

UNIVERSITY COLLEGE LONDON

DEPARTMENT OF FRENCH

2005-2006

FREN4102 THE POETIC: IDENTITY AND ITS REPRESENTATIONS

Write TWO essays, ONE from each Section.

You may answer in English or in French, but no special credit will be given for writing in French rather than in English.

Please note that AT LEAST ONE option paper MUST be written in English.

DO NOT BASE BOTH ESSAYS IN THIS COURSE, OR AN ANSWER IN THIS COURSE AND ONE IN ANOTHER OPTION, ON THE SAME TEXT OR ON SUBSTANTIALLY THE SAME MATERIAL.

You must refer to paragraphs 1 to 8 of the French Department's 'BA courses: Assessed Essays Booklet' for further information on the length of essays, how they are assessed, submission procedures and penalties for late submission, as well as for essay writing guidelines. Your attention is also drawn to the statement on 'Plagiarism and Non-originality' in that booklet and in the French Department Student Handbook.

Titles may be selected only from the following list: rewording of titles is not permitted.

SECTION A

1. Why do you think Baudelaire, at the outset of *Les Fleurs du mal*, addresses his reader as 'hypocrite lecteur, mon semblable, mon frère!'?
2. Write a commentary on ONE of the poems from Baudelaire's *Spleen de Paris*. You may draw, if you wish, on other poems by Baudelaire you have read for this course.
3. In your view, what is the nature of the 'enfer' Rimbaud is exploring in *Une Saison en enfer*?
4. Discuss the view that *Illuminations* is a collection in which Rimbaud discovers a pure poetic creativity quite removed from the constraints of material reality.
5. What is your understanding of the term 'idéogrammes lyriques' that Apollinaire applies to his calligraphic texts in the 'Ondes' section of *Calligrammes*?

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6. 'A la fin tu es las de ce monde ancien': comment on the significance of this, the opening line of *Alcools*, for an understanding of the collection as a whole. If you wish, you may draw on other poems by Apollinaire you have studied for this course.
7. In your view, what is the importance of the 'uninterrupted' quality of Éluard's *Poésie ininterrompue*?
8. 'Toutes les transformations sont possibles', writes Éluard at the beginning of his writing career. In your view, does his *Poésie ininterrompue II* support or undermine that affirmation?
9. Comment on the view that for all the eclecticism of its forms and themes, Michaux's *Déplacements dégagements* is a sustained investigation of both the power and limitations of poetic writing itself.
10. Write a commentary on *Cris* by Joyce Mansour.

SECTION B

11. Examine the relation of creativity to eroticism in the works of TWO or MORE poets you have studied for this course.
12. Discuss the importance of the visual in the work of TWO or MORE poets you have studied for this course.
13. Compare and contrast the ways in which poets involve their readers in TWO or MORE works you have studied for this course.
14. In your view, to what extent does poetry have a mission to intervene in its historical moment? Answer with reference to TWO or MORE poets you have read for this course.
15. Examine comparatively the representation of gender in the work of TWO or MORE poets you have read for this course.
16. With reference to TWO or MORE works you have studied for this course, examine ways in which poetry challenges its own performance by implicating other art forms.

END OF PAPER