

FRENCH PH.D. PROGRAM HANDBOOK

October 23, 2017

Effective Date

The following policies are effective starting fall semester 2017, and applies to all students immediately, with the exception of students who started their programs before the fall of 2017.

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PhD Program in French

Overview

The French department offers a graduate program with a strong critical, cultural, and historical orientation. In addition to their respective specialties in French and Francophone literature, the faculty pursues research in related disciplines such as philosophy, aesthetics, psychoanalysis, rhetoric, intellectual history, and postcolonial studies. Such a cross-disciplinary approach to literature is necessitated by both the divergence of disciplines (the multiplication and diversification of the various fields of knowledge and the increasing specialization of the languages developed in their study), and their tendency to converge (virtually any work is informed by a range of concepts exceeding the boundaries of its declared discipline).

While mastery of all areas of knowledge is not within the reach of a single individual, the ability to analyze the discursive strategies of the various fields - their vocabularies, their structures, their presuppositions, and their goals - can be. Criticism, or critical theory, is the discipline that takes as its object of study discourse itself, in an attempt to recognize and evaluate the functions of the different languages of knowledge when they are deployed in various texts and also to understand when it is feasible and productive to mobilize them in one's own analyzes.

Thus we have designed an interdisciplinary curriculum to help the student (1) understand both the nature of French literature and of the theoretical idioms that inform and shape our understanding of that literature; (2) become acquainted with the critical tradition, and especially, the main currents of continental theory that have in recent decades oriented literary critical studies in America; (3) gain some familiarity with current developments in the field of criticism; and (4) learn the fundamentals of second language acquisition and technology-aided instruction.

In keeping with this orientation, graduate courses reflect the faculty's interest in viewing French literature from multi-disciplinary critical approaches. Courses emphasize the close reading of texts as well as modern theories of interpretation. Moreover, through cooperation with programs in Comparative Literature, Philosophy, Women's Studies and Film Studies, students can readily incorporate an interdisciplinary focus into their course work and dissertation.

The department offers the doctor of philosophy (Ph.D.) in French. A certificate in Comparative Literature, Women's Studies, or Film Studies is available for students who seek to combine their Ph.D. in French with literary and theoretical issues outside the historic or generic boundaries of French literature.

Finally, the French PhD program wishes to gratefully acknowledge the Anne Amari Perry fund and the Thomas M. Hines fund for their generous support recognizing scholarly excellence in French studies.

Faculty

Geoffrey Bennington, Asa G. Candler Professor of Modern French Thought (D.Phil. in French, Oxford University, 1984). Modern French Literature and Thought, Eighteenth-Century Novel, Literary Theory, Deconstruction.

Author of *Sententiousness and the Novel* (1985); *Lyotard: Writing the Event*, (1988); *Dudding: des noms de Rousseau* (1991); *Jacques Derrida* [with Jacques Derrida] (1991); *Legislations: the Politics of Deconstruction*, (1995); *Interrupting Derrida* (2000); *Frontières kantienne*s, (2000), *Frontiers: Kant, Hegel, Frege, Wittgenstein* (2004); *Other Analyses: Reading Philosophy* (2005); *Open Book/Livre ouvert* (2005), *Deconstruction is Not What You Think* (2005), *Late Lyotard* (2005); *Not Half No End* (2010); *Géographie et autres lectures* (2010).

Vincent Bruyère, Associate Professor (Ph.D. in French Studies, University of Warwick, UK.) Co-Director of Graduate Studies, French and Comparative Literature.

Professor Bruyère's first book, *La différence francophone – Jean Léry à Patrick Chamoiseau*, was published in 2012 with Rennes University Press in France. His primary research focus is on the French Americas, and on questions of research ethics in historiography and health sciences. His articles have been published in journals such as *L'Esprit Createur* and *Intermedialites*. In 2012, he was a visiting fellow of the Humanities Research Centre at the Australian National University.

Chad Córdoba, Assistant Professor (PhD, Princeton, 2018) works on literature, philosophy, and the arts in early modern and 20th-century France. His other interests include: psychoanalysis, continental thought, and media studies.

He is currently pursuing two long-term research projects. The first, stemming from his PhD thesis, studies early modern French critiques of cultural and philosophical humanism, and explores how these critiques – and the notions of subjectivity, literature, and aesthetics they develop – might shed new light on major developments in 20th-century French thought.

The second project is a genealogy – beginning in 16th- and 17th-century France – of modern ideas and images of melancholy and depression, especially in medicine, psychoanalysis, visual arts, philosophy, and poetry.

Shoshana Felman, Woodruff Professor of Comparative Literature and French. (Ph.D., University of Grenoble, France, 1970.) 19th and 20th century French, English and American literature; literature and psychoanalysis, philosophy, trauma and testimony, law and literature; feminism, theater and performance.

Author of *The Claims of Literature: A Shoshana Felman Reader* (2007); *The Juridical Unconscious: Trials and Traumas in the Twentieth Century* (2002), *What Does a Woman Want? Reading and Sexual Difference* (1993); *Testimony: Crises of Witnessing in Literature Psychoanalysis and History* (co-authored with Dori Laub, M.D.) (1992); *Jacques Lacan and the Adventure of Insight: Psychoanalysis in Contemporary Culture* (1987); Editor, *Literature and Psychoanalysis: The Question of Reading-Otherwise* (1982); *The Scandal of the Speaking Body: Don Juan with J.L. Austin, or Seduction in Two Languages* (2003); *Le Scandale du corps parlant. Don Juan avec Austin, ou la Seduction en deux langues* (1980); *Writing and Madness: Literature/ Philosophy /Psychoanalysis* (2003); *La Folie et la chose littéraire* (1978); *La "Folie" dans l'oeuvre romanesque de Stendhal* (1971)

Valérie Loichot, Professor of French and English (Ph.D. in French, Louisiana State University, 1996). Francophone Studies; Caribbean literature and culture; literature of the Americas; postcolonial theory.

Author of *Orphan Narratives: The Postplantation Literatures of Faulkner, Glissant, Morrison, and Saint-John Perse* (University of Virginia Press, New World Studies, 2007) and *The Tropics Bite Back: Culinary Coups in Caribbean Literature* (University of Minnesota Press, 2013; winner of the Aldo and Jeanne Scaglione Prize for French and Francophone Studies, 2015). She has also published numerous essays on Caribbean literature, culture, and art; Southern literature, creolization theory, transatlantic studies, feminism and exile, and food studies. She also directed a special issue of *La Revue des Sciences humaines* in honor of her former mentor Édouard Glissant (*Entours d'Édouard Glissant*, Presses Universitaires du Septentrion, 2013).

Loichot's book in progress, *Water Graves*, investigates the lack of proper funeral rites, a phenomenon Loichot calls the "unritual," in the aftermath of slavery, hurricane Katrina, and ecological ruin in the Anthropocene. More specifically, the book examines the construction of aesthetic graves in 21st century poetry, narrative, photography, mixed media, and underwater sculpture.

Elissa Marder, Professor and Chair (Ph.D. in French, Yale University, 1989). Director, Emory Psychoanalytic Studies Program, 2001-2006. Nineteenth- and twentieth-century French literature, feminist and psychoanalytic theory, photography and film.

Author of *Dead Time: Temporal Disorders in the Wake of Modernity* (Baudelaire, Flaubert), (Stanford University Press, 2001); *The Mother in the Age of Mechanical Reproduction: Psychoanalysis, Technology, Literature* (Forham University Press, 2012). Other projects include a study of Walter Benjamin's writings in French tentatively entitled *Walter Benjamin's French Corpus*, and a book on early 19th century French Literature (*Revolutionary Perversions: Literary Sex Acts 1789-1848*).

Alexander Mendes, Assistant Professor (Ph.D., UC Davis, 2018) specializes in multilingualism in the context of the French Mediterranean. Professor Mendes is trained in qualitative applied sociolinguistics and second language acquisition, with interests in comparative Romance and Romance minority languages. He is, in addition, particularly interested in language awareness approaches to language learning/pedagogy as well as SLA in multilingual environments. His current book project is a linguistic ethnography on (im)migration, heritage languages, and multilingualism on Corsica, examining how the island is experiencing the consequences of "globalizing surges." Professor Mendes is Core Faculty in Linguistics and Affiliate Faculty of the interdisciplinary doctoral program in Hispanic Studies.

Claire Nouvet, Associate Professor; Director, Emory Psychoanalytic Studies Program, 2010-2013 (Ph.D. in French, Princeton University, 1981.) Medieval French literature, psychoanalysis, and critical theory.

Author of *Abélard and Héloïse: la passion de la maîtrise* (Presses Universitaires du Septentrion, 2009); *Enfances Narcisse* (Galilée, 2009); editor of *Literature and the Ethical Question* (Yale French Studies, 1991); co-editor of *Minima Memoria: In the Wake of Jean-François Lyotard* (2007).

Subha Xavier, Associate Professor (Ph.D. in French Literature, University of Wisconsin-Madison.)

Professor Xavier's primary research focus is the literature of immigration from Africa, Asia and the Caribbean. Her articles have been published in journals such as *The French Review*, *Contemporary French and Francophone Studies* and the *Concentric: Literary and Cultural Studies*. Her first book, *The Migrant Text: Theory and Practice of a Global French Literature* is forthcoming with McGill-Queen's University Press.

Graduate Requirements

SYNOPSIS

Year 1	<ul style="list-style-type: none"> - Fall: 4 seminars (including the teaching pedagogy seminar) - Spring: 4 seminars - <u>No teaching responsibilities</u>
Year 2	<ul style="list-style-type: none"> - August: LGS TATTO training - September: Qualifying Exam - Fall: 3 seminars - Spring: 3 seminars - <u>Teaching responsibilities:</u> 1 course in the Fall + 1 course in the Spring
Year 3	<ul style="list-style-type: none"> - Fall/Spring: Doctoral Exam Preparation - <u>Teaching responsibilities:</u> 1 course in the Fall + 1 course in the Spring
Year 4	<ul style="list-style-type: none"> - September 15th: Candidacy Deadline (Oral Exam) - March 15st: Dissertation Proposal Defense deadline - August 1st: Third Language Requirement deadline - <u>No teaching responsibilities</u>
Year 5	<ul style="list-style-type: none"> - Dissertation research and writing - <u>Teaching responsibilities:</u> 1 course in the Fall <u>or</u> in the Spring - Last year of guaranteed funding - Fall: Sixth year funding applications deadlines - Spring: Sixth year funding applications deadlines

Course work

Students are required to take courses, as follows: eight the first year (four per semester); six the second year (three per semester). Of these courses twelve must be taken within the department; furthermore, students must take at least one course in each field covered by the Doctoral Qualifying exam reading list. They may be allowed to audit one course per semester, in addition to courses taken for credit.

TATTO

In order to assure its graduate students a good preparation for teaching, Emory University requires that:

- (1) students attend the TATTO (Teaching Assistant Training and Teaching Opportunity) seminar (two days in August) at the beginning of the second year (*and before doing any teaching*)
- (2) enroll in the seminar "Problems in Foreign Language Teaching" during the fall semester of the second year.

Note that the final department TATTO 610 requirement must be completed **before** the semester in which the candidate applies for degree.

Grade requirements for satisfactory performance: Students must have a 3.25 grade point average (B+ = 3.5) at the end of each year in order to continue in the program. Students may have no more than one incomplete at the end of the year. Deadline for the completion of the incomplete: Fall.

Papers: Graduate students must write at least one paper per semester in French, if their native language is English, and at least one paper per semester in English, if their native language is French. Those whose native language is other than English or French may decide which of those two languages to consider as "other," but all papers must be in English or French, in the proportions specified above.

Candidacy

Candidacy status is an indication that a doctoral student has developed sufficient mastery of a discipline to produce an original research contribution in his or her field.

Eligibility

To be eligible for candidacy, a student must meet the following requirements:

1. Complete the qualifying examination
2. Complete the Oral Exam
3. Complete TATTO 600, TATTO 605, and JPE 600 (also see item 1). **TATTO 610 and JPE 610 may be completed after entering candidacy.**
4. Resolve any Incomplete (I) or In Progress (IP) grades
5. Be in good standing with a minimum cumulative 2.70 GPA
6. Have earned at least 54 credit hours at the 500 level or above

Timing

Students should enter Candidacy as soon as all requirements have been completed. Students must reach candidacy by **September 15 of their fourth year**. Students who do not meet this deadline will be placed on academic probation, will not be eligible for PDS funds, and may forfeit financial support. These sanctions will be lifted when the student enters candidacy.

Procedure

Students enter candidacy by submitting the application to enter candidacy, available on the LGS website. The application requires programs to affirm that all program requirements have been met (1-3 above), and LGS

affirms that remaining requirements have been met (4-6). Students are considered “in candidacy” when the Dean has approved the application to enter candidacy.

Exams

DOCTORAL QUALIFYING EXAM

Students must take the Doctoral Qualifying exam at the beginning of their third semester. Students will have the equivalent of a long weekend to write the exam in English or in French. If questions were given out on a Friday at 9:00 a.m., for example, students would have until Monday at 4:00 p.m. to return the completed exam. The objective of the exam is to check general knowledge of French literature. The DGS will choose the questions to be included on the exam from among those submitted by the faculty in their respective specialisms. The candidate will select five topics out of eight (based on the reading list) and will write a 3-5 page essay per question, typed and double-spaced. Each consulting professor responsible for the preparation of the topics will grade the exam. (Note: No student having more than one Incomplete for a course will be permitted to take this exam; any student having two or more incompletes at the time he or she should normally take the exam will be expected to petition for a postponement.)

Candidates must be passed on all five questions in order to pass the exam. If the candidate fails one question (s)he may retake that question (i.e., a different question covering the same section) at a date to be agreed upon with the responsible faculty member. If the candidate fails two or more questions, (s)he must retake the whole exam at the end of the current semester.

Ph.D. ORAL EXAM

The Ph.D. orals are to be taken in the semester following the completion of course work. The exam will consist of four parts, lasting 20 minutes each and will be conducted in French or in English. Once a thesis director is chosen, students must consult with the director to form an examination committee of four faculty members, including one from outside the department. The members of this committee should reflect four well-defined areas of research relevant to the proposed study. The committee will be chaired by a professor of the student’s choosing. Students will then compose a reading list of approximately 12-14 titles per topic, in consultation with the individual members of the committee. The professor responsible for each topic will question the student during the exam.

In order to insure both relevant coverage and in-depth preparation, areas of research should fall within the following categories: (1) author/topic of proposed dissertation and coverage of the period relevant to author/topic, (2) texts relevant to topic/author through the 18th century, (3) texts relevant to topic/author in the 19th-21st centuries (4) subfield, which may include theoretical approach or extra-disciplinary subject. (Examples below.*) The DGS is responsible for the overall supervision of the exam. No postponement will be permitted except for family or medical reasons.

Three out of four members of the committee must agree that the candidate has passed all four portions of the exam in order to grant him or her a global pass.

If three out of four members of the committee agree that the candidate has not satisfactorily performed on one or two sections, (s)he must retake the failed section or sections within two months of the date of the original exam, before the same committee.

If the candidate fails three or more sections of the exam, (s)he must retake the entire exam within a period of two months and before the same committee. In the case that one member of the committee is out of the country at the time of the retake (s)he may designate another professor to replace him or her. In no case may more than one member of the original committee be replaced.

Neither the entire exam nor any portion of it may be retaken more than once.

The chair of the committee shall report the results (i.e., a brief evaluation of the candidate's performance on each section, and the consensus of the committee regarding pass/failure) in writing to the DGS within two days of the exam (initial exam and any retake). The DGS may provide the candidate with a copy of this report if the candidate so desires.

Only after having passed the Ph.D. oral exam will the candidate be allowed to present a Ph.D. dissertation proposal.

Ph.D. Dissertation Proposal

As soon as possible, and no more than six months after the Ph.D. oral exam, the candidate will present a written dissertation proposal (of no more than 10-12 pages plus a bibliography), which will be discussed with a dissertation committee composed of three readers (three readers from the department and a fourth, outside reader, as optional). In this written proposal, the candidate should clarify the nature of his/her thesis, demonstrate its relevance, define its methodology, situate it in terms of existing scholarship and include a tentative break-down into chapters. Any proposal failing to meet these formal requirements will be returned for re-submission. The fourth reader may be from outside Emory, but in this case, the department will assume no financial obligation. The discussion of the proposal will last approximately an hour.

Dissertation Committee

The dissertation will be read by three readers from the department. A fourth reader from outside the department is optional. The readers will be chosen by the candidate in consultation with the thesis director. A formal report will be submitted only if the readers find the dissertation unacceptable. If the dissertation is accepted, students should feel free to meet with the readers to discuss it.

Form and Timing

Students who have met all program requirements for an approved dissertation prospectus should file a dissertation committee form to obtain LGS approval for their committees.

Student must obtain approval no later than **March 15 of their fourth year**. Students who do not meet this deadline will be placed on academic probation, will not be eligible for PDS funds, and may forfeit financial support. These sanctions will be lifted when the student files a dissertation committee form.

Changes to the Committee

If the membership of a dissertation committee needs to change, students should submit a change of dissertation committee form as soon as possible. When a student submits a completed dissertation, the membership of the dissertation committee must match the members listed on the most recent dissertation committee form on file with the Laney Graduate School.

Foreign Language Requirement

In addition, all students must demonstrate proficiency in one foreign language in addition to English and French before taking the Ph.D. orals. This is usually done by taking a course in that language at the 200-level or above, though in some cases it is satisfied via translation exam administered by the department of the language in question. Medievalists must satisfy the requirement in either Latin or Old French. Students are expected to fulfill the language requirement by August 1st of their fourth year of graduate studies. Students who do not meet the third language requirement deadline (August 1st of Year 4) will be placed on academic probation. They will not be eligible for PDS funds and may forfeit financial support. These sanctions will be

lifted when the student meets the program's language requirement.

Dissertation Completion Time

Students are expected to complete their dissertations and apply for their degrees within **six years**. If a student has not completed the degree at the end of the seventh year, the program may grant a one-year extension. The program must submit notice of this extension to the Dean, no later than August 1 of the seventh year (before the eighth year). The notice must contain a completion timeline signed by both the student and the dissertation committee chair or co-chairs. Students who enroll for this extension year will be responsible for some tuition, as detailed in 2.2.1 (A) of the LGS Handbook.

If a student has not completed the degree at the end of the eighth year, the student may continue work for at most one additional academic year and only with approval from the Dean. To obtain approval, the program must submit a request to the Dean no later than August 1 of the eighth year (before the ninth year). The request must (a) outline the reasons the student has not completed, (b) consider whether the student needs to repeat any part of the qualifications for candidacy or obtain approval of a new dissertation prospectus, and (c) present a detailed completion timeline signed by both the student and the dissertation committee chair or co-chairs. Students who enroll for this extension year will be responsible for some tuition, as detailed in 2.2.1 (A): <http://gs.emory.edu/handbook/index.html>.

Terminal M.A. degree

Our graduate program in French, like most of the graduate programs at Emory, is a Ph.D. program only, and we do not admit students seeking the Master's degree. As it sometimes happens, however, that a student who is very advanced in the program decides not to continue through the dissertation stage, there are provisions for earning a terminal Master's degree. There are two means of obtaining a terminal M.A. in this Department:*

- 1) by attaining ABD status
- 2) by completing all course work (i.e., fourteen 4-hour courses, passing the Ph.D. qualifying exam (written "reading list" exam), and, after successfully petitioning the Graduate Faculty for permission to write an M.A. thesis on a specified topic, satisfactorily completing such thesis and having it approved by the faculty.

*Note that the Graduate School of Arts and Sciences has established minimum requirements without which no department may grant the M.A. degree, but explicitly recognizes the departments' rights to establish their own criteria beyond these minimal prerequisites. To quote page 6 of the 2014-2015 Laney Graduate School of Arts and Sciences Handbook: "The Laney Graduate School sets minimum requirements for the master's degree. Some programs, especially those offering terminal master's degrees, require considerably more course work than the minimum listed below, and many have substituted other requirements for the examination, foreign language and thesis. The fulfillment of course work alone does not lead to a master's degree."

Important Departmental Policies concerning Graduate Students

1. Incompletes:

a. Incompletes are very strongly discouraged. No student may take more than 1 incomplete at the end of a semester. He or she must commit to finishing the other papers by the assigned date, and obtain permission

in advance from the professor of the course in which (s)he wishes an incomplete. (Please recall that in any case, incompletes are to be given only at the discretion of the professor, and that a professor MAY refuse to grant any incompletes.) If the work is not completed within one calendar year, the Graduate School will change the grade from I to F. Only the Graduate School can change the grade of F. To change the grade, the instructor must make a request to the Graduate School, citing compelling reasons for the grade change.

b. Any papers for which incompletes are taken must be turned in according to the following schedule: By January 15th of the following semester, for incompletes in fall semester courses, and by May 30th of the same year for incompletes taken in spring semester courses.

c. It is to be understood that course papers are PAPERS, and not mini-theses; therefore we have agreed that they should be limited to approximately 10 pages. (Students are reminded that in 10 well-written pages, one can present and develop a cogent argument. Furthermore, conference papers are generally limited to a presentation of 20 to 25 minutes, which represents 8-10 double-spaced pages, so learning how to work within such a space/time constraint will constitute valuable experience for the future.)

2. Regarding the participation of graduate students in Conferences, we have adopted the following policy:

a. Students are discouraged from submitting papers to conferences before the completion of their course work. Any student wishing to present a paper at a conference before completing his or her course work must request permission to do so from the DGS and, when applicable, his/her faculty advisor.

b. *Professional Development Support* (PDS) funding for conferences is available from the Graduate School. Applications must first be approved by the French DGS. Once approved by the DGS, students then submit applications to the Laney Graduate School for review. Funding is contingent upon LGS final approval. Students may apply for up to \$650 per conference, with a career cap of \$2,500.

c. *Professional Development Support* (PDS) funding for special training and major research projects is also available from the Graduate School. Interested students should consult the DGS about the application process. Professional Development Support funds are available to support three categories of professional activities: conference participation, special training that is not available at Emory, and research that incurs extraordinary cost. For further information regarding competitive and non-competitive PDS funding, please visit the Laney Graduate School website at: <http://www.gs.emory.edu/resources/professional.php>

d. Attendance at Department-sponsored lectures is required of all graduate students.

The Thomas M. Hines French Studies Prize

The Thomas M. Hines French Studies Prize recognizes each year outstanding students in French who are writing their dissertations.

Grievance Policy for the Laney Graduate School

“Students who have a grievance related to some aspect of their program in the French department should report it to the Director of Graduate Studies. The student should describe the grievance and relevant details in a letter addressed to the DGS, who will try, if possible, to resolve the grievance in a conversation with the student and relevant parties. If this is not successful, the Director will appoint a committee of three French faculty members (or faculty members outside the French department if the situation warrants) or use an existing standing committee, who will review the grievance and propose an appropriate response. If it is impossible to resolve the grievance within this committee or within the framework of the French administrative structure, the Director will forward the grievance to the Office of the Senior Associate Dean of the Laney Graduate School. From this point forward, the grievance will be handled according to the Grievance Procedure outlined in the Laney Graduate School Handbook. If the issue is with the Director, the student should go directly to the Senior Associate Dean of the Laney Graduate School.”

Annex: Ph.D. Qualifying Exam List

MIDDLE AGES

La Chanson de Roland, Garnier Flammarion bilingue, traduction et présentation de Jean Dufournet.

Guillaume de Lorris et Jean de Meun: *Le roman de la rose*, CFMA, édition Félix Lecoy, Champion. Traduction en français moderne par André Lanly, Champion.

Chrétien de Troyes: *Le chevalier au lion*, Le livre de poche, collection Lettres gothiques, édition bilingue, traduction, présentation et notes de David Hult.

Lettres d'Abélard et Héloïse, Le livre de poche, collection Lettres gothiques, édition bilingue, traduction et notes de Costantini.

Tristan et Iseut Les poèmes français – la saga norroise, Le livre de poche, collection Lettres gothiques, édition bilingue de Daniel Lacroix et Philippe Walter. Lire la version de Bérout et celle de Thomas.

Marie de France: *Lais*, Le livre de poche, collection Lettres gothiques, édition bilingue de L. Harf-Lancner.

François Villon: *Poésies*, Garnier Flammarion bilingue, édition de Jean Dufournet.

Christine de Pisan: "L'épître au dieu d'Amours" in *Oeuvres poétiques de Christine de Pisan*, édition Maurice Roy, Société des anciens textes français, Firmin Didot [English translation available in *The Writings of Christine de Pisan*, edited by Charity Cannon Willard, Persea Books Series]

Poetry selection from the troubadours

Guillaume IX d'Aquitaine: "Pos de chantar m'es pres taletz"; "Farai un vers de dreit nien"

Bernard de Ventadour: "can vei la lauzeta mover"

Jaufré Rudel: "Lanquan li jorn son lonc en mai"; "No sap chantar qui so non di"

Arnaud Daniel: sextine "Lo ferm voler qu'el cor m'intra"

Tenso d'Aimeric de Peguilhan et Albertet de Sisberon: "Amics Albertz tenzos soven"

SIXTEENTH CENTURY

DU BELLAY, Joachim. *La deffence et illustration de la langue francoyse* / édition critique par Henri Chamard (Genève: Slatkine reprints, 1969).

ERASME. *Eloge de la folie*.

GRAY, Floyd. *Anthologie de la poésie française du XVI^e siècle* (New York, Appleton-Century-Crofts, 1967) [Clément Marot, Mellin De Saint Gelais, Maurice Scève, Pernette du Guillet, Jean Antoine de Baïf, Joachim, du Bellay, Pierre de Ronsard, Philippe Desportes, Agrippa d'Aubigné, Jean-Baptiste Chassignet]

LABE, Louise. *OEuvres complètes /édition François Rigolot* (Paris: Flammarion)

DE MONTAIGNE, Michel. *Essais / édition Pierre Villey* (Paris: PUF, Collection Quadrige) [Livre 1: Avertissement au lecteur, VIII, X, XX, XXI, XXVI, XVIII, XIX, XXXI; Livre 2: VI, X, XII; Livre 3: V, XIII]

DE NAVARRE, Marguerite. *L'Heptaméron / édition Michel François* (Paris: Garnier, 1943)

RABELAIS, François. *Gargantua, Le tiers livre* in (*Oeuvres complètes / édition Guy Demerson* (Paris: Editions du seuil))

SEVENTEENTH CENTURY

D'URFEE. *L'Astrée* (10/18, intro. Gerard Genette).

MOLIERE. *Tartuffe*

CORNEILLE. *Le Cid*

RACINE. *Phèdre*

MADAME DE LAFAYETTE. *La Princesse de Clèves*

PASCAL. *Pensées*

DESCARTES. *Discours de la méthode*

LA ROCHEFOUCAULD. *Les Maximes*

EIGHTEENTH CENTURY

PREVOST. *Manon Lescaut*

MONTESQUIEU. *Lettres Persanes*

MARIVAUX. *La Vie de Marianne*

BEAUMARCHAIS. *Le Mariage de Figaro*

DIDEROT. *Le Neveu de Rameau*

ROUSSEAU. *Discours sur l'inégalité*

Les Confessions, Vol 1 (Garnier Flammarion)

VOLTAIRE. *Lettres Philosophiques*

LACLOS. *Les Liaisons dangereuses*

NINETEENTH CENTURY

CHATEAUBRIAND. *René*

CONSTANT. *Adolphe*

STENDHAL. *Le Rouge et le noir*

BALZAC. *Le Père Goriot*

BAUDELAIRE. *Les Fleurs du mal*

HUGO. *Préface de Cromwell; Hernani*

FLAUBERT. *Madame Bovary*

POETRY SELECTIONS

GAUTIER. "Symphonie en blanc majeur"; "L'art"

HUGO. "Booz endormi"; "Extase"

LAMARTINE. "Le lac"; "L'automne"

MALLARMÉ. "Brise Marine"; "Le vierge, le vivace et le bel aujourd'hui"

RIMBAUD. "Le coeur vole"; "Le bateau ivre"

VIGNY. "La mort du loup"; "La colère de Samson"

TWENTIETH CENTURY

PROUST. *Du Côté de chez Swann*

GIDE. *Les Faux-Monnayeurs*

GENET. *Les Bonnes*

SARTRE. *La Nausée*

BECKETT. *En attendant Godot*

ROBBE-GRILLET. *La Jalousie*

DURAS. *L'Amant*

POETRY SELECTIONS

APOLLINAIRE. "Zone"; "La Colombe poignardée et le jet d'eau"

MICHAUX. *Plume* (ensemble du recueil)

PONGE. "L'orange"; "Notes pour un coquillage"

PRÉVERT. "Familiale"; "Pater noster"

VALÉRY. "Le Cimetière marin"; "Palme"

FRANCOPHONE / POSTCOLONIAL

CESAIRE, Aimé. *Cahier d'un retour au pays natal*

CONDÉ, Maryse. *Traversée de la mangrove*

BÂ, Mariama. *Une si longue lettre*

SEMBÈNE, Ousmane. *Voltaïque*

DJEBAR, Assia. *Femmes d'Alger dans leur appartement*
DIB, Mohammed. *La Grande maison*
GLISSANT, Edouard. *Poétique de la Relation*
FANON, Frantz. *Peau noire, masques blancs*
DAMAS, Léon Gontran. *Hoquet* (in Pigments)
SENGHOR, Léopold Sédar. *Prière aux masques* (in Chants d'ombre)

THEORY

SAUSSURE. *Cours de linguistique générale* (Introduction, Parts I and II)
BENVENISTE. "Nature du signe linguistique"; "Les relations de temps dans le verbe Français"; "De la subjectivité dans le langage"; "L'appareil formel de l'énonciation"
GENETTE. "Discours du récit," in *Figures III*
BARTHES. "Le mythe aujourd'hui"; "La mort de l'auteur"; "De l'oeuvre au texte"
LACAN. "L'instance de la lettre dans l'inconscient ou la raison depuis Freud"
CIXOUS. "Le rire de la Méduse"
FOUCAULT. "Qu'est-ce qu'un auteur?"
DERRIDA. "Signature, événement, contexte"

Annex: Recent Dissertation Topics

2018-2019

Angelica So: *Kohn kat -- Métissage* in Southeast Asian Francophone Literature from 1921 to 2016 (Prof. Valérie Loichot). Members: VBruyere; EMarder; Deepika Bahri.

Charly Verstraet: *Abyssal Shores: The Caribbean Coastline Untold* (Prof. Valerie Loichot). Members: SXavier; VBruyere; Deepika Bahri.

Jane Suh: *Balzac's Creative Melancholia: Writing the Unconscious Loss* (Prof. Claire Nouvet). Members:

Marion Tricoire: *Fictions of the Untold City in Postcolonial Sub-Saharan Africa* (Prof. Subha Xavier). Members VLoichot; EMarder; Nathan Suhr-Sytsma; Ana Catarina Teixeira.

2017-2018

Rose Gerazime: "Hauntings: Poétiques de la possession". (Prof. Valérie Loichot)

Julianna Blair Watson: *Reflexive Criminality: Race, Migration, and Violence in Francophone Literature and Film* (Prof. Subha Xavier)

2016-2017

Erika Serrato: "Côte Chemérete Biem: Amerindian Memory and Native Resistance in Caribbean Literature" (Prof. Valérie Loichot)

Eric Rottman: "*Enkyklios Paideia: The Knowledge of Nature in French Encyclopedism*" (Profs. Vincent Bruyère and Dalia Judovitz)

2015-2016

Julie Gaillard: "Deraillements du réel. La charnière du nom propre dans les oeuvres de Samuel Beckett, Édouard Levé, Renaud Cojo et Invader." (Prof. Claire Nouvet)

Gina Stamm: "Writing the Borderline: From Psychoanalysis to Literature" (Prof. Elissa Marder)

2014-2015

Bronwyn Averett: "Resurfacing: the Poetics of Water in African and Caribbean Literature" (Prof. Valérie Loichot)

Souad Kherbi: "L'Oubli pour mémoire: l'expérience lumineuse des non-lieux" (Prof. Claire Nouvet)

Kris Knisely: "Language Learning and the Gendered Self: Learner Identities and French Language Study in a U.S. Context". (Prof. Mei-Lin Chang)

Lauren Upadhyay: "Ecrire le ravissement : élaboration du personnage dans *Le Ravissement de Lol V. Stein* et *Le Vice-Consul* de Marguerite Duras". (Profs. Claire Nouvet and Eric Le Calvez)

2013-2014

Robyn Banton: "From Convergence to Bullets: Artistic and Cultural Layering in the Works of Lalla Essaydi" (Prof. Valérie Loichot)

Kathryn E. Miner: "Death Grip: Psychoanalysis and the Severed Hand in French Literature" (Prof. Elissa Marder)

Lovia Mondésir: "Théâtres de la nation: Révolutions et sexualités chez Marie Chauvet, Maryse Condé et Édouard Glissant" (Prof. Valérie Loichot)

Gina Westbeld Gallois: "Original Copies: Rousseau, Laclos, Stendhal" (Prof. Geoffrey Bennington)

2012-2013

Abbey Carrico: "Pour une écopoétique de l'eau dans les oeuvres de Gustave Flaubert et de Guy de Maupassant." (Prof. Philippe Bonnefis)

Marilène Haroux: "Jules Michelet, Romain Rolland, et Pascal Quignard ou les ombres du temps" (Prof. Philippe Bonnefis)

Anna Igou: "Dangerous Appetites: Violent Consumption in the Works of Flaubert, Baudelaire and Césaire" (Profs. Philippe Bonnefis and Valérie Loichot)

Margaret Keneman: "Poetry, Politics, and Pedagogy: Defining and Developing Critical Literacies in Intermediate-Level College French" (Profs. Valérie Loichot and Hiram Maxim)

Starra Priestaf: "Ruptures in Address: the Letter as Technical Device in the Works of Guilleragues, Sevigné, and Lafayette." (Prof. Dalia Judovitz)

2011-2012

Audrey Magré Burba: "Styling the Spectacle of Death: Women and Esthetics of the Morbid in the 19th Century French Novel" (Prof. Elissa Marder)

Thomas Dupuis: "Littérature et masturbation" (Prof. Philippe Bonnefis)

Scott Pyle: "Bestiality, Sexuality, Aggression: The Track of the Werewolf in French Literature," (Prof. Elissa Marder)

Gehane Shehata: "Proust et Flaubert: Echos et Métamorphoses" (Profs. Geoffrey Bennington and Philippe Bonnefis)

2010-2011

Amin Erfani: “Breath and Whisper: the “Theatrical” Writings of Beckett, Koltès, Novarina and Derrida” (Profs. Geoffrey Bennington and Claire Nouvet)

Severine Piot Vogel: “Teaching Grammar Through Cultural Presentations: Investigating the Effects of a Guided Inductive and a Deductive Approach on the Learning of Grammar and Cultural Content in Intermediate-Level College French” (Prof. Carol Herron)

Eva Yampolsky: “Monstrous Mediations: the Figures of the Multiple in the Works of Guy de Maupassant” (Prof. Elissa Marder)

2009-2010

Jenny Davis Barnett: “The Dangerous Act of Seeing: The Role of the Gaze in Maurice Scève’s 1544 *Délie*” (Prof. Kevin Corrigan)

Erica Dotson: “The Effects of Deductive and Guided Inductive Approaches on the Learning of Grammar in an Advanced College French Course” (Prof. Carol Herron)

Noëlle Giguere: “Writing the Unseen: Envisioning the Face in the Works of Marguerite Duras and Hélène Cixous” (Prof. Elissa Marder)

Naïma Hachad: “Corps et corpus bilinques d’Abdelkébir Khatibi et Abdelfattah Kilito” (Prof. Valérie Loichot)

Julia House: “Written in Blood: The Murder Narrative and the Crime of the Papin Sisters” (Prof. Candace Lang)

Michael Kazanjian: “Portraiture as Frame and Portal in La Bruyère” (Prof. Dalia Judovitz)

2008- 2009

Olivia Choplin: “Staging the Psyche: Representing the “Other Scene” in the Theater of Michel Tremblay, Marie Ndiaye, and Wajdi Mouawad” (Prof. Elissa Marder)

Kelly Davidson: “The Effects of Using Video Advance Organizers on Listening Performance and Cultural Learning in the Elementary Foreign Language Classroom.” (Prof. Carol Herron)

Lucie Knight: “Violent Legacies: Family and Nation in post 1990’s Algerian Literature” (Prof. Valérie Loichot)

Domenica Newell-Amato: “To Speak or Not to Speak?: Postcolonial Readings of Silence in Racine’s Theater” (Profs. Dalia Judovitz and Valérie Loichot)

Christopher Treadwell: “Le lisible et l’illisible: réflexion et métatextualité chez Beckett, Camus et Merleau-Ponty” (Prof. Geoffrey Bennington)

2007-2008

Carrie Haight: “The Effects of Guided Inductive, Deductive, and Garden Path Instructional Approaches and Techniques on the Learning of Grammatical Patterns and Deviations in the Beginning-Level Foreign Language

Classroom.” (Prof. Carol Herron)

Blandine Mitaut: “Lait rouge, sang noir: figures de la nourrice dans l’oeuvre de Pascal Quignard” (Prof. Philippe Bonnefis)

Madeline Pampel: “Les ombres éclairantes: Francis Ponge et Eugène de Kermadec, histoire d’un compagnonnage” (Prof. Philippe Bonnefis)

Jennifer Svienty: “Distorted Images and Disjunctive Selves: Claude Cahun in Transformation” (Prof. Dalia Judovitz)

Katherine Wickhorst: “Découvertes et limites: entre la subjectivité et la représentation chez Maupassant, Zola, et Rimbaud” (Prof. Philippe Bonnefis)

2006-2007

Adrienne Angelo: “Erotobiography: Scripting Woman’s Identity in Post-1980 French Fiction” (Profs. Candace Lang and Elissa Marder)

Lilia Coropceanu: “*Faber suae fortunae*: l’autoformation du sujet dans l’oeuvre de Lafayette, Marivaux, Stendhal” (Prof. Dalia Judovitz)

Lara Eastburn: “Translating Bodies: Sacred, Maternal, Voice” (Profs. Dalia Judovitz and Philippe Bonnefis)

Karl Pollin: “Alfred Jarry: l’expérimentation du singulier (Profs. Claire Nouvet and Geoffrey Bennington)

2005-2006

Stéphanie Boulard: “Ecrire, dessiner, penser le monstre dans l’oeuvre de Victor Hugo” (Prof. Philippe Bonnefis)

Ann McCullough: “Coerced Witness: Suffering and Resistance in Medieval Literature” (Prof. Claire Nouvet)

Lucie Viakinnou-Brinson: “To Teach or not to Teach in the Target Language Only? The Effect of Target Language Only and Code-Switching on the Grammatical Performance of Elementary Level French Students” (Prof. Carol Herron)

2004-2005

Gilles Glacet: “Francis Ponge horloger” (Prof. Philippe Bonnefis)

Michael Johnson: “The Letter Killeth: Rhetoric of Sodomy in De Planctu Naturae, Roman de la Rose, and Roman de Silence” (Profs. Claire Nouvet and Mark Jordan)

2003-2004

Nicole Mills: “Self-Efficacy of College Intermediate French Students: Relation to Motivation, Achievement, and Proficiency.” (Prof. Carol Herron)

2002-2003

Paul Linden: “Voice and Witnessing in Agrippa d’Aubigné’s *Les Tragiques*” (Profs. Dalia Judovitz and Yvan Bamps)

Aymeric Glacet: “Claude Simon Chronophotographe” (Prof. Philippe Bonnefis)

Kristina Watkins-Mormino: “Behind the Veil: Envisioning Virginité in Old French Hagiography” (Prof. Claire Nouvet)

2001-2002

Louise Barry: “Reflections of Versailles: Literature in the Gardens of the Sun King” (Prof. Dalia Judovitz)

Cathleen Corrie: “Antithesis and Oxymoron in the Works of Marguerite de Navarre” (Profs. Yvan Bamps and Claire Nouvet)

Sebastien Dubreil: “An Empirical Investigation on Using Video and the Internet to Teach Culture in the Intermediate-level Foreign Language Classroom” (Prof. Carol Herron)

Milo Sweedler: “Significant Others: Bataille, Blanchot, Laure, Leiris” (Prof. Philippe Bonnefis)

Heather Willis-Allen: “Does Study Abroad Make a Difference? An Empirical Study of Linguistic and Motivational Outcomes” (Prof. Carol Herron)

Scott Shinabargar: “Torche: Poetic Intensity (Prof. Philippe Bonnefis)

2000-2001

André Benhaïm-Killian: “Visages de Proust” (Prof. Philippe Bonnefis)

Zrinka Stahuljak: “Bloodless Genealogies: Incest, Parricide and Female Excision in the Literature and Iconography of the French Twelfth Century (Prof. Claire Nouvet)