

FRENCH DEPARTMENT

FALL 2017



FRENCH COURSE DESCRIPTIONS

INTRODUCTION TO FRENCH LINGUISTICS

FREN: 4014:01

Sylvie Dubois (sdubois@lsu.edu)

Class Hours: T/Th 1.30- 3pm, 436 Hodges

Vous aimez parler français?
Maîtriser ses principes de communication!

L'objectif du cours est d'offrir aux étudiants une approche à la fois scientifique et pratique de la langue française.

1. Les concepts de base : langue, parole, signe, fonction, diachronie ;
2. Les dialectes et les sociolectes du français ;
3. Les modalités du français parlé et du français écrit ;
4. Les sons et les phonèmes ;
5. Le lexique et la norme ;
6. La gestion des tours de parole
7. Les traditions orthographiques ;
8. Le vernaculaire, les emprunts et les innovations.



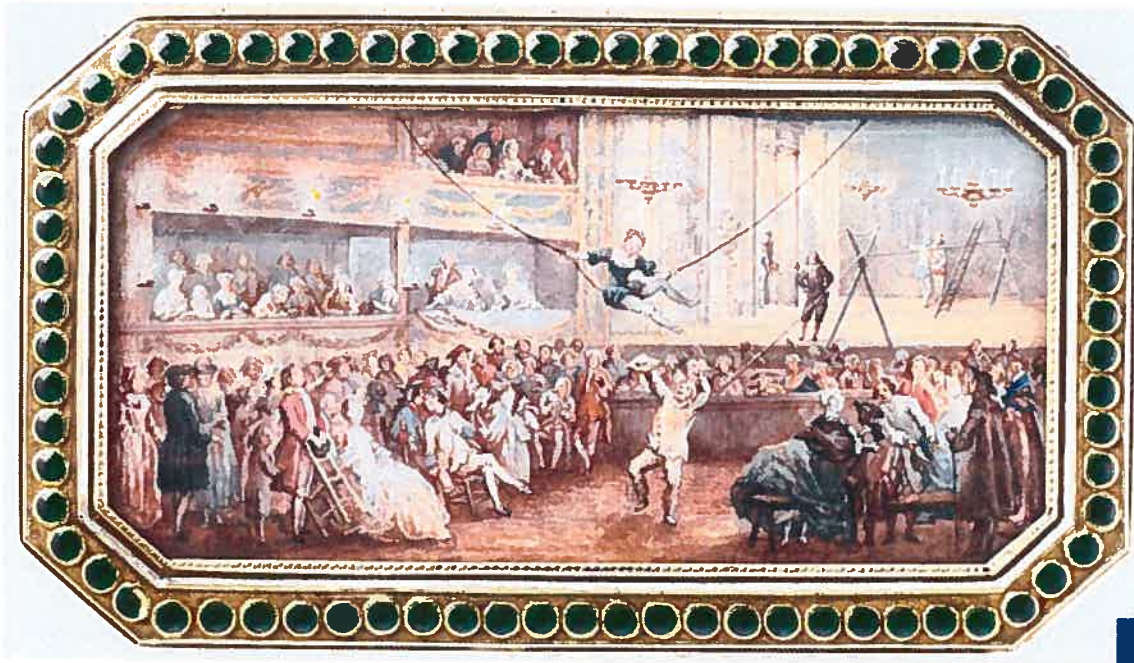
Le cours sera donné intégralement en français. Des textes seront distribués en classe.

- Trois évaluations écrites en classe (25% chacune: 75%) basées sur les thèmes discutés en classe et sur les lectures.
 - Un travail écrit (15% dans la langue de votre choix) mettant en pratique une notion théorique abordée durant les cours.
 - Participation/présence (10%)
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- Plus/minus grading: 100-97 (A+), 96-93 (A), 92-90 (A-), 89-87 (B+), 86-83 (B), 82-80 (B-), 79-77 (C+), 76-73 (C), 72-70 (C-).

FREN 4030: **Gaming the Eighteenth Century**
Professor Jeffrey Leichman • Fall 2017 • TTh 1:30-2:50

Would you like to re-invent the past? *Gaming the Eighteenth Century* offers the rare opportunity to not only learn about a subject, but also to transform how we understand it through participatory new media. Students in this class will contribute to V-ESPACE (Virtual Early modern Spectacles and Public, Active and Collaborative Environment), an international collaboration to create a virtual reality video game based on a night at the theatre in eighteenth-century France. The course will introduce students to Fair theatre (a semi-legal form that specialized in lewd parodies of popular shows) and eighteenth-century French culture, and students will choose a topic to research related to the design of the virtual world of the video game. Possible projects include (but are not limited to): a portfolio of eighteenth-century costumes; an annotation of a Fair play that explains the rude jokes; a repertoire of film scenes depicting classical French theatre interiors; or a detailed profile of a potential player avatar, based on a social type who might have gone to see a Fair show. We will also reflect as a class on “gamification,” drawing on game theory and our specialized knowledge of the Fair theatre to imagine narratives, obstacles, rewards, and possible outcomes for an immersive playing experience. Over the Fall holiday, enrolled students will have the opportunity to travel to Nantes, France, to consult resources and experts at the CETHEFI (Centre d’Etudes des Théâtres de la Foire et de la Comédie Italienne). While in Nantes, the class will have an extended-access visit to a Loire Valley château that has been converted into a museum of eighteenth-century life, go on a backstage tour of an eighteenth-century theatre before watching a period opera, and visit the Nantes memorial to the slave trade that sent tens of thousands of Africans to France’s new world colonies, including Louisiana. This is a non-traditional class that will be both fun and challenging, and students whose research is used in the completed simulation will receive co-authorship credit on this unique digital resource.

While some in-class discussion may be in English, French is the primary language of instruction and reading in this class. Minimum requirement: FREN 2155; permission of instructor required. Interested? Questions? Drop me a line (jleichman@lsu.edu), and let’s talk!



French 7042 - Fall 2017

Professor Peters-Hill
rpeters@lsu.edu

from Femme Fatale to Bohemian Belle : *Carmen*, theme and variations

Prosper Mérimée's novella « *Carmen*, » published in 1846, tells the story of a beautiful gypsy woman and her bandit lover. Since its publication, Mérimée's story has captivated audiences the world over, mostly through Georges Bizet's 1875 opera adaptation. Through reinterpretations, retellings, and reimaginings, the story of « la Carmencita » has undergone a vast and varied evolution since its first publication, and fascinated readers, listeners, and viewers across the globe and across genres. This course will take Mérimée's novella as a point of departure to examine several questions, including :

- the history of characterizations of femininity and masculinity
- the politics of national, racial, ethnic, and social identities
- the use of language as a barrier and a passport
- the traditions of adaptation and performance
- the issue(s) of translation and cultural appropriation

Our encounter with *Carmen* will introduce students to diverse ways of reading, with critical resources as lenses through which to examine the story and its adaptations, the woman and the myth. Texts will include Mérimée's novella, the libretto of Bizet's opera, selected poems, secondary readings in film theory, gender studies, music history, postcolonial studies, and sociology. In addition, students will screen films and meet professionals in diverse fields who have worked on, with, or as Carmen.

"Introduction to Francophone Literature"

WEDNESDAY 03:00–05:50 pm 0434 HODGES HALL

Instructor: **NGANDU, Pius Nkashama**

Office Hours: 410 Hodges; Office Hours: **Tuesday and Thursday 12:00pm-2:00pm.**

Or by appointment: Office Phone: 578-6589 (E-mail: nngand1@lsu.edu).

Course description

Des récits autobiographiques fictionnels se sont multipliés dans les domaines du texte francophone depuis les premières œuvres des années 1930-1950. Ils ont suivi les mutations historiques des sociétés concernées. Une autre analyse du genre s'impose dans la pratique des langages, dans le traitement des images, dans les parcours de la fiction. L'objectif du programme permettra de suivre les lignes de force intervenues désormais dans les thématiques et les formes de la narration.

Nous suivrons les thématiques autobiographiques développées à travers les textes littéraires produits dans les pays francophones. Quelques récits sélectionnés serviront pour poser la question des rapports institués entre les groupes sociaux distincts et leurs situations conflictuelles.

I. HAÏTI ET LES ANTILLES: la Martinique, la Guadeloupe, la Guyane :

1. Autour et au-delà du "duvaliérisme", les auteurs Haïtiens se sont imposés autant dans leur pays que dans les "espaces de leur exil", en Afrique, au Canada comme dans toute l'Europe. Les textes les plus connus dans ce parcours insistent sur les temps forts dégagés par de telles "écritures migrantes".

2. À partir de la "francophonie" des Antilles (Martinique, Guadeloupe) et de la Guyane, le programme essaie d'explorer les retentissements de la première "Négritude" du Cahier de Césaire, en passant par l'"antillanité" du *Discours antillais* de Glissant, jusqu'aux derniers soubresauts de la "Créolité".

II. LE MAGHREB : l'Algérie, le Maroc, la Tunisie :

Par l'héritage mythologique de *Nedjma*, Kateb Yacine avait déjà tracé les chemins qui partent des violences coloniales et qui mènent aux "contradictions majeures" du Maghreb actuel, en Algérie, aussi bien qu'au Maroc ou en Tunisie. Des traces douloureuses, mais également des circonstances pour des expressions littéraires qui engagent des questions essentielles sur l'identité ou encore sur les cultures historiques.

III. L'AFRIQUE :

Le discours sur soi-même : Les modèles des littératures coloniales et actuelles serviront de point d'origine pour une interprétation des romans produits à travers les pays de l'Afrique (sud Sahara et Maghreb) et des Caraïbes. L'inscription diachronique accompagne une initiation à la méthodologie d'analyse et au discours critique. Il sera possible d'indiquer les éléments de la rupture dans les discours, et redéfinir les identités des personnages par le biais de la narration ainsi que du texte contemporain. Nous insisterons sur la "violence du discours fictionnel" dans les autobiographies francophones.

Comparative Literature Courses Fall 2017

CPLT 7020/ Tu 3-6 pm *History of Literary Theory from the Late Nineteenth Century to the Present*

Adelaide Russo fruss@lsu.edu This course addresses the evolution of literary theory and the history of criticism from 1850 to the present. Approaches to literary analysis discussed include: phenomenology, structuralism, post-structuralism, linguistics and pragmatics, anthropology, psychoanalysis, gender and cultural studies. Students will examine a broad spectrum of critical texts, and will be required to confront their theoretical readings with practical analysis of various literary genres. **REQUIRED: PHD IN COMPARATIVE LITERATURE;** **RECOMMENDED FOR CPLT MINORS**

CPLT 7120/ M 3-5:50 PM *Dante and the Arabic Philosophical Tradition* **Greg. B. Stone** stone@lsu.edu Close study of Dante's *Comedy (Inferno, Purgatorio, Paradiso)*, with special focus on its relation to the Arabic rationalist philosophical tradition and the question concerning the relation between philosophy and religion. A work of great scope that aims to provide a complete picture of the reality of the cosmos and of human virtues and vices, Dante's poem is a compendium of the scientific, philosophical, religious, literary, historical, and political issues from the time of Aristotle to the early Renaissance. Readings in English.

CPLT 7130 (Sec 1)/ THTR 7920-01 Tu-Th 10:30-12 *Seminar: Drama of the African Diaspora.* **Femi Euba** theuba@lsu.edu A study of the dramatic and theatrical expressions of the black cultures of the New World (North and South America, and the Caribbean), identifying, where possible, comparable connections with African counterparts. Works include those by August Wilson, Suzan-Lori Parks, Aime Cesaire, Abdias do Nascimento, and Derek Walcott.

CPLT 7130 (sec 2)/ SPANISH 7961 W 4:30-7:30 pm *Gender and Nation in the Fin de Siècle European Literature* **Dorota Heneghan** This course explores the interplay between gender and nation in the late nineteenth- and early twentieth-century European literature. We will look how specific ideals of gender enabled Spanish, German, Russian, and Polish writers to share their

vision of the modern nation. Authors include: Clarín *La Regenta* (1885), Galdós *Tristana* (1892), Baroja *The Tree of Knowledge* (1911), Thomas Mann *Buddenbrooks* (1900), Heinrich Mann *Professor Unrat* (1905), Chekhov *The Duel* (1891), Orzeszkowa *On the Niemen* (1888), Prus *The Doll* (1890) and Zeromski *The Faithful River* (1912). Theoretical texts on gender and nation include: Gellner, Bhaba, Anderson, Hosbsbawm, Mosse, and Yuval-Davis.

CPLT 7140/ Thu 3-5:50 pm Interdisciplinary Studies *Theorizing the Visual, Performing, and Literary Arts of the Caribbean* **Solimar Otero and Eric Mayer-García** "This course explores the intersections between the visual, performing, and literary arts of the Caribbean with an eye towards theorizing cultural admixture. We look at creative expression that crosses boundaries and blends traditions, genres, and perspectives on the region, politics, and populations. Some theoretical models and artistic approaches we explore include: transculturation, surrealism, bricolage, creolization, adaptation, palimpsests, tropicalizations, satire, assemblage theory, and de-familiarization. Artists and authors like Wilfredo Lam, Virgilio Piñera, André Pierre, Edwidge Danticat, Aimé Césaire, Édouard Glissant, Josefina Báez, Reinaldo Arenas, Thomas Glave, Migdalia Cruz, Julia de Burgos, Lorna Goodison, Cecil Cooper and María Irene Fornés will be put into conversation with each other. The course also concentrates on how mixed media work and collaborative approaches to artistic production provide a palette for discussing connections between Francophone, Anglophone, and Hispanic Caribbean experiences.

CPLT 8900 / TBA Teaching World Literature **Adelaide Russo** fruss@lsu.edu Students will audit the undergraduate section of World Literature and meet to discuss theoretical and practical issues related to Teaching World Literature to Undergraduates. Required for all graduate teaching assistants.

CPLT 2201 / ENGL/ M-W-F 9:30-10:20 *Introduction to World Literature;* **CPLT 2202 / ENGL/ Tu-Th 12:30-1:20** *Modern World Literature,*

WGS 7150: Feminist Theory, W 4:30-7:20 p.m. Professor Kate Jensen

We will devote the first several weeks of this course to reading and discussing a number of classic essays in feminist theory. Such essays focus, for example, on race, ethnicity, class, on the body, the gaze, the canon, etc. We will then read and discuss several longer works, such as Susan Bordo's *Unbearable Weight*, Kelly Oliver's *Women as Weapons of War*, and Ann Cvetkovich, *Depression: A Public Feeling*. Students will write a series of response papers and will have the opportunity, as their final paper, to integrate feminist theory into a topic of their choice (barring that of their dissertations).