

**General Information and Reading Lists for Students of French  
2024**

I'm very much looking forward to welcoming you to Somerville. I'm writing to you now to prepare you for studying at Oxford by giving you information about what to expect on arrival, and some advice on what reading you will need to do before the course begins. I have enclosed with this letter a brief outline of the first-year course that I hope you will find useful. You will need to read it carefully and keep it for reference, as it sets out the shape of the course and highlights the set texts that you are required to study in depth.

I also include a list of recommended texts required for the course that you should acquire before the course begins. In French literature, you will be working towards Paper III in the first term, so it is most important that you get hold of the texts for these papers in the recommended editions and read them thoroughly before the start of term. Don't worry if it seems a slow process to begin with; you'll soon find yourself reading texts with more fluency. You will also find it useful to revise your knowledge of French grammar, and to try to develop that knowledge beyond A-level standard before you arrive in Oxford. In particular, if you are not familiar with the *passé simple* tense ('je fus, tu fus, il fut...'), now is the time to do some independent research on it and master its regular and as many of its irregular forms as you can.

I hope that you are looking forward to continuing your study of French. Should you have a query about any aspect of the course at Oxford, please do not hesitate to get in touch with me. My email address is [simon.kemp@some.ox.ac.uk](mailto:simon.kemp@some.ox.ac.uk).

I'll be very pleased to hear from you.

Best wishes, and looking forward to seeing you soon,

A handwritten signature in cursive script that reads "Simon Kemp". The signature is written in dark ink and is positioned above the printed name and title.

Simon Kemp  
Associate Professor of French, Somerville College

## THE FIRST YEAR (PRELIMS COURSE)

The first year of the French course is designed to effect a transition from the kind of work that you have done at school to the more demanding work that you will be expected to do when preparing for the Honour School in your second year. You will be encouraged to consolidate and improve your written and spoken language skills, and you will be introduced to some techniques of literary study. The examinations are taken at the end of Trinity Term in the summer, and consists of four written papers and an oral component.

### Language

The French language textbooks that underpin the first year course are **R. Hawkins and R. Towell, *French Grammar and Usage***, and the accompanying book of grammar exercises, ***Practising French Grammar***. In order to increase your vocabulary, you are also expected to work through **J. A. Duffy, *Using French Vocabulary***. It is arranged in three levels: level 1 represents a good minimum level of attainment by the end of the first year. I suggest that, if you can, you familiarize yourself with these books now, before you come to Oxford.

#### **Paper I                  French Language**

This paper is divided into three parts. You will be asked to translate ten sentences exemplifying common points of grammar, to translate a short passage into French, and to summarize a passage of French critical writing in French.

#### **Paper II                  Translation**

This paper is in two parts. Part 1 asks you to translate into English a French prose passage. Part 2 requires you to translate into English a passage from one of the three novels prescribed for Paper IV (i.e. from either Condé, Sand, or Laclos).

#### **Oral**

There will also be an oral component to Prelims, requiring regular attendance at oral classes.

### Literature

Most students begin the course without having made much, if any, formal study of French literature. Both the literature papers that you will cover in the first year require you to undertake a close reading in the original French of a range of literary texts selected from different periods and different genres so that you will gradually build up your reading speed, and learn how to approach French literary texts and how to write critical commentaries and essays. The course is designed to provide a sure grounding for the literary study that you will do in the second year and beyond. **It is important that you read these texts thoroughly *before* the term in which they are studied.**

#### **Paper III                  Short Texts**

This course will introduce you to the technique of close reading through the study of four short works:

**Michaelmas Term (October-December)****Weeks 1-2: Introduction to literary analysis****Weeks 3-4: Montaigne, 'Des cannibales'****Weeks 5-6: Racine, *Phèdre*****Weeks 7-8: Verlaine, *Romances sans paroles*****Hilary Term (January-March)****Weeks 1-2: Marie NDiaye, *Papa doit manger***

We will be writing critical commentaries on extracts taken from these texts. You will need to show that you know the texts well by establishing the context of the passages, but the skill is to show that you can comment in an interesting and informed way on the particular piece of French in front of you, on its language and ideas. When commenting on texts written in verse, you are required to show an understanding of the author's use of versification.

(Note to students of the **European and Middle-Eastern Languages** joint school: due to the workload involved in learning the middle-eastern language at this point in the course, EMEL students do **not** have to submit work for Paper III, but are encouraged to attend and participate in the seminars for it.)

**Paper IV          Narrative Fiction**

This paper introduces you to four longer narratives, including medieval, early-modern and more recent writing from France and the French-speaking world.

**Hilary Term****Weeks 3-4: *La Chastelaine de Vergy*****Weeks 5-6: Laclos, *Les Liaisons dangereuses*****Weeks 7-8: Sand, *Indiana*****Trinity Term (April-June)****Weeks 1-2: Condé, *Traversée de la mangrove***

This paper is examined by essay. You are offered a choice of two essay questions on each text, and you are required to answer three questions, each on a different text. You will need to show that you can analyse the implications of the question set and construct a clear, relevant and interesting argument, supported at every stage by detailed knowledge of the text.

You'll be attending lectures at the Modern Languages Faculty through the first year on each of the set texts, as well as on reading Old French and understanding versification. In college, you'll have two seminars with the whole year-group on each of the texts, followed by a tutorial in a smaller group, in which we'll discuss an essay or commentary you'll have written. You'll be expected to write one substantial commentary or essay on each text, as well as completing a number of pieces of language work and preparing actively for classes and tutorials. The terms are only eight weeks long, and very intensive, which is why it's important to get as much preparation done as possible in the vacations beforehand.

## ACQUIRING YOUR SET TEXTS

Set texts are available for purchase online via Amazon or alternative sites such as *chapitre.com*, *abebooks.co.uk*, or *blackwells.co.uk*. Buying second-hand copies is a good way to reduce expense, and copies are available from the university libraries. Do please try to get the recommended editions where possible, as listed below.

### For language study:

- A good monolingual French dictionary, such as **Le Petit Robert** or **Larousse** (Smartphone app versions of the dictionaries are often cheaper and more practical than book form.)
- A French-English/English-French dictionary, such as **Collins-Robert** or the **Larousse** (both available as an app).
- Key French grammar for the first year course – **R. Hawkins and R. Towell, *French Grammar and Usage* (Arnold)**, and the grammar workbook to accompany this text - **R. Hawkins, M.-N. Lamy and R. Towell, *Practising French Grammar***.
- Key vocabulary book for the first year course – **J. Duffy, *Using French Vocabulary* (Cambridge University Press)**.
- **Glanville Price, *A Comprehensive French Grammar* (Blackwell)**. This reference book will be required for language work from your second year onwards, but may be worth getting now.

### Literature set texts:

#### **Michel de Montaigne, 'Des cannibales', (*Essais* I, 30)**

Recommended student edition: Montaigne, *Essais: 'Des cannibales' et 'Des coches'*, ed. by M. Tarpinian (Ellipses).

#### **Jean Racine, *Phèdre***

Recommended student edition: Racine, *Phèdre*, ed. by R. Picard (Folio Classique). (The Bristol Classical Press edition edited by R. Parish also has a very helpful English-language introduction and notes, but is more expensive. Copies are available in the libraries here.)

Racine, *Phèdre*, ed. by R. Parish (Bristol Classical Press)

#### **Paul Verlaine, *Romances sans paroles***

Recommended student edition: *Romances sans paroles*, ed. by A. Bernadet (GF-Flammarion)

#### **Marie NDiaye, *Papa doit manger***

Recommended student edition: Marie NDiaye, *Papa doit manger* (Minuit)

#### **Anonymous, *La Chastelaine de Vergy***

Recommended student edition: *La Chastelaine de Vergy*, ed. by J. Dufournet and Liliane Dulac (Folio classique).

#### **Choderlos de Laclos, *Les Liaisons dangereuses***

Recommended student edition: Laclos, *Les Liaisons dangereuses*, ed. by R. Pomeau (Flammarion)

#### **George Sand, *Indiana***

Recommended student edition: Sand, *Indiana*, ed. by Béatrice Didier (Folio)

#### **Maryse Condé, *Traversée de la Mangrove***

Recommended student edition: Condé, *Traversée de la mangrove* (Folio)

I wish you all the best for the summer. Please do get in touch at [simon.kemp@some.ox.ac.uk](mailto:simon.kemp@some.ox.ac.uk) if you'd like to ask about anything. Otherwise, I'll see you in October.

## ADDITIONAL INFORMATION FOR THE SINGLE HONOURS FRENCH COURSE

The following information is **ONLY** for students taking the French 'Single Honours' degree (i.e., **NOT** for those of you who are taking French with another language (French and Spanish, etc.) or with another subject (French and History, etc.).

In addition to French papers I-IV, you take the following. In the case of each paper, your lecturers/seminar tutor will provide you with topic-specific reading lists and essay titles.

### **Paper XI Introduction to French Film Studies**

Introductory reading:

- Michael Temple and Michael Witt (eds), *The French Cinema Book* (British Film Institute, 2004). A detailed introduction to French cinema as an industry.
- David Bordwell and Kristin Thompson, *Film Art, An Introduction* (McGraw Hill, various editions). A very useful introduction explaining all the technical terms that are used to analyse a film.

This paper will introduce you to four twentieth- and twenty-first century French film directors. We discuss the concepts of realism, documentary and avant-garde cinema and introduce the basic tools of film analysis.

In your essay writing you will be able to engage with the directors' ideas and with their particular way of realising them. The films under discussion involve a wide range of themes such as love, power, gender relations and autobiography. Each director has a different style of filmmaking. The focus of the course is the question of how the film medium represents contemporary reality. We will look at the way each of these directors uses devices of storytelling to present a particular point of view upon the world we live in. You will be encouraged to watch more films by each of these directors.

The prescribed films are:

Jean-Luc Godard: *Pierrot le fou* (1965)

Maurice Pialat: *À nos amours* (1983)

Claire Denis: *Beau Travail* (1999)

Céline Sciamma: *Portrait de la jeune fille en feu* (2019)

The teaching for this paper takes place in Michaelmas Term, with seminars on the prescribed films in weeks 2, 4, 6 and 8. You will be required to submit to your seminar tutor an essay on three of the films and to do a seminar presentation on the fourth. [Normally the three-hour examination in Trinity Term requires you to answer three questions, each on a different film. There will be a choice of two questions on each film.]

In addition to the seminars you must follow the modern languages lecture-series entitled *Introduction to Film Studies* in weeks 1, 3, 5 and 7 in Michaelmas Term. These lectures present basic concepts of film analysis – montage, story, self-reference, and spectatorship – in four lectures devoted to four international films. These films are used simply as illustrations for the lectures and are not treated as set texts for examination purposes. The films are: Sergei Eisenstein: *Potemkin* (1925); Alfred Hitchcock: *39 Steps* (1935); Michelangelo Antonioni (1967): *Blow-up*; Claire Denis: *Beau Travail* (1999).

### **Paper XII Introduction to French Literary Theory**

This paper will introduce you to four twentieth-century literary critics. In your essay writing you will be able to engage with their ideas about literature and with their particular way of expressing them. You will be encouraged to apply these ideas to your own reading of texts.

The prescribed authors (note the recommended editions) are:

Valéry, 'Questions de poésie' and 'Poésie et pensée abstraite', in *Théorie poétique et esthétique*, part of *Variété: Oeuvres*, vol. I (Bibliothèque de la Pléiade) (Gallimard) [both essays are available electronically on Canvas, accessible via Single Sign-On]

Sartre, *Qu'est-ce que la littérature?* (Folio) [Sections I and II only]

Barthes, *Critique et vérité* (Seuil)

Hélène Cixous, 'Le rire de la Méduse' in *Le rire de la Méduse et autres ironies*, ed. by Frédéric Regard (Galilée). [essay available electronically on Canvas, accessible via Single Sign-On]

The teaching for this paper takes place in Hilary Term weeks 5-8 and Trinity Term weeks 1-4 in a combination of lectures and seminars. You will be required to submit to your seminar tutor an essay on three of the authors, and to do a seminar presentation on the fourth.

[Normally the three-hour examination in Trinity Term requires you to answer three questions, each on a different author. There will be a choice of two essay questions on each author.] **In 2023-24 this paper will not be formally examined, but certified on the basis of the submission of one of the essays written as part of the course.**

### **Paper XIII Key Texts in French Thought**

This paper will introduce you to four thinkers from the seventeenth to the twentieth centuries. In both essay and commentary writing you will be able to engage with their ideas and with their particular way of expressing them.

The prescribed texts (note the recommended editions) are:

Descartes, *Discours de la méthode*, edited by Laurence Renault (Garnier-Flammarion)

Rousseau, *Discours sur l'origine de l'inégalité* (Folio)

Beauvoir, *Le Deuxième Sexe* (Folio), I, 'Introduction'; 'Mythes'; II, 'La femme mariée'; 'La mère'. (NB Both the French 'Idées' collection and the English translation have sections missing and cannot be relied upon)

Césaire, *Discours sur le colonialisme, suivi de Discours sur la Négritude* (Présence Africaine).

The teaching for this paper takes place in Michaelmas Term weeks 5-8 and Hilary Term weeks 1-4 in a combination of lectures and seminars. You will be required to submit to your seminar tutor an essay or commentary on three of the authors, and to do a seminar presentation on the fourth. Written work should include at least one essay and at least one commentary. **The three-hour examination in Trinity Term requires you to answer three questions, each on a different text, one a commentary, the other two essays. There will be a choice of one commentary passage from each text and one essay question on each text.**