

SPRING 2024

Course Descriptions



French 4003-2 Spring 2024 Senior Seminar

Adelaide M. Russo PhD

Phyllis Taylor Professor of French Studies & Comparative Literature

Chaire Senghor de la Francophonie

434 Hodges Hall TuTh 1:30 to 2:50

Office 403 Hodges Hall

Tel: 225 578-6627; Email frruss@lsu.edu – Office Hours 1:00 to 1:30 & 4:30 to 5:30 TuTh & by Appointment

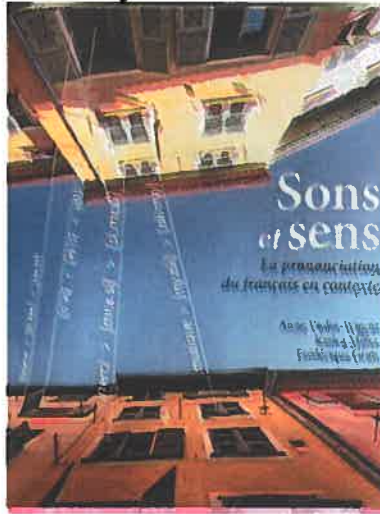


Course Objectives: This version of the capstone course for French majors provides instruction in doing advanced research in French literature, culture, and language. It will help students finishing their course of study by helping them answer the question: “How can I benefit the most from majoring in French?” Students will hone their language skills by learning advanced vocabulary which can be used professionally in law, medicine, gastronomy, ecology, and marketing. Students will be trained systematically on how to write effective essays on a topic of their choice, developed in consultation with the instructor. This term the course focuses on geo-political and ecological approaches to analyzing literature by studying contemporary writing from diverse areas of the French-speaking world, including France, Belgium, Africa, the Antilles, Québec and the Indian Ocean. During the first half of the course they will read short novels by such authors as Claude Simon, *Le Tramway*; Jean Follain, *La Table*; Natacha Appanah, *Le Dernier Frère*; Dany Laferrière, *Tout bouge autour de moi*; and Annie Ernaux, *Les Années*. Claude Simon and Annie Ernaux are both Nobel Prize winners, and Dany Laferrière, Quebecois of Haitian origin is a member of L’Académie Française. We will analyze these novels in terms of how they could be addressed critically. Students will find a specific topic they could address in each novel and write an abstract of a potential research paper. The one-page abstract will be submitted with a one-page outline which clearly indicates the organization of the essay. Students will share their commentaries in class and we will work collectively to suggest bibliographical sources. The second part of the course will be devoted to preparing the final senior seminar paper (10 to 14 pages) by learning how to develop a topic, use the library effectively to find secondary sources to present a bibliography, effectively organize an argument, and write, and critique successive drafts leading to the final version of their seminar paper. Research Topics do not necessarily have to be chosen from the works assigned for the course. Students can address any topics of interest to them in French literature, culture, and language with the approval of the instructor.

Assessments : Class Participation and Attendance (20%); Four two-page commentaries on the works we will read in class 20%; Outline of Research Paper 10%; Annotated Bibliography (7 to 10 sources in French) 10%; First Draft (10 %); Final Draft (20%); Oral Presentation (10%).

FREN 4015 : “Advanced French Phonetics”

Sibylle Noetzel



Dans ce cours, nous allons étudier les aspects théoriques et pratiques de la phonétique et de la phonologie en français moderne à l'aide des exemples tirés de la culture française, approche utilisée dans le livre *Sons et sens*.

En commençant par les concepts de base, les organes articulatoires, l'alphabet phonétique et les syllabes sont illustrés avec la géographie de la France et le verlan. On arrive aux schémas d'intonation permettent aux apprenants du français d'avoir une prosodie et accentuation plus authentiques. Pour étudier le système des consonnes, on parle d'acronymes, de fêtes et de sports en France. Le système éducatif sert à nous faire comprendre la liaison et le h aspiré. On apprend des faits intéressants sur les différents styles du français en se familiarisant avec les voyelles et les semi-voyelles. Les bandes dessinées illustrent l'usage des voyelles nasales et les fêtes françaises montrent comment fonctionnent les consonnes nasales. Le cinéma français est une source riche pour démontrer l'usage du e muet. Les liquides 'l' et 'r' et leur dévoisement possible dans des contextes phonétiques spécifiques sont traités en cuisinant des crêpes ou une ratatouille. La chanson francophone nous fait découvrir les voyelles moyennes et leur variabilité. On terminera ce parcours phonétique et culturel avec les comédies musicales qui révèlent le système des semi-voyelles. À la fin de ce cours, les étudiants auront une connaissance approfondie des sons de la langue française et de leur interaction dans un contexte culturel francophone.

Spring 2024
French 4031
The French Film
Instructor: Kevin Bongiorno

Course Description:

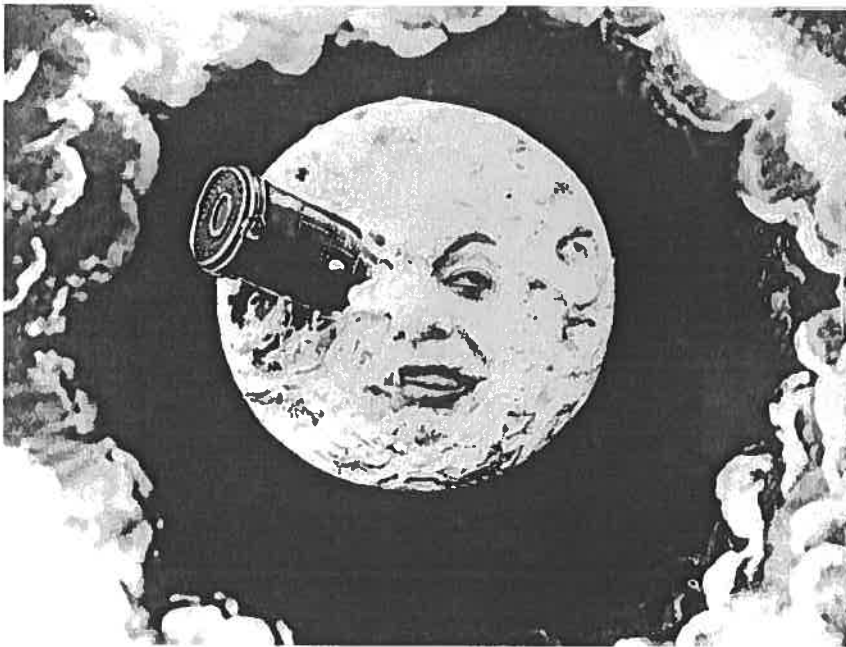
This course will examine French film from its inception with the Lumière brothers and Georges Méliès to *Amour* and Agnès Varda's *Visages Villages*. It will approach films from a variety of perspectives and contexts including historical, cultural, literary and film technique. The course is not a lecture course, but is designed around a seminar format. Students will be actively involved in each class meeting and will be responsible for leading and contributing to class discussions. **THIS COURSE WILL BE TAUGHT IN FRENCH** (all reading and discussion will be in French). Each week students will have reading and film viewing assignments to be done at home

Goal of Course:

As this is the only course at LSU taught with the specific subject of French Film it is designed as a general survey course of French national cinema. The goal is to provide students with a background in the history, movements, styles and cultural contexts in which the French film has developed and is developing. With this knowledge students will not only have better tools for understanding French film, but it is hoped that it will contribute to their skills in understanding other aesthetic phenomena.

Texts: TBA

Membership: Baton Rouge Public Library.



French 4100 Special Topics “Text-Image & the BD” Spring 2024

Adelaide M. Russo PhD

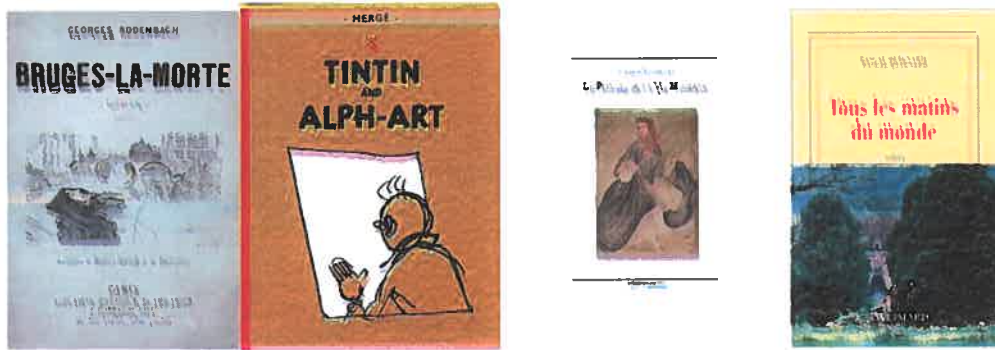
Phyllis Taylor Professor of French Studies & Comparative Literature

Chaire Senghor de la Francophonie

434 Hodges Hall TuTh 3:00-4:20

Office 403 Hodges Hall

Tel: 225 578-6627; Email frusso@lsu.edu – Office Hours 1:00 – to 1:30 & 4:30 to 5:30 TuTh & By Appointment



Course Objectives: This course introduces students to the concept of “Intermediality,” the relationship between various types of different media used together in communication. Students will read a number of different types of texts, poetry, fiction, art criticism, “Livre d’artiste,” and comic albums written in French and produced in France, and Belgium in order to understand how other arts and other discourses, such as anthropology philosophy, photography, film, music, interact with literary texts. Students will be provided with methodological tools to compare visual and written media as they appear in hybrid mixed-media text. They will be introduced to the history and dynamics of the Franco-Belgian *bande dessinée*. Authors included: Charles Baudelaire; Stéphane Mallarmé; Rodenbach; Hergé; Bertrand Dorny; Michel Deguy; Bernard Noël; Michel Mousseau, Benoît Peeters, Jan Baetens. In the first part of the course, students will write two short essays (3 to 5) on two different works presented in class. In the second part of the course will be devoted to preparing a final essay or project (10 to 14 pages) of the student’s choice developed in consultation with the instructor. They will learn how to develop a topic, use the library effectively to find secondary sources, present a bibliography, effectively organize an argument, and write, and critique successive drafts leading to the final version of their seminar paper. Research Topics must address the interaction between two forms of artistic expression. They need not necessarily have to be chosen from the works assigned for the course. Students may also present a creative project in consultation with the instructor.

Assessments : Class Participation and Attendance (20%); Two short commentaries on the works we will read in class 20% (10% each) ; Outline of Research Paper 10%; Annotated Bibliography (7 to 10 sources in French) 10%; First Draft (10 %); Final Draft (20%); Oral Presentation (10%).

FREN 7140

Spring 2024

TWO HUNDRED YEARS OF RELATION

Towards an Archeology of Caribbean Thought and Poetics

Wed 1:30-4:20pm | Prof. Bastien Craipain

“Is it not one of the conditions of writing today that it conceive of itself as preceded by a pretext of discourse?”

When Martinican writer Édouard Glissant posed this question in the closing remarks of his 1990 *Poétique de la Relation*, he may not have intended to offer anything more than some insight into the production of his now classic essay. Prior to its publication, the work had in fact originated in a series of lectures given in Martinique, Belgium, California, or even Colombia. Nonetheless, Glissant’s epilogue also point to the existence of a larger web of relations—between the spoken and the written, the shouted and the silenced, the imagined and the forgotten—and so it is with these words that we will begin our archeological investigation into the formation of Caribbean thought and poetics.

Going back in time from Glissant all the way to the actors of the Haitian Revolution, we will read the works of celebrated and lesser-known authors from the Francophone Caribbean such as Suzanne and Aimé Césaire in Martinique, Alfred Mercier and L’Athénée Lousianais, or the “generation of 1836” in Haiti, to name but a few. In so doing, we will not only seek to address the limits and contradictions of each text but also question their conditions of possibility, repositioning them within a larger world-text of relation. Class discussions and primary readings in French, with some secondary readings in English.

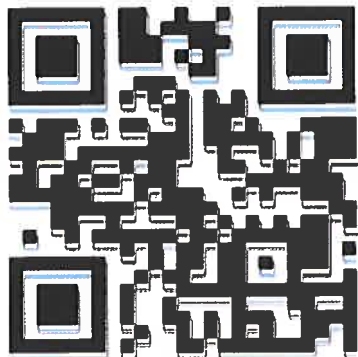
Satch Hoyt, *Say It Loud!* (2004)



FREN 7410: Studies in Contemporary Theory:
Deleuze and Guattari on state and non-state social formations.

John Protevi / MW 4:30-5:50

Although we will talk of the full works, we will focus on Part 3 of *Anti-Oedipus* and the following chapters of *A Thousand Plateaus*: 1, 4-6, 9, 12-13. We will concentrate on the relation of state and non-state social forms using the concepts of capture and flight (marronage).



1. John Protevi research and course materials

French 7960
Spring 2024
Th 4:30-6:50

COLETTE

Professor Kate Jensen
422 Hodges Hall
kjensen@lsu.edu

In this seminar, we will learn about this extraordinary writer, Gabrielle Sidonie Colette (1873-1954), whose first novels were solicited and signed by her first husband, Willy. Only many years later, did Gabrielle adopt her famous pen name, Colette, both a woman's name and her own patronym. Her writing career spanned more than fifty years, and she wrote journalism, novels, short stories, auto-fiction, and memoirs. In addition to her writing profession, she also performed in music hall theater, wrote a screenplay for the film of her novel, *La Vagabonde*, and opened a line of cosmetics.

We will focus on novels, auto-fiction, and memoir from every period of Colette's career. Works include: *Claudine à l'Ecole*, *La Vagabonde*, *Le Blé en herbe*, *Chéri*, *La Naissance du jour*, *Sido*, *La Maison de Claudine*, *Gigi*, *L'Etoile Vesper*. We will also read sections of the most recent biography of Colette, *Secrets of the Flesh*, *A Life of Colette* by Judith Thurman, and a selection of secondary works on the primary texts. We will also view the 2018 film, starring Keira Knightly.

The course will be discussion-based, in English (for WGSS students and non-French-reading Comp Lit students, Colette's works will be available in English). Students will write one short (5-page) critical analysis and close reading of one of the primary texts and a final critical analysis (15-20-pages on one or two of the primary texts and integrating secondary works). The students will give an oral presentation on their final paper.

