imaginer la decolonisation ?</td>
</tr>
<tr>
<td>12 Oct 2018</td>
<td>La République devant le fait colonial</td>
</tr>
<tr>
<td>19 Oct 2018</td>
<td>Nationalismes et contestations anticoloniales</td>
</tr>
<tr>
<td>26 Oct 2018</td>
<td>Décolonisation et guerre froide en Indochine (et ailleurs)</td>
</tr>
<tr>
<td>2 Nov 2018</td>
<td>L’Union française et les limites de la réforme</td>
</tr>
<tr>
<td>9 Nov 2018</td>
<td>READING WEEK (pas de cours)</td>
</tr>
<tr>
<td>16 Nov 2018</td>
<td>« L’Algérie, c’est la France » : préludes à la guerre</td>
</tr>
<tr>
<td>23 Nov 2018</td>
<td>Faire la guerre en Algérie (et ailleurs)</td>
</tr>
<tr>
<td>30 Nov 2018</td>
<td>Débats autour de la torture</td>
</tr>
<tr>
<td>7 Dec 2018</td>
<td>De Gaulle, le FLN, et l’« invention » de la décolonisation</td>
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<tr>
<td>14 Dec 2018</td>
<td>Tourner la page? Vers une France post-coloniale</td>
</tr>
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**Assessment:**

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essay</td>
<td>3,500 words</td>
<td>100%</td>
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</tbody>
</table>

**Essential Texts:**


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**Full Module Title:** Reading Text and Image in the Eighteenth-Century: Diderot and the Tableau

**Module Code:** AREL004H6

**Credits/Level:** 15 Credits / Level 6

**Convenor:** Dr Ann Lewis

**Lecturer(s):** Dr Ann Lewis
Entrance Requirements: None

Day/Time: Thursday 7.40-9pm; Term 2 only

Module Description: The power of the image is a central preoccupation in eighteenth-century philosophy. Not only is the relationship between word and image (and the respective limitations of the verbal and visual) a key topic in the aesthetic thought of the period, but the impact of images on human sensibility (as understood at the time) was also foregrounded in a range of epistemological, moral and medical debates. This course will focus on the writings of Denis Diderot, who explored the complexities of the relationship between word and image in a range of innovative ways. We will explore Diderot’s experimental theories of the tableau in conjunction with his attempts to put these into practice in various types of fictional, educational and artistic context (e.g. the theatre, the novel, and art criticism).

This module will allow you to acquire in-depth understanding of the aesthetic thought of a single writer, and at the same time, to learn about the generic conventions of a range of different types of writing, as well as the way in which Diderot’s notion of the tableau suggests important innovations in each of these genres.

Syllabus:

Provisional outline week-by-week:

**Week 1:** Introduction, the visual image and theories of language, close study of extracts provided in class

**Week 2:** The tableau in the novel: the ‘Éloge de Richardson’ and *La Religieuse*

**Week 3:** *La Religieuse* continued

**Week 4:** The tableau in the theatre: Diderot’s *Le Fils naturel* and *Entretiens sur ‘Le Fils naturel’*

**Week 5:** Diderot and the theatre continued

**Week 6:** Reading Week

**Week 7:** Diderot and the visual arts: the Salon criticism

**Week 8:** Diderot and the visual arts continued

**Week 9:** Diderot and the visual arts continued

**Week 10:** Conclusion / revision

**Week 11:** in-class test

Assessment Table:
<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coursework essay</td>
<td>2500 words (in English or in French)</td>
<td>60%</td>
</tr>
<tr>
<td>In-class test under exam conditions</td>
<td>One and a half hours (answer may be in English or in French)</td>
<td>40%</td>
</tr>
</tbody>
</table>

**Essential Texts:**
Set texts:
- Diderot, *La Religieuse*
- Diderot, ‘Éloge de Richardson’
- Diderot, *Le fils naturel* and ‘Entretiens sur Le fils naturel’
- Diderot, *Salon de 1765* and *Salon de 1767* (specific reading will be indicated in due course)