

UNIVERSITY COLLEGE LONDON

DEPARTMENT OF FRENCH

2004-2005

FREN4103 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. To what extent, in your view, does Baudelaire's volume *Petits Poèmes en prose* fulfil the ambitions expressed in its 'lettre-préface'? Answer with reference to THREE or MORE prose poems.
2. With reference to TWO or MORE poems from each work, discuss the differences in approach to poetic imagination between Rimbaud's *Illuminations* and his *Une saison en enfer*.
3. Write a commentary on ONE of Apollinaire's 'idéogrammes lyriques'. You may draw, if you wish, on other poems by Apollinaire you have read for this course.

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4. 'Je rends compte du réel.' Discuss Éluard's sequence *Poésie ininterrompue* and *Poésie ininterrompue II* in the light of this affirmation.
5. 'C'est bien d'une vision qu'il s'agit, non d'une chose vue.' Discuss Frénaud's *La Sorcière de Rome* in the light of this claim.
6. Write a commentary on the last poem of Michaux's *Déplacements déagements*, 'Dans l'étroite salle... '.
7. In your view, what features of Andrée Chedid's poetry could be said to make *Poèmes pour un texte (1970-1991)* a unified work?
8. Write a commentary on *Cris* by Joyce Mansour. You may draw, if you wish, on other poems by Mansour you have read for this course.

SECTION B

9. Discuss the importance accorded to the erotic in the works of TWO or MORE poets you have studied for this course.
10. With reference to TWO or MORE poets you have studied for this course, discuss the relation between the visual and the aural in poetry.
11. Discuss the means whereby the reader is implicated in works by TWO or MORE poets you have studied for this course.
12. Discuss poetry's relation to its historical moment with reference to TWO or MORE poets you have read for this course.
13. To what extent is it possible to speak of the poetic voice as gendered? Answer with reference to TWO or MORE poets you have read for this course.
14. Discuss the role played by reference to other art forms in the work of ANY TWO poets you have read for this course.

END OF PAPER