

FRENCH 3060
ADVANCED FRENCH GRAMMAR
MW 10:30 – 11:50
Instructor: Frank A. Anselmo

Students enrolled in this class will benefit from an intense review of grammar. New material will be presented, and basics will be reviewed.

Students will use the following textbook in this class:

En Bonne Forme, eighth edition
(Ed. Simone Renaud and Dominique van Hooff)

<https://www.amazon.com/En-bonne-forme-Simone-Renaud/dp/0618656448>



With this textbook, students will read passages from major modern French and Francophone writers. Each reading passage is selected to illustrate a specific grammar topic, which is then reviewed and practiced with in-depth explanations and exercises.

In particular, students will focus on many verb tenses (including the *passé simple*) and several moods (including the subjunctive) and many pronouns in addition to many of the finer --- and more difficult --- aspects of French grammar.

Readings will be supplemented with articles from current newspapers and magazines.

Any questions? If so, send them here:
fanselm@lsu.edu



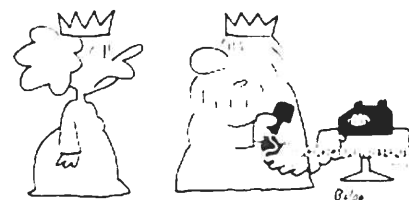
THE FRENCH MONARCHY. THE CATHOLIC CHURCH. THE RENAISSANCE. HUMANISM. FRENCH CLASSICISM. FRENCH NEO-CLASSICISM. THE ENLIGHTENMENT. THE 100 YEARS WAR. WARS OF RELIGION. REVOLUTION. CHARLEMAGNE. FRANCOIS I. HENRI IV. LOUIS XIV. ROBESPIERRE. CHRETIEN DE TROYES. MARIE DE FRANCE. MADAME DE LA FAYETTE. RONSARD. LOUIS ABBE. MONTAIGNE. MOLIERE. RACINE. ROUSSEAU. VOLTAIRE.

Intrigued?
Want to know more?
If so, then this class is for you.

FRENCH 3071
SURVEY OF FRENCH LITERATURE: from the Middle Ages to the 18th Century
MW 12:30 – 1:50
Instructor: Frank A. Anselmo

Any questions? Send them here: fanselm@lsu.edu

TEXTS: Marie de France, *Les Lais*; Madame de La Fayette, *La Princesse de Clèves*; Racine, *Bérénice*; Voltaire, *Candide*



"I called Louis XVI and Robespierre answered!"

Spring 2019

FREN 3090 Francophone Texts and Contexts: French for Tourism;
cross-listed with **GBUS 3999 Advanced Special Topics in Business.**

Instructor: Brigitte Delzell

Textbook: Sophie Corbeau, Chantal Dubois, Jean-Luc Penfornis, *Tourisme.com* + 2 CD audio. CLE international, Paris 2013. ISBN 978-2-09-038044-6.

This 3-hour course will teach students the linguistic and professional tools needed to communicate in French in situations encountered in a variety of tourism related jobs.

It is meant for students with a basic knowledge of French (= the equivalent of FREN 1001, 1002, 2101, and 2102). We will be looking at spoken and written professional French documents in order to learn how to communicate both orally and in writing in professional tourism situations.

First we'll study the linguistic and professional tools common to all jobs in the tourism sector, such as introducing oneself and one's business, and welcoming Francophone clients. Other possible topics explore four different sectors specific to tourism: entertaining at a tourist site, promoting a destination, designing and selling a touristic product, and being a guide, all while developing linguistic and professional competence.

More specifically, we'll look at the various professional tasks related to these topics and the linguistic tools needed for them. Such tasks include telephone conversations, understanding and writing a CV, writing professional emails, reading a map, welcoming passengers on a plane, explaining train tickets, taking reservations, designing an entertainment program for tourists, writing a business letter, cancelling reservations, preparing guided city tours, presenting monuments, and adapting comments to tourist groups.

Students will be given audio recordings and written professional documents in French, and will use them to design activities within that professional context. Grammar is presented in a progressive manner and is related to the professional tasks to be accomplished. A variety of listening, speaking, reading and writing activities will allow students to practice the new material. Simulations and role plays are also a regular feature of this class.

This course aims to prepare students for the following jobs: Host/hostess, counter agent, information agent/officer, commercial agent; agent responsible for promoting tourism, booking agent, facilitator/moderator/leader, purser, tour operator, sales agent, tour director, tour guide, steward/stewardess, and sport instructor/coach.

Exercises will be provided preparing students for the *Diplôme de français professionnel tourisme et hôtellerie* (DFP tourisme et hôtellerie B1) de la Chambre de Commerce et d'Industrie de Paris Ile-de-France.

2S/SPRING 2019 - FREN 4003:01: “Studies in Sub-Saharan Africa: Special Topics in French/Francophone Literature”

**LITTÉRATURES FÉMININES EN ÉCRITURES FRANCOPHONES
MONDAY-WEDNESDAY : 12:00 pm – 1:20 pm**

Course description

Nous suivrons les thématiques développées à travers les textes littéraires produits par les femmes dans les pays francophones. Quelques récits sélectionnés serviront pour poser la question des rapports institués entre les groupes sociaux distincts et leurs situations conflictuelles. Le parcours concernera les œuvres en provenance des anciennes colonies, mais également les romans des femmes du Québec et du Vietnam.

Nous interrogerons quelques théories féministes, au regard des nouvelles voix qui s'affirment de plus en plus dans les écritures féminines.

Le séminaire devrait servir d'introduction aux thèmes développés par les romans des femmes dans les littératures contemporaines des Caraïbes, du Maghreb, du Québec et de l'Afrique sub-saharienne. Autour des Auteurs majeures ainsi que de leurs principales œuvres, il sera subdivisé en trois parties:

- Représentation du “*corps féminin*”: dégager les figures centrales dans les romans concernés, et montrer l'importance des conflits culturels.
- les étapes historiques des antagonismes à travers les textes de fiction et les expressions littéraires: les relations entre les générations des femmes (Mères→Filles; Grand-Mère→Petite-Fille; Père→Mère).
- 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 littératures les plus actuelles.



French 4003 - Spring 2018
Prof Rosemary Peters-Hill

Phantoms of the Opera:

Opera and/in/as the Novel in 19th-century France



Out of the work of modernizing the city of Paris came a fascination with the “undergrounds” discovered during excavation and demolition. Thus when Gaston Leroux penned his famous novella “Le Fantôme de l’Opéra,” in 1909, he drew upon decades of urban legends and curiosities that had been literally unearthed over the course of the industrializing, urbanizing century. By the time Andrew Lloyd Webber adapted Leroux’s

novel into a chart-topping musical (now with a sequel and a musical movie), the Paris opera had been part of the cultural imagination for nearly a century and a half. We take for granted the crypt-like tunnels beneath the opera house, the backstage passageways that allowed for secret communication between characters or levels of the stage. Even the possibility of a ghost. But opera - the spaces, the drama, the social experience - and *operas* themselves - the stories, the music, the costumes, the genre-specific traditions - had inflected the French novel already from the early 1800s on. In this course, we will consider novels and novellas in which opera plays a significant role, and will discuss the history that made the Paris opera a phenomenon of such importance. We will also read literary works that were adapted into operas and examine the function of these texts in an increasingly “operatic” world. Critical sources will guide our classtime discussions and provide anchors for contextual analysis and theoretical interpretation. In addition, we will view both films and operas, from *Lucia di Lammermoor* to *La Traviata*, *Carmen* to (yes) *The Phantom of the Opera* and the 2016 runaway spectacle *Trompe-la-Mort*.

Primary texts will include Balzac, Berlioz, Dumas, Flaubert, Leroux, Mérimée, Second.

Secondary sources will address questions of architecture, disability, gender, genre, Haussmannization, journalism, lieux de mémoire, social strata, space, staging, trauma, urbanization, voicing, “weirdness,” and #metoo.

FREN 4015:01 Advanced French Phonetics

Sylvie Dubois (sdubois@lsu.edu)

Class Hours: T/Th 10.30- 12.00pm, 0436 Hodges Hall

Le cours 4015 vise à décrire les phénomènes les plus marquants de l'évolution phonétique et graphique du français. Le but de ce cours est d'analyser les liens importants entre les sons et l'orthographe en français. À quel moment les mots français ont-ils pris la forme familière qu'on leur donne aujourd'hui? Et pourquoi? Comment est-on passé de *cuere* à *coeur*, de *connoistre* à *connaître*, de *arrouser* à *arroser*? Pourquoi a-t-on remplacé le I par le -Y? Comment les accents ont-ils été utilisés? Pourquoi le -G dans *ga*, *ge*, *gi*, *go*, *gu* ne se prononce-t-il pas de la même façon? Pourquoi avoir ajouté un -H à *hasard* et *haricot*? Quel est le lien entre les mots anglais *school*, *object*, *despite* et les mots français *école*, *objet*, *dépit*?

Deux catégories de phénomènes seront présentées. Chacune regroupe plusieurs traits du français.

1- Les phénomènes essentiellement phonétiques

- Voyelles orales, nasales et semi-voyelles
- Accents, signes auxiliaires et H diacritique
- Consonnes

2- Les phénomènes essentiellement graphiques

- Consonnes doubles
- Consonnes muettes internes
- Lettres grecques
- Consonnes finales

• Ayez un dictionnaire de français moderne sous la main! Utiliser (gratuitement) le Larousse en ligne pour chercher le sens des mots (larousse.fr). Vous pouvez aussi utiliser le Dictionnaire Littré, outil spécialisé en étymologie (littré.org).

• Trois évaluations écrites en classe (1^{ère}- 15%, 2^{ème}- 15%, 3^{ème} 20% = 50%) basées sur les thèmes discutés en classe et sur les lectures.

• Dictées/tests sur la forme et le sens des mots : Chaque semaine il y aura une dictée et des questions à répondre par tous. Le professeur va ensuite choisir et évaluer la copie de 4/5 personnes seulement (au hasard et selon le nombre d'étudiants inscrits). Au total, chaque étudiant devra remettre 5 dictées/tests durant le semestre. Chaque dictée/test vaut 10%, pour un total de 50% de la note finale.

• 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-).

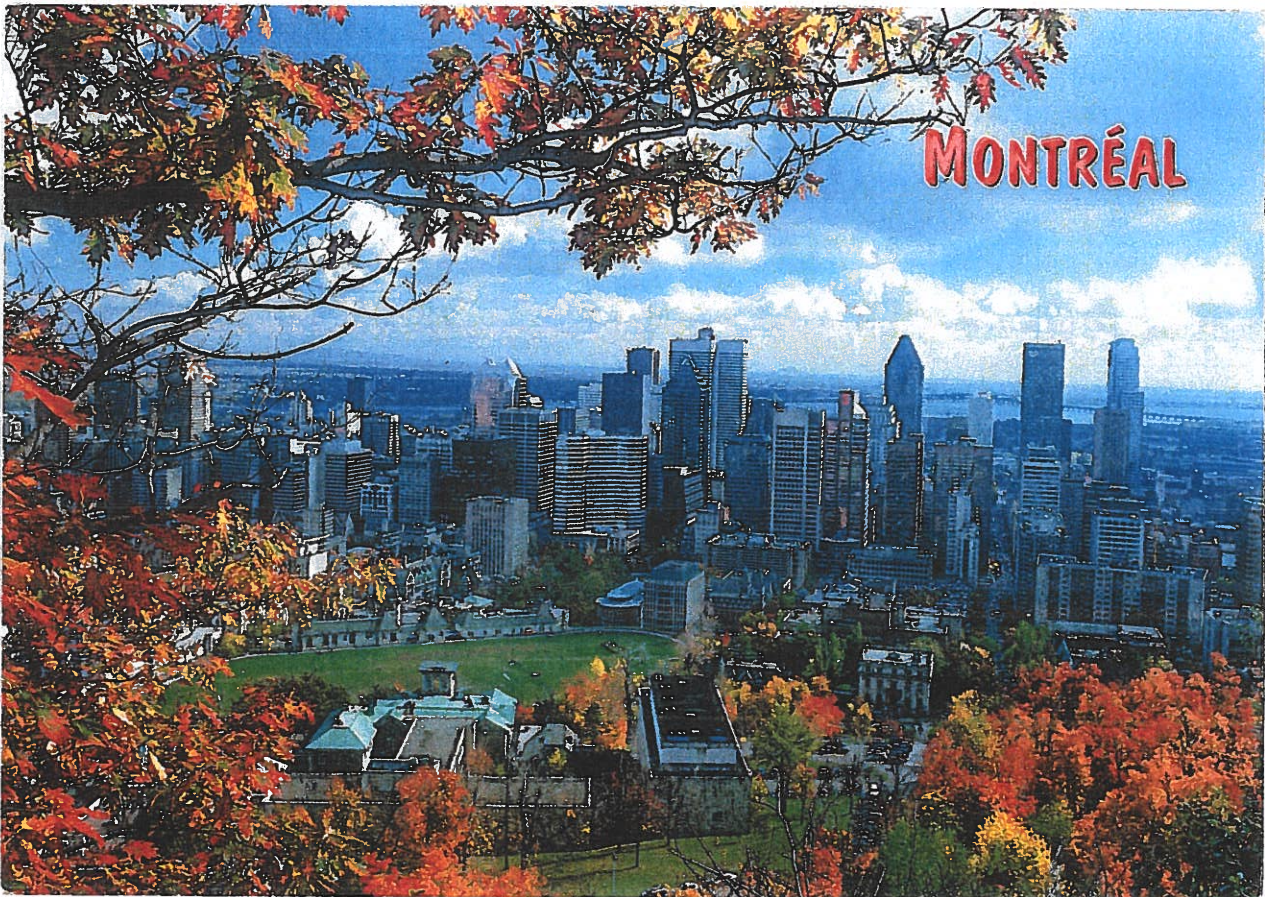
French 4060

“Questions québécoises”: Literature and Film

Jack Yeager
409 Hodges
jay@lsu.edu

French 4060 will focus on Francophone cultural production from Québec. Well-known literary texts by Anne Hébert, Roch Carrier, Nicole Brossard, Jacques Poulin, Michèle Lalonde, Marco Micone, Ying Chen and Michel Tremblay and films by Claude Jutra and Claude Fournier will provide opportunities to discuss the development of a Francophone Canadian literature in a North American Anglophone context and its transformation into "la littérature québécoise," as well as questions of linguistic and cultural identity.

Course requirements will include a short paper, an exam at mid-semester, weekly reaction papers, several oral presentations, class discussion, and a final project.



FRE 7006

T 3:00-5:50 pm

434 Hodges Hall

Alexandre Leupin

Office hours: T 1:00-3 :00 pm

415b Hodges Hall

LA CHANSON DE ROLAND



Écrite au début du XIIe siècle, l'épopée qu'est la *Chanson de Roland* constitue la fondation de l'état-nation qui deviendra La France d'aujourd'hui. Premier texte où le mot *France* est écrit en vernaculaire, le récit invente la nation non pas comme très-chrétienne (c'est la lecture traditionnelle), mais en représentant l'élimination radicale de la féodalité franque, médiévale et sarrasine. Le processus est engagé, qui conduira au point d'orgue de la monarchie absolue de l'état-nation sous Louis XIV. Nous étudierons dans le détail la machinerie textuelle et poétique qui rend cette fabrique possible.

Édition et traduction: soit celle de Gérard Moignet (Bordas 1969), ou de Tony Hunt, « Lettres gothiques », Livre de Poche, ou de Jean Dufournet (Garnier Flammarion 1993)

Un exposé préparatoire, un travail final de 15 à 20 pages.

Études : Peter Haidu, *The Subject of Violence: The Song of Roland and the Birth of the State*, Indiana State University Press, 1993.

Alexandre Leupin, *La passion des idoles*, L'Harmattan, 2000.

French 7032
Spring 2019
What Makes a Family?
Fictions of Intimacy in 18th-Century Fiction and Painting
Monday 4:30-7:20

Professor Kate Jensen
kjensen@lsu.edu

We will investigate the key role that the notion of natural sentiment (*sensibilité*) played in conceptions of intimacy, especially within the couple and family. While the rise of modern individualism stressed each person's distinction from others, the notion of political institutions was based on contract joining distinct individuals. But between the unique individual and the artificial arrangements giving rise to the polity, there was a huge gap: ordinary life. How could humans be expected to connect to one another in the course of ordinary life if each was, by definition, unique and state institutions functioned on the basis of artificial contract? The answer was: through the experience and expression of "natural" emotion--*sensibilité*--which flourished established bonds of intimacy within the heterosexual couple and within the family. We will read how visual and fictional representations of *sensibilité* promote intimacy, analyzing how from the joys of breastfeeding to sibling incest, notions of natural sentiment were intended to illustrate the deepest ties that bind human beings together. Readings include: Richard Rand's art history: "*Intimate Encounters: Love and Domesticity in Eighteenth-Century France*"; selections from Anne C. Vila, *Enlightenment and Pathology: Sensibility in the Literature and Medicine of Eighteenth-Century France*; William Reddy, *Navigation of Feeling*; and Lynn Festa, *Sentimental Figures of Empire in Eighteenth-Century Britain and France*. Fictional works: Murat, *Voyage de Campagne*; Marivaux, *La Vie de Marianne*; Riccoboni, *Histoire d'Ernestine*; Diderot, "Le Fils naturel"; Bernadin St. Pierre, *Paul et Virginie*.

French Deconstruction: Jacques Derrida and Jean-Luc Nancy

FREN 7410/CPLT 7120. W 3:00-5:50 pm. François Raffoul



Description

French deconstruction, in particular the work of Jacques Derrida and Jean-Luc Nancy, has had a major impact on the Humanities in the Anglo-American world. It has had a transformative effect on various fields such as literary theory, comparative literature, political theory and historiography, theories of meaning, cultural studies and literary criticism, gender theory and feminism and environmental studies. We will explore French deconstruction by addressing the following issues: the senses of deconstruction and “differance”; subjectivity and “touch”; the critique of humanism and the question of animality; ethics and responsibility; death, the secret, and the other; law, forgiveness and hospitality; community and being-with; the world and globalization. Texts will include (for Jacques Derrida): “Differance,” *Positions, Points, Paper Machine, For What Tomorrow...*, *The Animal that therefore I am, Of Hospitality, Force of Law, On Cosmopolitanism and Forgiveness, On Touching—Jean-Luc Nancy*. From Jean-Luc Nancy, we will read among other essays such texts as “Of Being-in-Common,” *Being Singular Plural, Who comes after the Subject?, Justice, Legality and World, The Creation of the World of Globalization, The Truth of Democracy, and Identity*.

Comparative Literature Graduate Courses, Spring 2019

CPLT 7120/ FREN 7410, *French Deconstruction: Jacques Derrida and Jean-Luc Nancy*, W 3:00-6:00, François Raffoul

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CPLT 7130, *Creating Place: Embodiment, Gender, and Ritual*, T 3:30 - 6:20, Solimar Otero

This course explores the relationship between embodiment, gender, and ritual in literary, cinematic, and cultural production in Latin America, the Caribbean, and the African Diaspora. Of particular focus will be the manner in which form illustrates the connections between ontology and ritual in gendering creativity and place. Authors and artists explored include Ana Maurine-Lara, Julie Dash, Mayra Santos-Febres, and Edna Brodber, among others.

CPLT 7130, *Ecologies of Travel: Performing and Embodying the Caribbean*, T 12 – 2:50, Angeletta Gourdine

This course will use literature from the Spanish speaking, Francophone, and Anglophone Caribbean to explore the identities created and enabled by the mobility of travel. We will explore travel in its various iterations-- including but not limited to tourism, fieldwork/research, and the act of cross-cultural reading-- as a ritualistic means of both cultural production and consumption. This course is interdisciplinary, so in addition to literary narratives, our work will include ethnographies, travel narratives; visual media, and other related cultural artifacts.

CPLT 7140, *American Gothic*, F 12 – 3, Katherine Henninger

A comparative, multi-media examination of the haunted houses, dark woods, ghostly traces, demonic possessions, monstrous madness and doppelgangers that continue to obsess the American imaginary, at home and abroad. Through a series of case studies from 19th-century to contemporary literature, photography and film, we will trace historical connections between Gothic texts and tensions within discourses of U.S. nationalism, religion, gender, race, slavery, and imperialism, and as these have been used to support, to resist and to reconfigure “American” ideologies in domestic and international contexts. To register our own role in these dynamics, we’ll pay special attention to the ways critical understandings of the American Gothic have changed over time. Specific areas of interest will include the female Gothic, southern Gothic, queer Gothic, Gothic childhood, the new black Gothic, and the ways American Gothic has been represented in non-U.S. texts, specifically as they engage the workings and legacies of U.S. power. Authors/artists may include: Crevecoeur, Hawthorne, Jacobs, Stowe, Hitchcock, Faulkner, O’Connor, Morrison, Kenan, von Trier, del Toro, Sally Mann, and Jordan Peele.