

FRENCH COURSE DESCRIPTIONS

3000-7000 LEVELS



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UNDERSTANDING DIFFERENT CULTURES

 <p>I'M CHINESE</p> <p>It is impolite to open gifts when received.</p> <p>Remove your shoes before entering someone's home.</p> <p>If you are invited to someone's home, you should always bring a gift to the hostess.</p> <p>When receiving and offering business cards, always do it with both hands and never write on it!</p>	 <p>I'M FRENCH</p> <p>You should always dress well. It is better to be formal than too casual.</p> <p>Do not give anything with the number 13. It is bad luck to French people!</p> <p>It is OK to open gifts when received.</p> <p>Handshake is common way of greeting but friends may greet by kissing on both cheeks.</p>	 <p>I'M KOREAN</p> <p>Do not wrap your gifts in green, white, or black colored paper.</p> <p>You should never sign or write anything in red ink.</p> <p>When eating, the eldest or senior person should eat first.</p> <p>When meeting someone, the person of lower status should bow to the person of higher status first.</p>
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FALL 2018

FRENCH 3060
ADVANCED FRENCH GRAMMAR
MW 3:30 – 4:20

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



ROMANTICISM. REALISM. NATURALISM. SYMBOLISM. SURREALISM. EXISTENTIALISM.
MODERNISM. FEMINISM. THE FRENCH REVOLUTION. THE FIRST REPUBLIC.
THE SECOND REPUBLIC. THE THIRD REPUBLIC. THE FOURTH REPUBLIC. THE FIFTH REPUBLIC.
THE FIRST EMPIRE. THE SECOND EMPIRE. THE RESTAURATION. THE JULY MONARCHY.
THE FRANCO-PRUSSIAN WAR. THE FRENCH COMMUNE. DREYFUS. THE FIRST WORLD WAR.
THE SECOND WORLD WAR. THE ALGERIAN WAR. CHATEAUBRIAND. LAMARTINE. HUGO.
VIGNY. STENDHAL. BALZAC. MAUPASSANT. FLAUBERT. ZOLA. BAUDELAIRE. RIMBAUD.
PROUST. COLETTE. VALERY. APOLLINAIRE. BECKETT. CAMUS. SARTRE. BEAUVOIR.

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

FRENCH 3072
SURVEY OF FRENCH LITERATURE: 19TH AND 20TH CENTURIES
MW 12:00 – 1:20
Instructor: Frank A. Anselmo

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

Français 3076 - automne 2018
Professeur R. Peters-Hill
Les mardi et jeudi, 12h-13h20

Dans ce cours nous ferons une exploration du monde francophone pour étudier la richesse et la diversité de ses rythmes et routines, ses expressions culturelles et artistiques, ses musiques, ses langues, ses histoires. Nous lirons et écouterons des exemples de cultures francophones avant, durant, et après l'ère coloniale. À travers textes (romans, poèmes, chansons, journaux, correspondances), images (tableaux, photographies, dessins), musiques (traditionnelles et contemporaines, populaires, révolutionnaires), et témoignages, nous commencerons à découvrir et l'étendu de la francophonie dans son apport global, et la voix individuelle propre à chaque région.

Textes (liste partielle) :

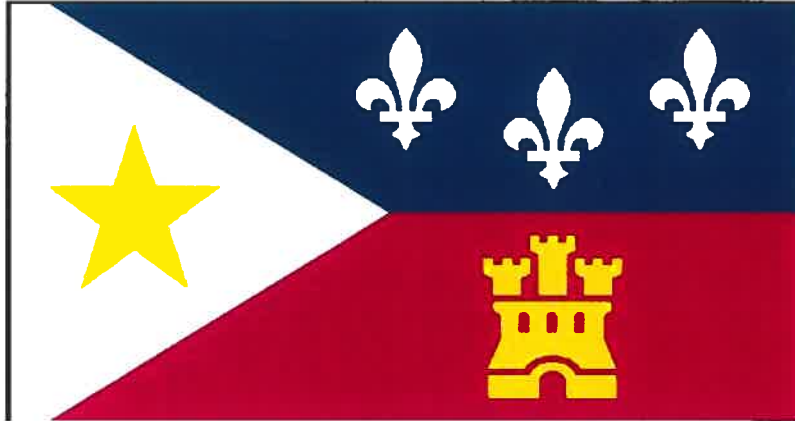
- Sophia Azzeddine, *Confidences à Allah*
- Mariama Bâ, *Une si longue lettre*
- Tahar Ben Jelloun, *mes contes de Perrault*
- S. Tanella Boni, poésies
- Ken Bugul, *Le Baobab fou*
- Roch Carrier, *La Guerre, yes sir !*
- Aimé Césaire, *Discours sur le colonialisme*
- Léon Damas, poésies
- Cécile Drouin, *L'Enfant des terres rouges*
- Marguerite Duras, *L'Amant*
- Frantz Fanon, *Peaux noires, masques blancs*
- Izz Ed-dine Al-Madani, « Celui qui n'avait pas émigré »
- Marjane Satrapi, *Persepolis*
- + *Littératures enfantines*

Films :

- Barrage contre le Pacifique
- Hop !
- Inch'Allah dimanche
- La Grande route
- Vive l'Algérie

+ diverses musiques avec leurs paroles du monde francophone
+ vidéos YouTube ou autres, + d'autres supports multimédias

French 3280
Cajun French Culture
Fall 2018



In this course we will be exploring factors that have contributed to Louisiana's unique traditions, including history, religion, folklore and language. In addition, we will discover the various expressions of this dynamic culture through music, art, literature, cuisine and film.

The course will be conducted in French and in so doing we will work to improve your spoken and written fluency, as well as expand your knowledge of regional variations of Louisiana French.

As a culminating project, you will be assigned to research a specific aspect of Louisiana culture by conducting and recording interviews with Louisiana natives with the goal of contributing original research to the T. Harry Williams Center for Oral History, a division of the LSU Middleton Library.

Fall 2018
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 *Le Fabuleux destin d'Amélie Poulain* 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.



FALL 2018 - FREN 7102:001 3.0 hrs: “*Studies in North Africa Francophone Literature*”
“*Le Roman Maghrébin*”

TUESDAY–THURSDAY 3:00–5:50 pm

0434 HODGES HALL

Instructor: NGANDU, Pius Nkashama

Office Hours: 410 Hodges; Office Hours: Tuesday and Thursday 12:30pm-01:30pm.

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

Description du cours:

Le Maghreb (Algérie, Maroc, Tunisie) constitue désormais un domaine distinct de recherches littéraires, depuis la “Guerre d’Algérie” (1954-1962) jusqu’aux contestations actuelles. Il convient d’indiquer les moments de la rupture dans les discours des dernières décennies, et de redéfinir ainsi les identités des nouveaux personnages par la problématique de la narration. Nous distinguerons trois époques historiques :

1. La période coloniale entre “l’Algérie française” (1930-1954), le Royaume du Maroc ou le protectorat en Tunisie qui renforcent les combats politiques. La littérature coloniale soutenue par le courant de l’*orientalisme* inspire des Poètes mystiques (Camus, Mammeri, Amrouche) ou les analyses critiques (Chraïbi, Memmi) ;

2. Les œuvres représentatives autour de la “Guerre de libération” (1945-1962) et de la revue *Souffles* (Laâbi) : Mouloud Feraoun et Kateb Yacine auteur de *Nedjma* demeurent des figures importantes dans le parcours. Mohammed Dib annonce une trilogie qui soutient une vision apocalyptique à travers la *dissémination littéraire* ;

3. Les Écrivains de l’“Algérie indépendante” s’appuient principalement sur les apports de la violence politique, en prenant comme méthodologie d’écriture la psychanalyse (Boudjedra) et la sémiotique (Assia Djebar) ; mais aussi la contestation totale : Tahar Djaout, Habib Tengour.

Ce cheminement sera complété par les textes de la “littérature beur” (Begag, Charef) ou ceux qui s’en écartent intentionnellement (Ben Jelloun, Sebbar, Mokeddem). Le récit reconstitue le temps et l’espace de l’Histoire par les parcours de la fiction et de la narration.



ALGIERS (ALGERIA)

French 7170:01 Fall 2018

Studies in Belgian Francophone Literature and Culture

Tuesday 3-5:50 434 Hodges

Adelaide M. Russo, Phyllis Taylor Professor and Chair of French Studies,
Professor of Comparative Literature, WGS, F&MA

416/ 403 Hodges Hall fruss@lsu.edu

Belgian Francophone literature is distinct from French literature or other francophone European literatures, such as the literature of Switzerland or Luxembourg. Moreover, para-literary forms such as the “roman noir” (detective novel) “bande dessinée” (comic album) or the graphic novel are indigenous to the cultural tradition. This year the course will focus on theoretical implications of word/image relationships in novels illustrated by woodcuts and photographs and the bande dessinée. Starting with a contextual survey of Belgian literature from 1830 to the present, divided according to periods established in Benoît Denis and Jean-Marie Klinkenberg’s theoretical text: *La Littérature belge : Précis d’histoire social*, (Bruxelles, Editions Labor, Espace Nord, 2005), we explore how Belgian francophone literature differs from French literature because of the social and political contexts in which it developed. Belgian literature has been greatly influenced by the tri-lingual nature of the country and that fact that in the nineteenth century most of the great writers were of Flemish origin: Emile Verhaeren, Maurice Maeterlinck and Georges Rodenbach. French was a language of culture for a population which conceived of itself as part of Northern (i.e. Germanic and Scandinavian Europe). International movements such as Naturalism, Symbolism and Surrealism had many proponents within Francophone Belgium; however, the specificity of Belgian letters has always marked by what has been deemed its “irregularity”. The Belgium comic tradition is one of the most distinctive forms. The works of Hergé, the inventor of Tintin, and of the contemporary pair Benoît Peeters and François Schuiten, creators of *Les Cités Obscures*, reflect political, social and cultural debates most directly. In this course, we will simultaneously study the Belgian texts marked by the interplay of text and image and the methodology necessary to understand and analyze the *bande dessinée*. Students will be required to prepare a short paper (8-10 pages) which will also be presented orally and a longer research paper (15-20 pages). The course will be taught in French and in English. A reading knowledge of French is required.

READINGS :

Benoît Denis et Jean-Marie Klinkenberg, *La Littérature belge : Précis d’histoire social*, (Bruxelles, Editions Labor, Espace Nord, 2005) ; Jacques Dubois, *Institution de la littérature* (Bruxelles : Editions Labor, Espace Nord, 2005). Georges Rodenbach, *Bruges-la-Mort* ; Henri Michaux, *Plume précédé de Lointain intérieur*; René Magritte, *Les Mots et les images*, (Bruxelles : Labor, Espace Nord, 1994). ; Hergé, *Le Lotus bleu*; *Les Bijoux de la Castafiore* ; Benoît Peeters et François Schuiten, *Les Cités Obscures* ; Benoît Peeters, *Case, Planche, Récit : Lire la bande dessinée*.



