

**DEPARTMENT OF FRENCH AND ITALIAN  
UNIVERSITY OF WISCONSIN-MADISON  
PH.D. COMBINED READING LIST FOR FRENCH**

April 2010

*These lists have been created to help students construct their own field exam reading list, which will combine two of the areas below.*

## Medieval

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It is assumed that all students will have read in Old French and be prepared to answer questions on the works on the M.A. Reading List: *La Chanson de Roland*; Chrétien de Troyes, both *Le Chevalier de la charrette* and *Yvain*; Guillaume de Lorris, *Le roman de la rose*; *La quête del saint graal*; Charles d'Orléans (recommended selections); and Villon (recommended selections).

All of the following works are to be read in Old French.

### TO THE END OF THE 12TH CENTURY

- EPIC: *La prise d'Orange*
- THEATER: *Le mystère d'Adam*
- ROMANCE: Chrétien de Troyes, *Le conte du graal*  
Beroul, *Tristan*  
Renaut de Beaujeu, *Le bel inconnu*
- LAYS: Marie de France, *Les lais*  
'Le lai de Guingamor' (anonymous)
- HAGIOGRAPHY: *Saint-Alexis*  
*Saint-Brendan*

### 13TH CENTURY

- LYRIC: E. Baumgartner & F. Ferrand, *Poèmes d'amour des XIIe et XIIIe siècles*:
  - IV (Gace Brulé, 'De bone amour et de leaul amie')
  - X (Gautier de Dargies: 'La gent dient pour coi je ne faiz chanz')
  - XII (Le Châtelain de Coucy, 'La douce voiz du louseignol sauvage')
  - XVI (Thibaut de Champagne, 'Aussi conme unicorné sui')
  - XXIV (Jacques d'Ostun or d'Autun: 'Douce dame, simple et plaisant')
  - XXXII (Gautier de Dargies, 'La douce pensee')
  - XXXIV ('Lai mortel d'Iseut: Li solaux luist et clers et beaulx')
  - XLVII (Conon de Béthune, 'Ahi! Amours, com dure departie!')
- ROMANCE: *La mort le roi Artu*  
Jean de Meun, *Le roman de la rose* (selections)  
*Le roman de Tristan en prose*, Curtis ed., vol. II, pp. 65-166
- LAY: Jean Renart, *Le lai de l'ombre*
- BEAST EPIC: *Le roman de Renart*, branches VII and VIII in the J. Dufounet ed.
- CHANTEFABLE: *Aucassin et Nicolette*
- THEATER: Adam de la Halle, *Le jeu de Robin et de Marion*

## 14TH-15TH CENTURIES

- DIT: Guillaume de Machaut, *La fonteinne amoureuse*  
Jean Froissart, *La prison amoureuse*  
Christine de Pizan, *La mutacion de Fortune*, v. 1-1460  
Alain Chartier, *La belle dame sans merci*
- LYRIC: Christine de Pizan, *Les cents ballades de dame et d'ami*
- THEATER: *La farce de Maître Pathelin*
- NOUVELLE: *100 nouvelles nouvelles*, n 1-2, 11, 26, 99
- PARODY: *Les 15 joies de mariage*, n 1

## RECOMMENDED SECONDARY MATERIAL

### BIBLIOGRAPHY:

- Robert Bossuat, *Manuel bibliographique de la littérature française du moyen âge* (Melun 1951), with *Supplément I (1949-53)*, *II (1954-60)*, *III.1 (1960-80)*, and more foreseen.
- *Grundriß der romanischen Literaturen des Mittelalters* (Heidelberg 1966- ). Many volumes have appeared and more are forthcoming. The principal languages are French and German, with additions to each volume ('Documents') in French that set forth schematically (i.e., type 'bio-bibliography') important information about authors and works.

### GENERAL SURVEYS:

- Emmanuèle Baumgartner, *Moyen âge 1050-1486* (Paris: Bordas, 1987)
- Daniel Poirion, *Précis de littérature française du moyen âge* (Paris: PUF, 1983)

## 16<sup>th</sup> Century

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### BIBLIOGRAPHIES

- Cabeen D.C., *A Critical Bibliography of French Literature. The 16th Century*
- *Bibliographie internationale de l'Humanisme et de la Renaissance*
- Klapp, Otto, *Bibliographie der französischen Literaturwissenschaft*
- MLA Bibliography

### DICTIONNAIRE

- Huguet, Edmond, *Dictionnaire général de la langue française du XVI<sup>e</sup> siècle. 7 vols.*

### HISTOIRE LITTÉRAIRE

- Robert Aulotte, ed., *Précis de littérature française du XVI<sup>e</sup> siècle* (PUF)
- Tournon, M. Bideaux, H. Moreau, *Histoire de la littérature française du XVI<sup>e</sup> siècle* (Nathan)
- Marie-Luce Demonet, *Histoire de la littérature française: XVI<sup>e</sup> siècle (1460-1610)* (Bordas)
- *Littérature française, La Renaissance. vols. 3, 4 et 5 chez Arthaud*

### ANTHOLOGIES

- Gray, Floyd, *Anthologie de la poésie française du XVI<sup>e</sup> siècle.* (Appleton-Century-Crofts)
- Schmidt, Albert-Marie, *Poètes du XVI<sup>e</sup> siècle.* (sauf Ronsard) Gallimard. La Pléiade.

### TEXTES

#### POÉSIE:

- Dans l'anthologie de Gray ou de Schmidt, lisez sans trop vous attarder sur un texte précis, les poèmes des poètes suivants: Clément Marot, Scève, Labé, Du Bellay, d'Aubigné

Ensuite, étudiez avec beaucoup d'attention les poèmes suivants:

- Marot: "En m'esbatant..."; "Je n'escri de l'amour..."; "Lors que Maillart..."; "Las! je ne puis ne parler ne crier..."; "On dit bien vray..."; "Je pense bien que ta magnificence..."; "Ton gentil cueur si haultement assis..."
- Scève: 1er huitain, et une série de dixains avec l'emblème correspondant (à chercher dans les éditions Parturier ou McFarlane)
- Labé: "Au tems qu'Amour...", "Quand vous lirez..."; "O beaux yeux bruns..."; "O longs desirs..."; "Clere Venus..."; "Je vis, je meurs..."; "Oh si j'estois en ce beau sein..."
- Du Bellay: "Contre les Petrarquistes"; *Olive*, 2,10, 26; *Antiquitez*, 3, 18, 30; *Regrets*, 1, 4, 9, 13, 21, 31
- D'Aubigné: *Tragiques*, "Misères," "Jugement"; *Printemps*, "Ouy, mais ainsi...", "Tous ceux qui ont gusté..."
- Ronsard, *Les Amours*, ed. H. et C. Weber (Garnier). Choisissez, pour les étudier en plus grande profondeur, dix poèmes dans chaque collection (Cassandra, Marie, Hélène)
- Ronsard, *Les Hymnes* (ed. G. Lafeuille ou P. Laumonier): Hymne l'été, de l'automne, Hymne de la mort
- Ronsard, "l'Ode à Michel de l'Hospital" (ed. Laumonier, vol. 3)
- Ronsard, *Les Discours des miseres de ce temps*, et en particulier "La Response aux injures et calomnies" Ed. Malcolm Smith ou ed. Laumonier (vol. 11)

PROSE:

- Rabelais. *Gargantua; Pantagruel*
- Du Bellay. *Deffence et illustration de la langue francoyse*
- Marguerite de Navarre. *Heptaméron*, prologue, 1ere journée, 70e nouvelle, et deux ou trois autres à votre choix. N'oubliez pas les discussions des *devisants* qui suivent les nouvelles
- Montaigne. *Essais*. Livre I: XII, XX, XXIII, XXVIII  
Livre II: VI, X, XII  
Livre III: II, V, VI, XIII

THÉÂTRE:

- Jodelle. *Cléopâtre Captive*
- Garnier. *Les Juifves; Bradamante*

## 17<sup>th</sup> Century

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### THEATER

- Corneille. *Le Cid, Cinna ou Horace, Polyeucte, L'Illusion Comique, Le Menteur*
- Racine. *Andromaque, Britannicus, Bérénice, Phèdre, Athalie ou Iphigénie*
- Molière. *Les Précieuses ridicules, l'Ecole des femmes, Le Misanthrope, Dom Juan, Tartuffe*
- Théophile de Viau. *Les Amours tragiques de Pyrame et Thisbé*
- Rotrou. *Saint Genest*

### NOVELS

- D'Urfé. *L'Astrée*, vol 1, books 1-6 or extraits anthologie
- Sorel. *Histoire comique de Francion*
- Théophile de Viau. *Fragments d'une histoire comique*
- Scarron. *Le Roman comique*
- Furetière. *Le Roman bourgeois*
- Cyrano de Bergerac. *L'Autre Monde (Les Etats et empires de la Lune; Les Etats et empires du Soleil)*
- Guilleragues. *Lettres portugaises*
- Scudéry. *Le Grand Cyrus*, extraits
- "La Carte du Tendre" in *Clélie*

} at least two of the three

- Mme. de la Fayette. *La Princesse de Clèves*
- Perrault. *Contes* (Le Chat botté, Peau d'Ane, La Belle au bois dormant)

#### PHILOSOPHERS, MORALISTS, NON-FICTION PROSE

- Pascal. *Pensées*
- La Rochefoucauld. *Maximes*
- Descartes. *Discours de la méthode*
- La Bruyère. *Caractères*

#### POETRY

- La Fontaine. selected *Fables*
- Malherbe. selected *Odes*, "Les Larmes de Saint-Pierre"
- Régnier, Voiture, Théophile de Viau, Saint-Amant, Tristan L'Hermitte, La Ceppède, etc.--Choice of poems in one of the anthologies
- Boileau. *Art Poétique*, *Satires* (I, VI, VII, Epître IV)
- Racine. *Cantique 3*: "Plainte d'un chrétien"; Hymne traduite du bréviaire romain: "Verbe égal au Très-Haut"

## 18<sup>th</sup> Century

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#### LA PHILOSOPHIE NATURELLE, MORALE, POLITIQUE, ET ESTHETIQUE

- Voltaire: *Lettres philosophiques*
- La Mettrie: *L'Homme machine*
- Rousseau: *Du Contrat social*,  
*Premier et Second Discours*  
*Emile*  
*Les Confessions*  
*Rêveries du promeneur solitaire*
- Diderot: *Le Rêve de d'Alembert*  
*Supplément au Voyage de Bougainville*  
*Lettre sur les aveugles*  
*Lettre sur les sourds et muets*
- *l'Encyclopédie*: "Discours préliminaire"  
Articles "Encyclopédie," "Génie" & "Philosophe"
- Montesquieu: *De l'Esprit des lois*, livres I-IV, XIV-XVI, XIX
- Sade: *La Philosophie dans le boudoir*, 3ème dialogue

#### LE ROMAN: FORME, THEME, ET ESTHETIQUE

- Montesquieu: *Lettres persanes*
- Marivaux: *La Vie de Marianne*
- Abbé Prévost: *Manon Lescaut*
- Rousseau: *La Nouvelle Héloïse* (& Préface de *Julie*)
- Laclos: *Les Liaisons dangereuses*
- Graffigny: *Les Lettres d'une Péruvienne*
- Diderot: *Jacques le fataliste*  
*Eloge de Richardson*  
*La Religieuse* (& "Préface-Annexe")  
*Le Neveu de Rameau*
- Voltaire: *Candide*, *Zadig*, *Micromégas*

#### LE THEATRE: TECHNIQUES ET FONCTION SOCIALE

- Beaumarchais: *Le Mariage de Figaro*

- Diderot: *Le Barbier de Séville*  
*Le Fils naturel*  
*Entretiens sur le Fils naturel*  
*Le Paradoxe sur le comédien*
- Sedaine: *Le Philosophe sans le savoir*
- Voltaire: *Zaïre*
- Lesage: *Turcaret*
- Marivaux: *Le Jeu de l'amour et du hasard*  
*Les Fausses Confidences*
- Rousseau: *La Lettre à d'Alembert sur les spectacles*

## 19<sup>th</sup> Century

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### ROMAN, CONTE ET NOUVELLE

- Balzac: *Le Père Goriot*  
*La Peau de chagrin*  
*Le Chef d'oeuvre inconnu, Sarrasine*
- Chateaubriand: *Atala, Le Dernier Abencerage*
- Constant: *Cécile*
- Duras: *Ourika*
- Flaubert: *Madame Bovary*  
*Trois contes*  
*L'Éducation sentimentale*
- Hugo: *Notre Dame de Paris*
- Huysmans: *A Rebours*
- Maupassant: "Boule de suif," "Une Partie de campagne," "La Chevelure," "Le Horla"(2),  
"Mohammed-Fripouille"
- Musset: *Confession d'un enfant du siècle* (first part especially)
- Rachilde: *Monsieur Vénus*
- Rouquette: *La Nouvelle Atala*
- Sand: *Indiana*
- Stendhal: *Le Rouge et le noir*
- Zola: *Germinal*  
*Nana*

### THÉÂTRE

- Dumas fils: *La Dame aux Camélias*
- Hugo: *Préface de Cromwell*  
*Hernani*
- Lamartine: *Toussaint Louverture*
- Musset: *On ne badine pas avec l'amour*

### POÉSIE

Students are expected to read selections from the following poets and works. Numbers listed after poets and works indicate a reasonable minimum of poems students should know in depth. Suggested selections are in parentheses, but students are encouraged to choose their own selections.

- Louise Ackermann: *Poésies philosophiques* (1) ("Prométhée")
- Baudelaire: *Les Fleurs du mal* (12) ("Au lecteur," "Correspondances," "L'invitation au voyage," "Une Charogne," "Harmonie du soir," "Spleen LXXVIII," "Le Cygne," "La Beauté," "A une dame créole," "Le vampire," "Parfum exotique," "La Cloche fêlée"  
*Le Spleen de Paris* (7) ("Invitation au voyage," "Les Foules," "Les Yeux des

- pauvres,” “La Chambre double,” “Assomons les pauvres,” “Le Mauvais vitrier,” “Mademoiselle Bistouri”)
- Desbordes-Valmore: *Poésies choisies* (5) (“Son image,” “Le Ver luisant,” “Les Roses de Saadi,” “Le Réveil créole,” “Le Secret”)
- Hugo: *Les Orientales* (2) (“Clair de lune,” “Les Djinns”) *Les Contemplations* (4) (“Réponse à un acte d’accusation,” “Cérigo,” “Demain, dès l’aube,” “Veni, vidi, vixi”) *Les Châtiments* (3) (“Le Sacre,” “L’Expiation (I), “Stella”)
- Lamartine: *Méditations poétiques* (3) (“Le Lac,” “L’isolement,” “A Elvire”)
- Mallarmé: *Poésies* (7) (“L’après-midi d’un faune,” “Brise marine,” “Tombeau d’Edgar Poe,” “Don du poème,” “Prose pour des Esseintes,” “Le Vierge, le vivace et le bel aujourd’hui,” “Cantique de saint Jean”)
- Musset: *Poésies nouvelles* (2) (“La Nuit de mai,” “Lettre à M. de Lamartine”) *Poésies complémentaires* (1) (“Sur une morte”)
- Rimbaud: *Poésies* (6) (“Aube,” “Le bateau ivre,” “Le dormeur du val,” “Les Chercheuses de poux,” “Rage des Césars,” “Voyelles”) *Correspondance* (“Lettre à Paul Demeny, 15 Mai 1871”) *Une Saison en enfer*
- Verlaine: *Romances sans paroles* (1) (“Il pleure dans mon cœur”) *Fêtes galantes* (2) (“Pantomime,” “Lettre”) *Jadis et naguère* (3) (“Pierrot,” “Art poétique,” “Allégorie”)

## CRITICAL WORKS

There are no specific topics nor required critical texts. The critical works listed here will aid students in approaching texts and formulating their own critical approaches to nineteenth-century literature. Many of these texts are available in electronic and/or form.

- Eric Auerbach: “In the Hôtel de la Mole” and “Germinie Lacerteux” in *Mimesis: The Representation of Reality in Western Culture*
- Honoré de Balzac, “Avant propos” (available on the internet)
- William Berg: Conclusion from *Visual Novel*
- William Berg and Laurey Martin-Berg, Preface and Conclusion from *Gustave Flaubert*
- Roland Barthes, “Effet de réel” (available on the electronic reserve from French 626)
- Chris Bongie: *Islands and Exiles: The Creole Identities of Post/Colonial Literature* (chs. 3, 5, 6)
- Pierre Bourdieu: “Structure, habitus, pratiques” and “La Croyance et le corps” (available on the electronic reserve from French 626) or *The Field of Cultural Production*
- Peter Brooks: *The Melodramatic Imagination*
- Frank Paul Bowman: French Romanticism: *Intertextual and Interdisciplinary Readings*, chapter on Harmony
- Aimé Césaire: *Toussaint Louverture: La Révolution française et le problème colonial*
- Ross Chambers: *Story and Situation: Narrative Seduction and the Power of Fiction*, choose selection
- Margaret Cohen: *The Sentimental Education of the Novel* (selection)
- Paul de Man: “Anthropomorphism and Trope in the Lyric” in *The Rhetoric of Romanticism*
- Denis Hollier et al: *A New History of French Literature* (essays on the nineteenth-century)
- Hugo Friedrich: *The Structure in Modern Poetry* (selection)
- Gunter Gebauer and Christolph Wulf: excerpts from *Mimesis: Culture, Art, Society* (available on electronic reserve from French 626)
- Gérard Genette: from *Figures III*, Chs. 4, Mode and 5, Voix
- Darcy Grigsby: *Extremities: Painting Empire in Post-Revolutionary France* (choose selection)
- René Girard: *The Girard Reader* (chs. 1, 3, 4, 5)
- Lucien Goldmann, Preface to *Pour une sociologie du roman* (also includes summary of Lukacs)
- Philippe Hamon, “Qu’est-ce qu’une description”
- Deborah Jenson: *Trauma and Its Representations: The Social Life of Mimesis in Post-Revolutionary France* (“Introduction”[available on electronic reserve from French 626], chs. 2, 3,4, 6), Preface to *Yale French Studies* #107
- Barbara Johnson: “Disfiguring Language,” “Metaphor, Metonymy, and Voice” (first part, available on

- electronic reserve for French 626) and “Les Fleurs du Mal armé” in *A World of Difference*; “Gender and Poetry: Marceline Desbordes-Valmore and Charles Baudelaire” in *The Feminist Difference*
- Karl Marx: “Le Caractère fétiche de la marchandise” and “Des Echanges” from *Le Capital* (available on electronic reserve from French 626)
- Christopher Miller: *Blank Darkness: Africanist Discourse in French* (“Introduction” and “Africanist Poetics”)
- Ernest Renan: “Qu’est-ce qu’une nation?” (available on the internet)
- Tzvetan Todorov: selections from *Le Fantastique*
- Margaret Waller: *The Male Malady* (selection)
- Zola: Preface from *Rougon-Macquart*
- Marina van Zuylen: *Monomania*, introduction and selection

## 20<sup>th</sup> & 21<sup>st</sup> Centuries

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- Artaud: *Le Théâtre et son double*  
*Le Pèse-Nerfs*
- Barthes: *Roland Barthes par Roland Barthes*  
*Fragments d’un discours amoureux*
- Beckett: *Molloy*  
*En attendant Godot*
- Camus: *La Peste*  
*Noces suivi de l’Eté*
- Chéhid: *A la mort, à la vie*  
*Textes pour un poème*
- Colette: *Vagabonde*  
*La Maison de Claudine*
- de Beauvoir: *La Femme rompue*  
*Le Deuxième sexe*
- Derrida: *De la grammatologie*  
*Positions*
- Duras: *Le Vice-consul*  
*L’Amante anglaise*
- Genet: *Notre Dame des Fleurs*  
*Le Balcon*
- Germain: *La Pleurante des rues de Prague*  
*Tobie des marais*
- Guibert: *A l’ami qui ne m’a pas sauvé la vie*  
*L’Image fantôme*
- Guillevic: *Sphère, suivi de Carnac*  
*Étier*
- Kristeva: *Pouvoirs de l’horreur*  
*Recherches pour une sémanalyse*
- Michaux: *Epreuves, exorcismes*  
*Au pays de la magie*
- Noël: *Journal du regard*  
*La Chute des temps*
- Perec: *W, ou le souvenir d’enfance*  
*La Vie: mode d’emploi*
- Quignard: *L’Occupation américaine*  
*Tous les matins du monde*
- Proust: *Du côté de chez Swann*  
*Sodome et Gomorrhe*

- Rochefort: *Les petits enfants du siècle*  
*La porte du fond*
- Roubaud: *Dors, précède de Dire la poésie*  
*La Belle Hortense*
- Sarraute: *Tropismes*  
*Enfance*
- Sartre: *La Nausée*  
*Les Mains sales*
- Segalen: *Stèles*  
*Essai sur l'exotisme*
- Yourcenar: *Mémoires d'Hadrien*  
*Souvenirs pieux*

## Francophone

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### POÉSIE

- Jean-Marie Adiaffi, "Que me veux-tu, liberté?" (in Jacques Chevrier, *Anthologie africaine: poésie*)
- Francis Bebey, *Embarras & Cie* ("Noctambule"), "Ma vie est une chanson" (in Jacques Chevrier, *Anthologie africaine: poésie*)
- Nicole Brossard, *Double impression* ("Tabarnak," "La prose maintenant," "E muet mutant"), *Suite logique* ("Mots subordonnant," "Savoir si l'interrogation...")
- Aimé Césaire, *Les armes miraculeuses* ("Les pur-sang," "Soleil serpent"), *Cadastre* ("Barbare"), *Ferremets* ("Hors des jours étrangers"), *Moi, laminaire* ("Mot-macumba")
- Andrée Chedid, *Cavernes et soleils* ("Chantier du poème"), *Textes pour un poème* ("Le poème final," "Le visage triomphant," "Les vivants," "Arbres")
- Paul Dakeyo, "Je suis le poète" (in Jacques Chevrier, *Anthologie africaine: poésie*)
- Abdellatif Laâbi, *Le soleil se meurt* ("L'époque est banale...", "Il ne sait plus dire...", "Nous en avons aboli des murailles...", "Maître de la lumière...", "Avec cependant ce doute...")
- Michèle Lalonde, *Défense et illustration de la langue québécoise* ("Speak White," "La prise de parole," "Portée disparue," "En rouge dans le texte," "L'espace à libérer")
- Edouard Maunick, "Autrefois le feu" (in Jacques Chevrier, *Anthologie africaine: poésie*)
- Léopold Senghor, *Chants d'ombre* ("In memorial," "Femme noire"), *Ethiopiennes* ("A New York"), *Hosties noires* ("Poème liminaire"), *Lettres d'hivernage* ("Ta lettre sur le drap")

### ROMAN

- Tahar Ben-Jelloun, *L'enfant de sable*
- Mongo Beti, *Mission terminée*
- Patrick Chamoiseau, *Texaco*
- Maryse Condé, *Traversée de la mangrove*
- Raphaël Confiant, *Le Nègre et l'amiral*
- Assia Djebar, *Loin de Médine*
- Anne Hébert, *Kamouraska*
- Ahmadou Kourouma, *Les soleils des Indépendances*
- Sony Labou Tansi, *L'anté-peuple*
- Henri Lopes, *Le Chercheur d'Afriques*
- Antonine Maillet, *Pélagie-la-Charrette*
- Kateb Yacine, *Nedjma*

### THÉÂTRE

- Aimé Césaire, *Une tempête*
- Bernard Dadié, *Béatrice du Congo*



- Marie Laberge, *L'homme gris*
- Werewere Liking, *Singuè Mura*
- Simone Schwartz-Bart, *Ton beau capitaine*
- Michel Tremblay, *Les belles-soeurs*
- Kateb Yacine, *Le cadavre encerclé*
- Bernard Zadi Zaourou, *L'oeil*

## ESSAI/HISTOIRE/THÉORIE

- Kwame Anthony Appiah, *In My Father's House*
- Frantz Fanon, *Peau noire masques blancs* ou *Les damnés de la terre*
- Edouard Glissant, *Le discours antillais*
- Paulin Hountondji, *Sur "la philosophie africaine"*
- Eileen Julien, *African Novels and the Question of Orality*
- Abdelkébir Khatibi, *Maghreb pluriel*
- Bernard Mouralis, *Littérature et développement*
- V.Y. Mudimbe, *L'odeur du père* ou *The Invention of Africa*
- Françoise Tétu de Labsade, *Le Québec: un pays, une culture*
- Winifred Woodhull, *Transfigurations of the Maghreb*

French Graduate Program. Ph.D. Ph.D. Reading List. Â« All degrees. French Graduate Program.Â Ph.D. students will expand breadth of M.A. knowledge in the field by working through reading list requirements in completion of coursework, regular consultation with faculty, and advising with the Director of Graduate Studies. The Reading List will be a primary source of content for the Written Examination for Ph.D. Oral Comprehensive Exams. French Ph.D. Reading List [pdf]. Giving. Upcoming Events. Tweets by @KU\_FFIT. ChimÃres. A Journal of French Literature, Language, Culture. About the Area. Friendly folks.

The MA program in French literature at the University of Colorado consists of a) course work and b) a comprehensive examination. Requirements for Admission. An undergraduate major in French or its equivalent with a grade average of at least B in all French courses. NB: Students interested in going on to doctoral work should note that it will be necessary to reapply as Ph.D. candidates at the appropriate time in their second year in the MA program. Financial Aid. This examination will be based on a reading list in literature, culture, and theory prepared by the Graduate Faculty. It will be administered by an Examination Committee composed of the Director of Graduate Studies and two other members of the Graduate Faculty, appointed by the Chair. The Department of French and Italian hosts several professional development workshops for our students each semester. Workshops focus on academic and non-academic professional development. Previous workshop materials are available to all students in the department. Show reading knowledge of a second foreign language pertinent to their research specialty. Be prepared to be effective teachers of Italian culture, and language at the college and university levels. Italian Faculty and Academic Staff. Professors Buccini, Livorni and Rumble. French & Italian Ph.D. Graduate Advising. Faculty. Courses offered by the Department of French and Italian are listed on the Stanford Bulletin's ExploreCourses web site under the subject codes FRENCH (French General and Literature) and ITALIAN (Italian General and Literature). For courses in French or Italian language instruction with the subject code FRENLANG or ITALLANG, see the "Language Center" section of this bulletin. The department is a part of the Division of Literatures, Cultures, and Languages. French Section. The French section provides students with the opportunity to pursue course work at all levels in French language.

The Italian program at the University of Wisconsin Madison offers the master of arts and Ph.D. degrees. In most academic years. The Department of French and Italian hosts several professional development workshops for our students each semester. Workshops focus on academic and non-academic professional development. Previous workshop materials are available to all students in the department. Programme Structure. Courses include: Italian For Speakers Of Other Romance Languages. Italian For Reading Knowledge. Advanced Italian Language. Italian Studies Abroad In The Humanities. Department of French & Italian. All Departments. 29 Documents. Special thanks to Dean Olsen of the Department of Geography of UW-Madison who built this map. The geolocated nature of Clerc's text suggested to me the possibility of a mapped reading of the novel. Here then, is the interactive map of more. Special thanks to Dean Olsen of the Department of Geography of UW-Madison who built this map. The geolocated nature of Clerc's text suggested to me the possibility of a mapped reading of the novel. Here then, is the interactive map of 'Paris, musée du XIXe siècle, le dixième arrondissement.' Play with it, select the subjective markers you wish The French Ph.D. program has a fine job placement record. Its students' solid foundation in the French and Francophone literary tradition is increasingly rare among North American literature programs, as is the extensive training students receive in language pedagogy. Please consult the table below for key information about this degree program's admissions requirements. Graduate Program Coordinator Department of French and Italian 608 Van Hise Hall 1220 Linden Drive University of Wisconsin-Madison Madison, WI 53706. Questions? Please contact Graduate Coordinator Shawn Ramer, [ramer2@wisc.edu](mailto:ramer2@wisc.edu).

This is a list of notable people who attended, or taught at, the University of Wisconsin-Madison: John Bardeen, B.S. 1928 and M.S. 1929, only two-time recipient of the Nobel Prize in Physics in 1956 and 1972. Saul Bellow, recipient of the Nobel Prize for Literature in 1976. Günter Blobel, Ph.D. 1967, recipient of the Nobel Prize in Physiology or Medicine in 1999. Paul D. Boyer, M.S. 1941, Ph.D. 1943, recipient of the Nobel Prize in Chemistry in 1997. University of Wisconsin - Madison. French And Italian. Popular Classes from French And Italian. See All. Most Viewed. french and italian 201. french and italian 615. Most Content. french and italian 201. french and italian 615. Popular Study Materials from French And Italian. University of Wisconsin-Madison | UW Department of Biochemistry. 49.05. Ph.D. Contact. About. Rarely can a lignin depolymerization method be combined with a current polysaccharide-centric biorefinery process. Hydrogenolysis is among the more promising methods for depolymerizing lignin on an industrial scale. We performed reaction kinetics an... John Ralph at the University of Wisconsin-Madison. The image shows the fragmentation of various lignins into monomeric components using the derivatization followed by reductive cleavage (DFRC) method, with the included mechanism providing the details for the derivatization of these lignins with a View.