

FRW 4932 (0482)/FRW 6900 (4C80)  
**Poets, Painters, and Revolutionaries**  
T 7, R 7-8, Turl 2353  
printemps 2019  
heures de réception:  
T 8-9 et sur rendez-vous (à 208 Walker)  
Senior Seminar/Special Study

**Professeur Zachmann**  
208 Walker  
e-mail: zachmann@ufl.edu



*Picture this....*

An interrogation of the classic and long-disputed Simonides proposition that considers painting mute poetry, and poetry blind painting, this class examines the major moments of the "sister art" comparison -- in Horatian terms, *ut pictura poesis*-- in 19th and early 20th century French literature and the visual arts. Students will trace the advents of different "modernist" movements including: Romanticism and the rise of Orientalism, Realism, Impressionism, and Surrealism and the Ecole de Paris. Particular attention will be paid to the representation of French "self" and "other" --aesthetic and ideological rivalries and negotiations--in literature and the visual arts. Class includes study of French poetic and prose literary texts, painting, photography, art criticism, and journalism.

**Required Texts/Required Reading:**

Materials for the course will be available electronically, and/or by copy pack, and assigned or provided weekly. In order to maximize coverage and exposure, I have alternated some week packets of longer single author readings with packets introducing numerous brief texts. In all cases, readings seek to provide representative examples of literary, journalistic, and visual interventions that ... It is expected that primary texts will be read with great attention. Critical/secondary readings will be in both French and English.

**Preparation and Attendance:**

Class meets T 7th, R 7-8th period. Attendance and demonstration of preparation at each class session are required, and crucial to productive group study of the texts and the questions we will ask of them.

For each week there will be a seminar sheet with themes for discussion, questions to guide your reading, required reading assignment, as well as critical works for consultation (or suggestion). Students will receive their weekly seminar/syllabus sheets each Thursday with assignments, discussion topics, and questions for the following week. Below is simply a list of main moments and figures around which our theoretical and secondary readings will be organized. Please be sure to check your email for messages and texts sent to the listserv.

**Organization of class sessions (some preliminaries):**

Participation and attendance are mandatory. More than 3 class hour absences will lower your grade. This course will be conducted in seminar format, in French. Each student is expected to come to each session prepared to discuss the readings assigned. Reading of the assigned material and participation in class discussion are essential to the successful completion of the course.

*Everyone prepares all texts, prepares questions and comments for class discussion, as well as one page of synthetic, weekly written comments --a mini essay-- on one chosen theme, strategy, technique or aspect of the texts for discussion (see "mini essays" below).*

**Written work:**

Each week on Monday, you will turn in a one page synthetic a mini essay (of 1-1.5 pages max) addressing *an aspect* (a theme, a technique, a strategy of the text, a question) of the readings that you have thought about/considered/studied. I will explain further how "mini-essays" work and the logic behind them for stimulating class discussion and building material for class papers.

**Grading:**

Participation/demonstrated preparation (25%), oral presentations/preparation of weekly mini-essays on readings (50%): 75%

Final (Paper 8-10 pp. Due by email to [zachmann@ufl.edu](mailto:zachmann@ufl.edu) no later than May 1<sup>st</sup>): 25%

À VOIR

<http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html> pour une explication du système de notation. Notez surtout qu'un C- ne constitue pas une note satisfaisante pour la spécialisation en français.

<http://www.dso.ufl.edu/sccr/honorcode.php> pour tout renseignements concernant le code d'honneur pour les étudiants.

<http://www.dso.ufl.edu/drc/> pour la politique de l'université concernant des étudiants ayant besoin d'accommodation spéciale.

## *Poètes, Peintres, et Révolutionnaires*

### PROGRAMME\*

<u>SEMAINE DU 7 janvier</u>	<i>De la couleur: Place du visuel, comparaison interartistique, et le long 19e siècle</i>
mardi: Préliminaires	
jeudi: Préliminaires	
<u>SEMAINE DU 14 janvier</u>	<i>Méditations et Révolutionnaires</i>
mardi: Lamartine	
jeudi: Hugo	
<u>SEMAINE DU 21 janvier</u>	<i>Révolutionnaires et Orientalisme</i>
mardi: Hugo	
jeudi: Hugo	
<u>SEMAINE DU 28 janvier</u>	<i>Révolutionnaires et Orientalisme</i>
mardi: Foa	
jeudi: Foa	
<u>SEMAINE DU 4 février</u>	<i>Le Salon de '46 et la Vie moderne</i>
mardi: Baudelaire	
jeudi: Baudelaire	
<u>SEMAINE DU 11 février</u>	<i>Le poète, le peintre, et l'art pour l'art</i>
mardi: Parnasse (sélections)	

jeudi: Parnasse (sélections)

SEMAINE DU 18 février

*Du Salon de '46 au flâneur et d'autres vies modernes*

mardi: Baudelaire

jeudi: Baudelaire

SEMAINE DU 25 février

*De La Commune, la République des lettres, et la culture visuelle  
De M. Manet aux Impressionistes*

mardi: Mallarmé, Zola

jeudi: Mallarmé, Zola

SEMAINE DU 11 mars

*De La Commune, la République des lettres, et la culture visuelle  
De M. Manet aux Impressionistes II*

mardi: Schwob

jeudi: Schwob

SEMAINE DU 18 mars

*À la recherche*

jeudi: Proust

SEMAINE DU 25 mars

*À la recherche*

mardi: Proust

jeudi: Proust

SEMAINE DU 1 avril

*L'esprit nouveau. Apollinaire et les autres*

mardi: Apollinaire et co.

jeudi: Apollinaire et co.

SEMAINE DU 8 avril

*Poètes et peintres au service des révolutions:  
L'École de Paris et le surréalisme*

mardi: Tzara, Breton et sélections

jeudi: Tzara, Breton et sélections

SEMAINE DU 15 avril

*Poètes et peintres au service des révolutions  
L'École de Paris et le surréalisme*

mardi: Sélections, suite

jeudi: Sélections, suite

SEMAINE DU 22 avril

mardi: *Conclusions*

*\*Syllabus sujet à des modifications pour des raisons pédagogiques*