



French Department's

Spring 2018

Course Descriptions

French 4003-01
Senior Seminar
Instructor: Kevin Bongiorno
Email: kbongiorni@lsu.edu

Days: M/W 12:00-1:20

LE FANTASTIQUE

Combien de fois lorsqu'on vous a demandé, <<Comment allez-vous?>> vous avez répondu, <<Fantastique!>>. Savez-vous que *Le Fantastique* est également un genre littéraire? Oui! C'est vrai! Le sujet de ce cours sera une étude du fantastique dans la littérature et au cinéma. On va étudier plusieurs approches théoriques et critiques du sujet. On va lire des textes fantastiques et voir des films. Les étudiants feront des présentations orales. Et ils entreprendront un projet de recherche sur un texte fantastique en utilisant une approche critique. Ce projet de recherche sera présenté à la classe à la fin du semestre.



Senior Seminar Spring 2018
FREN 4003:02
TTh 3-4:20

Professor Kate Jensen
kjensen@lsu.edu

Letter Novels: Gender and Power

In this seminar, we will begin by examining how and why in 17th-century France, the personal letter, especially the love letter, was theorized as naturally feminine. We will look at a real-life example of some of the letters that Marie de Sévigné wrote to her daughter, when that adult daughter moved far away. How do Sévigné's letters exemplify "feminine" writing and how do they deviate from this ideal? We will, then, devote most of the course to the heyday of the epistolary novel in 18th-century France. By comparing letter novels written by women to those written by men, we will analyze how women and men authors both adhere to traditional ideas about "feminine" letters and revise or resist those ideas. Indeed, authors like Charles de Montesquieu (*Lettres persanes*), Françoise de Graffigny (*Lettres d'une Péruvienne*), and Isabelle de Charrière (*Lettres de Mistress Henley*) all use the letter novel to criticize French culture, including traditional gender relations. By the end of the century, Choderlos Laclos in *Les Liaisons dangereuses* takes such criticisms to a cynical level.

During the semester, we will study some of the formal features of letters and letter novels. We will also read secondary sources for each work studied to learn about others' interpretations. The seminar is discussion based. Students will write one short (5-page paper) before mid-semester and, meeting individually with the professor, will write a final paper of 10-12-pages, including at least one secondary source.



FREN 4015 : Advanced French Phonetics

Sylvie Dubois (sdubois@lsu.edu)

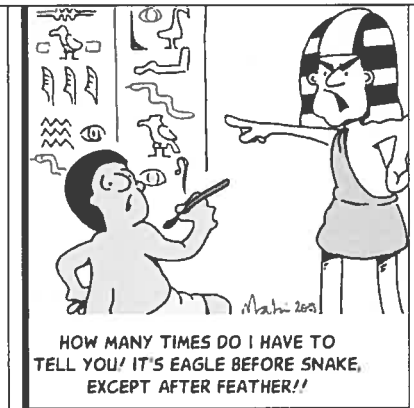
Class Hours: T/Th 10.30- 12.00pm, 0436 Hodges Hall

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 4100. The Thought of Jacques Derrida. Spring 2018

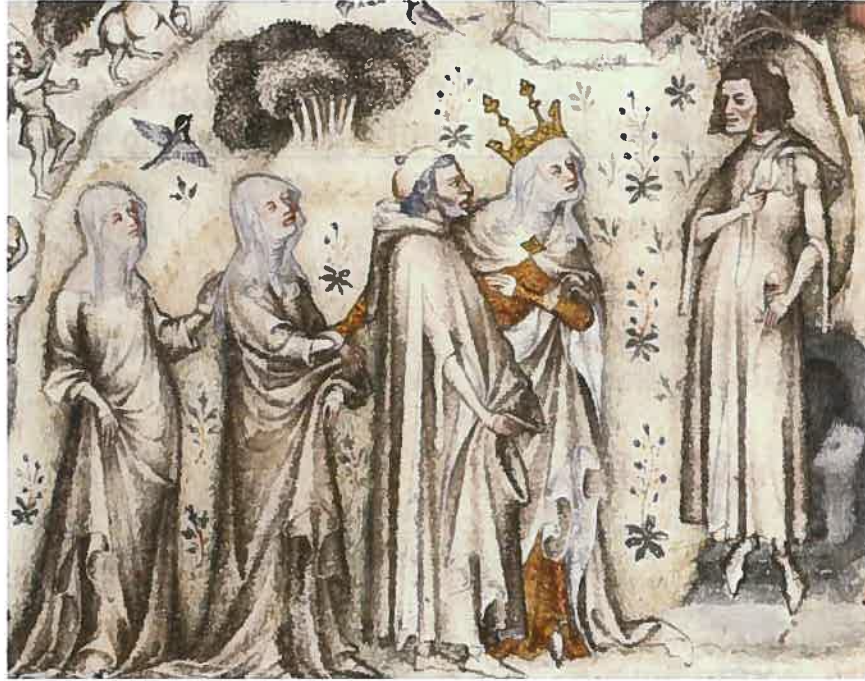
François Raffoul. Tuesday and Thursday, 1:30 – 2:50pm

Description

French deconstruction has had a major impact on Humanities in the Anglo-American world. In addition to Derrida's influence on phenomenology, hermeneutics, existentialism, structuralism, post-structuralism, etc., he has had a transformative effect on literary theory, comparative literature, political theory, historiography, theories of gender and translation, religious and environmental studies. We will explore the work of Jacques Derrida through a study of some of his key texts, from his early works to the later writings. Themes will include: the senses of deconstruction and "differance"; the question of the proper; the subject, the secret and the impossible; aporia and death; the human, the animal and the critique of humanism; ethics and responsibility; law, hospitality and forgiveness; democracy, sovereignty and the event. Readings include: Derrida's *Margins of Philosophy*, "Differance," *Positions*, *Points*, *A Taste for the Secret*, *Force of Law*, *Aporias*, *Paper Machine*, *On Cosmopolitanism and Forgiveness*.

GUILLAUME DE MACHAUT, *LE VOIR-DIT*

FRE 7006, les mardis de 15 à 18 heures



Nature présente à Guillaume ses enfants, Sens, Rhétorique et Musique

Guillaume de Machaut est le plus grand poète, romancier et compositeur du XIV^{ème} siècle français. Héritier de la femme inaccessible créée par les troubadours au XI^{ème} siècle, ainsi que de la forme qui présente les chansons des troubadours dans les manuscrits (ou le poème, *canço*, donne prétexte à une narration biographique, la *vida*), il porte à son sommet, vers 1364, la poétique de la *fin'amor*, l'amour courtois, dans *Le Voir-Dit* (le « Dire Vrai »). *Le Voir-Dit* entremêle poèmes, lettres, et narration versifiée. Nous aborderons le texte à partir de deux axiomes de Jacques Lacan : « La vérité s'avère dans une structure de fiction » et « Il n'y a pas de rapport sexuel », mais ceci sans aucune exclusive quant aux méthodes et théories possibles. Ceci pour faire entendre la *Musique* et le *Sens* qui se dissimulent dans l'écholalie de la *Rhétorique*.

Outre la lecture du texte et de la littérature secondaire, il vous sera demandé un résumé de la classe précédente (hebdomadaire), un exposé en classe, et un travail final de 15 à 20 pages.

Texte à commander :

Guillaume de Machaut, *Le Voir-Dit*, dans l'édition « Lettres gothiques » (Livre de Poche)

Textes de référence :

Jacqueline Cerquiglini, « Un engin si subtil », Guillaume de Machaut et l'écriture au XIV^{ème} siècle, Champion, 1985.

Alexandre Leupin, *Fiction et incarnation*, Flammarion, 1993.

FREN 7032

Jeux, masques feintes: Théâtralité et identité au XVIIIe siècle

Professor Jeffrey Leichman • jleichman@lsu.edu

Jeudi 15:00-17:50

The Enlightenment conceptualization of the person as a performance of social signifiers stands as one of its most important contributions to modernity. Ancien Régime social ideology held comportment as a transparent indicator of social station, but the blurring of formerly impermeable categories of nobility and *roture* brought on by the decline of feudalism called this assumption into question. Eighteenth-century authors appropriated tropes of courtly behavior and theatrical acting to propose a new conception of the individual as a self-conscious construction, freed from the strictures of caste and family. This course will examine the genealogy of this performative idea of the subject in the fiction and philosophy of Prévost, Crébillon, Marivaux, Diderot, Rousseau, Laclos, and others. Students will be responsible for short weekly responses to the reading, one oral presentation in class, and an original research paper for the end of the semester. Course conducted in French.

There will also be a conference held at LSU on the representation of French Atlantic slavery on the eighteenth-century stage. Spring 2018 seminar participants will have the opportunity to meet with scholars from France, the UK, and the US to discuss eighteenth-century theatre and culture from a variety of disciplinary perspectives.



Comparative Literature 7120
Spring 2018: Wednesdays 4:30 – 7:20
Professor Kate Jensen, kjensen@lsu.edu

Theories of Emotion

In this course, we shall examine historical notions of “the passions” and modern theories of both emotion and affect. In addition, we will study literary theories of the emotions, ending by looking at some examples of how critics put these theories into practice in reading literary texts. Students will be able to put one (or more) of the theories we study throughout the semester into practice by using it to analyze a literary text or texts of the student’s choice in a final paper.

The course will be discussion based, and we will work to see where among the theories we study, there are ideas in common and where there are significant shifts in thought. Readings include sections or books by Arika, James, Brennan, Clough, Ahmed, Keen, and Vermeule, as well as articles using emotion or affect theory to analyze literature.

French 7970: Seminar in French Literature (W 3-6pm)

"Teaching Francophone Literatures and Cultures"

Jack Yeager, 409 Hodges, 8-6627, 8-6632, jay@lsu.edu

This seminar will focus on the issues surrounding the teaching of Francophone literatures and cultures using a syllabus designed for French 3076 as a point of departure and analysis. Discussions will center on the texts included in this course and extend into the critique of goals, requirements, and overall design in order to explore the problematics of francophonie and to imagine alternative possibilities.

Students will present two texts of their choosing beyond those on the sample syllabus and will design two courses of their own--one for undergraduates, the other a seminar for masters and doctoral candidates. These course proposals shall include a narrative that explains the justifications that motivated choice and sequence of texts, course goals and predicted outcomes, and possible in-class approaches. In addition, each proposal shall include additional supporting materials and a bibliography. Presentations of these syllabi will close the semester.



LSU Program in Comparative Literature Spring 2018 Courses

Dr. Kate Jensen

Comparative Literature 7120

W 4:30 – 7:20

Theories of Emotion

In this course, we shall examine historical notions of “the passions” and modern theories of both emotion and affect. In addition, we will study literary theories of the emotions, ending by looking at some examples of how critics put these theories into practice in reading literary texts. Students will be able to put one (or more) of the theories we study throughout the semester into practice by using it to analyze a literary text or texts of the student’s choice in a final paper. The course will be discussion based, and we will work to see where among the theories we study, there are ideas in common and where there are significant shifts in thought. Readings include sections or books by Arika, James, Brennan, Clough, Ahmed, Keen, and Vermeule, as well as articles using emotion or affect theory to analyze literature.

Dr. Michelle Zerba

Comparative Literature 7130

T/TH 10:30 – 12:00

Modern Odysseys

As comparative literature and world literature open new pathways of exchange between geographically and culturally distant regions of the globe, students of literary study are facing the challenges of reading texts that span these divides. This course will examine how the Return Tale, which has antecedents reaching as far back as the Mesopotamian *Epic of Gilgamesh* and Homer’s *Odyssey*, has provided 20th century writers and creative artists with ways of thinking about social, sexual, and racial identity in the Caribbean, the Mediterranean, and Europe. We will focus particularly on how the effects of slavery and colonization in the Caribbean shape the Return Tale. Topics of study will include: the Return Tale (*nostos*) in world literature; *l’errance insulaire* in Caribbean and Mediterranean island settings; Odyssean *metis* (cunning, craft) and Caribbean *métissage* (interweaving, intermixture); the Mediterranean as a deep culture (land-locked sea, stratification through deep time) and the Caribbean as an archipelago (far-flung, island-dotted sea, diffuse); *retour as detour*; *katabasis* (descent); memory and storytelling; personas and masks: text as performance. Readings will include: the *Epic of Gilgamesh* (selections), Homer’s *Odyssey*, Sophocles’ *Philoctetes*, Aimé Césaire’s *Journal of a Return to the Native Land*, Virginia Woolf’s *Orlando*, Derek Walcott’s *Omeros*, C.P. Cavafy (selected poems), Édouard Glissant’s *Poetics of Relation*, Nikos Kazantzakis’ *Report to Greco*, Jacques Lacarrière, *Ce que je dois à Aimé Césaire* and *L’Été grec*, and Romare Bearden, *Black Odyssey in Visual Art* (Cut-out series).

Dr. Stephen Andes

History 7975 / Comparative Literature 7140

TH 3 – 5:50

Biography of Latin America

This course will investigate identity and representation through historical biography and memoir. Our subject is Latin American figures both well-known and otherwise. We will mainly be reading works concerning the post-1810 era. We will read a book a week. Students will have several critical writing assignments. History as biography is truly ancient. As far back as human’s have told their story, the deeds and misdeeds of exemplary Men and Women were told. This class is NOT about looking at the Great Men of History. Our task is to look at the genre of biography in relation to history writing, memory and identity. How and why do people write about individuals? What do biographies tell us that other approaches to history don’t tell us? People are fascinating subjects. We will explore biographies of Latin American people in context.

Emily O'Dell

Comparative Literature /English 2201

T/TH 12:00 – 1:30

Representations of 'Madness' in Literature from Antiquity to the 17th Century

This course will focus on the world's most influential literary works in Western and non-Western traditions from antiquity to the 17th century with an emphasis on reading and writing. Students will be exposed to cultures and literatures from around the world, from Ancient Egypt to the Americas, through the lens of the unifying theme of madness that will guide our reading and analysis. Madness has been represented for centuries to varying degrees in literature from around the world and its conditions have been equated with everything from bodily/spiritual illness to supernatural possession to intellectual genius. The purpose of this course will be to examine representations of madness and non-conformist mentalities to determine the ways in which they can provide insight into the beliefs and ideals of particular societies.

Stacy Stingle

Comparative Literature/ English 2202

MWF 9:30 – 10:20

The Romantic Spirit, Exile, Madness, and the City

CPLT 2202 Introduction to Modern World Literature, also offered as ENGL 2202, is a general education course, which will present an overview of the literature of the world from 1650 to the present day and an introduction to the concept and theory of world literature. In this course we will examine the romantic spirit through the theme of exile, madness, and the city, where we will consider the ways in which the presence of the romantic hero/antihero is one that instigates change, challenge, and conflict both within oneself and the surrounding hierarchies of order. As a social construct, madness is about tightening space, constricting mobility, and restricting access to exterior avenues of opportunity. In this course we will ask the questions: What is the romantic spirit? How does it serve as a force of both creation and destruction? How is the romantic spirit perceived and engaged differently in men and in women? What is the relationship between madness and creativity? As both a social construct and an internal experience, we will examine madness as an expression of revolt and this relationship of revolt to the creative, romantic spirit.

Dr. Solimar Otero

English 7423, Topics in Folklore: Transculturation in Global Literatures

Wed. 3:30 – 6:30 p.m.

How does literature create place and imagined communities transnationally? What kinds of subjects and audiences are generated through literary transculturation? This graduate course looks at how transculturation informs representations of cultural admixture and appropriation in global literatures. Transculturation is a concept developed by Cuban folklorist Fernando Ortiz to describe how historical processes like slavery, colonialism, and migration play a part in developing national and transnational cultural flows. The literature we will read in this course explores the aesthetic ramifications of cultural borrowing and reinvention in a diverse global context. Authors explored include, but are not limited to: Laia Jufresa, Cristina García, Amitav Ghosh, Banana Yoshimoto, Chimamanda Ngozi Adichie, and Lisa McInerney.