



FRENCH



DEPARTMENT

Of

LSU

SPRING COURSE DESCRIPTIONS 2015

4080 Special Topics in French/Francophone Cultures and Civilizations:

THE FRENCH NEW WAVE

Instructor: Kevin Bongiorno

Tuesday: 6-9 pm

Enrollment: Permission of Instructor

The film of tomorrow will not be directed by civil servants of the camera, but by artists for whom shooting a film constitutes a wonderful and thrilling adventure.

François Truffaut

In the late 1950s French directors launched a *new wave* of cinema that would change cinema forever. Their audacious films broke with traditions of the past, revolted against the status quo, and began to forge a new future for cinema. It was a cinema of youth. In the turbulent 1960s, the youthful character of idealism, breaking rules, and artistic freedom would define what would become the French New Wave, an explosion of creativity that continues to influence the cinema of today.

Filmmakers who came into their own in this period include François Truffaut, Claude Chabrol, Agnès Varda, Jean-Luc Godard, Jacques Rivette, Jacques Demy, Chris Marker and Louis Malle. The influence of the New Wave is found in the very existence of a thriving independent cinema of the “auteur.” Filmmakers like Quentin Tarantino, Woody Allen, Martin Scorsese, and Wes Anderson have been influenced by the New Wave and often reference them in their films. To study the French New Wave is to study the cinema of the past and to become inspired to create the cinema of the future.

This course is designed as part of *The New Wave Project II*. The *NWP II* is a learning community where students enroll concurrently in French 4080 and FMA 4001, a special topics course in Experimental Video led by Dr. Patricia A. Suchy. This collaborative and comprehensive combination of courses provides the students with an immersion in the New Wave.

In French 4080, we will focus on an intensive study of the New Wave through extensive viewing, reading and discussion of films, directors and critics. The first part of the course will examine key influences on the New Wave. It will be followed by intensive viewing (both in and out of class) of many films by New Wave directors. These will be accompanied by critical readings both selected by the instructor as well as by the students. Additionally students will gain *practice* by interpreting / duplicating frames, shots and sequences from New Wave films. Students will then choose a single director to pursue individual research through personal viewing of the director’s entire works (or selected works depending on number and availability of films) and reading film criticism. This will be followed by the students’ development of a film project based on the director on which they have chosen to focus their research. Students will work together as film crews writing, directing and filming their own 10 minute New Wave inspired film. At the end of the course, students will present their films to the class and in a “critical” paper, explain in what way their film is inspired by the New Wave and in particular the work and ideas of the director they have chosen to emulate.

Students may choose to enroll in only French 4080. But given the nature of this course as part of a learning community with Film and Media Arts, the course will internally be divided into sections for those students who are participating in the *NWP II* and those who wish to take the class alone. Students wishing to do research and reading in French will have this opportunity.

Only students enrolled in both French 4080 and FMA 4001 will have the opportunity to participate *The New Wave Project II*. They will have the option of travelling to Paris over Spring break and not only visit sites and people affiliated with the New Wave, they will make their own New Wave film on-site in Paris during the 8 days we are there.

The New Wave Project II Spring 2015

Cinema is truth 24 times a second.
Jean-Luc Godard

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directed by civil servants of the camera,
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Building on the success of the Fellini Projects I and II (2009, 2010), and The New Wave Project (2013) Professors Kevin Bongiorno and Patricia Suchy are offering in the spring semester of 2015 **THE NEW WAVE PROJECT II**. In this collaboration, LSU students will have an exceptional opportunity for intense study of the French New Wave, cultural influences, and cinematic language in two special linked courses sponsored by the Department of French Studies and the Program for the Study of Film and Media Arts (FMA).

French 4080, a special topics course led by Dr. Kevin Bongiorno, focuses on the critical study of the directors, films and influences of the New Wave. FMA 4001, a special topics course in Experimental Video led by Dr. Patricia A. Suchy, is a hands-on workshop featuring experiments with the visual and acoustic vocabularies of video and film in digital video projects that draw inspiration and method from the innovative and influential work of the New Wave.

Unique to the link between these courses is an anticipated trip to Paris over spring break, April 2-April 11.* After viewing, discussing, and studying many of the works of the New Wave and developing practical and artistic skills in experiments with mise-en-scene and montage, students, both instructors, and a graduate assistant will travel to Paris and, using Paris as their studio, shoot their own New Wave-style film in significant New Wave locations in the City of Light. Upon return, we will edit this footage into projects that synthesize concepts from both courses and students will present critical papers explaining the nature of their own New Wave films. At the conclusion students will present these in our own New Wave film festival. Students will also be encouraged to seek further venues for presentation of their projects and papers.

Through linking these courses and incorporating a travel abroad component, the New Wave Project II provides an international, interdisciplinary, immersive, and integrated approach to learning. Students will gain scholarly exposure to the work and influence of the New Wave; they will develop practical filmmaking skills as well as become acquainted with New Wave methods of composing artworks. At the culmination of the project, they will be able to synthesize what they have learned in their coursework through their visit to the actual sites and culture where the New Wave was born and developed. Through

their final projects students will express and respond to the New Wave in their own language of cinema. In keeping the practice of filmmaking together with scholarly study of its history, aesthetics, and culture, this project also provides skills that answer the call to prepare our students for employment in a field specifically targeted for economic, social, and cultural development in Louisiana: the film and media industries.

**Students must enroll in both courses to be eligible to participate in the spring break Paris trip.*

French Deconstruction: Jacques Derrida and Jean-Luc Nancy

. FREN 4100-01 TTh 1:30-3:00 pm. 436 Hodges. François Raffoul



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 and Jean-Luc Nancy. Readings include: Derrida's *Margins of Philosophy*, "Differance," *Positions*, *Points*, *Of Hospitality*, *Force of Law*, *On Cosmopolitanism and Forgiveness*, *On Touching*—Jean-Luc Nancy. Nancy's "The Confronted Community," "Of Being-in-Common," *Being Singular Plural*, *Dis-Enclosure: The Deconstruction of Christianity*, *The Creation of the World of Globalization*, *The Sense of the World*, *Identity*, and *The Truth of Democracy*. We will address the senses of deconstruction and "Differance"; the question of religion, being-with and community; subjectivity and "touch;" hospitality, identity and responsibility; law and forgiveness; the senses of the world and globalization.

MONTAIGNE

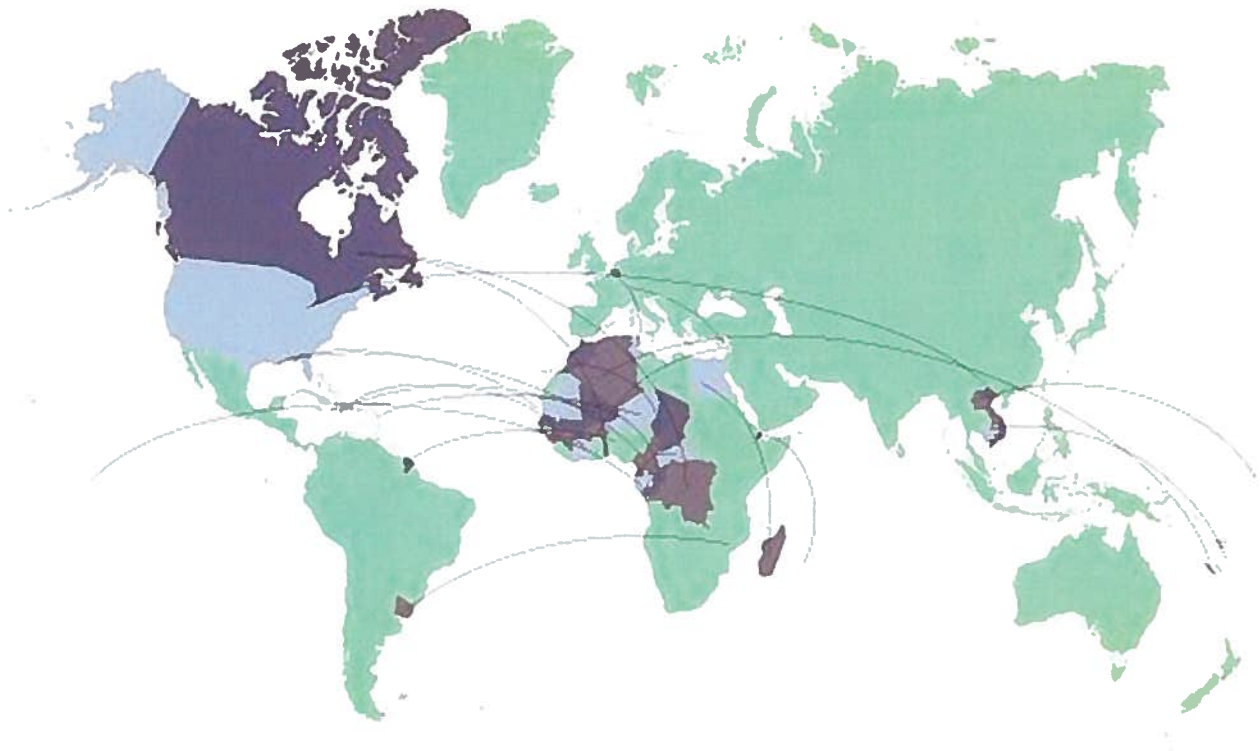


Les *Essais* de Michel Eyquem, seigneur de Montaigne (1533-1592), sont un pivot crucial dans l'histoire européenne des idées et de la littérature. Première autobiographie vernaculaire de l'Europe, les *Essais* font retour, comme toute la littérature de la Renaissance, vers l'Antiquité gréco-romaine, en particulier le scepticisme et le relativisme. Mais, à partir du contexte post-colonial de la France du XVI^e siècle et de l'âge des grandes « découvertes », où les normes de la langue ne sont pas encore fixées par le classicisme, les *Essais* s'écrivent dans un style ébouriffant, baroque et luxuriant, qui constitue une projection vers le futur du sujet individuel européen. Entre le passé et le futur, Montaigne loge sa profonde originalité.

Montaigne, un homme infiniment sympathique, tour à tour drôle, ouvert, profond, sincère et rusé, qu'on aurait aimé connaître.

Nous lirons les *Essais* dans l'édition, aujourd'hui encore irremplaçable, de Villey-Saulnier (PUF 2004), disponible chez amazon.fr.

À lire AVANT le séminaire : les chapitres du livre III des *Essais*.



Français 7052 Printemps 2015 : Contemporary Approaches to French Literary History

Wednesdays 3-6pm in 434 Hodges

Sujet : *Faire le Point : Quand la littérature fait savoir*

Adelaide Russo, Phyllis Taylor Professor of French Studies

Dans ce cours nous allons examiner l'état des études françaises et francophones au commencement du 21^e siècle en termes de l'esprit de l'époque (dystopie et crainte de la « fin »), des institutions littéraires, des volumes synthétiques qui visent une vision globale de notre discipline, et les aires géographiques qui sollicitent notre attention pour la première fois. Nous visons un approfondissement de l'histoire littéraire du moment contemporain. Nous avons l'intention d'analyser et d'augmenter le travail de Lawrence D. Kritzman, éditeur du volume *The Columbia History of Twentieth-Century French Thought*. Chaque étudiant est responsable de découvrir un auteur contemporain dans la région francophone géographique de son choix (Europe, Afrique, Asie, L'Amérique du Nord et l'Amérique du Sud) et de trouver une approche critique qui convient à cet auteur. Travail obligatoire : Présentation orale ; Travail de Recherche 20 pages.

Textes : Mireille Calle-Gruber, *Histoire de la littérature française au XX^e siècle ou Les Repentirs de la littérature*; Michel Deguy, *Ecologiques*; Jacques Dubois, *L'institution de la littérature*, Françoise Lionnet, *Le su et l'incertain: Cosmopolitiques créoles de l'océan Indien*; Christie McDonald and Susan Rubin Suleiman, eds. *French Global: A New Approach to Literary History*; Dominique Viart, Laurent Demanze, *Fins de la littérature* vol 1 *Historicité de la littérature contemporaine*

INTRODUCTION TO SOCIOLINGUISTICS

FREN: 7980 Seminar in French Linguistics
Sylvie Dubois (sdubois@lsu.edu)
Class Hours: Tuesday 3.00- 6.00pm

This course is designed to familiarize students with Sociolinguistic theories and practices.

1. Origins and definition of Sociolinguistics
2. Relations between language and society: variation, social attitudes, speech community, sociolinguistic patterns (gender, social class, age), linguistic change.
3. Society and space: creation and death of a language, diglossia, code-switching, pidgin and creole languages, language planning
4. Social interaction: some features of conversation, solidarity and politeness, cooperation and face

Introduction to Sociolinguistics will be assessed according to the following criteria:

- One Midterm Exam (25%) which will be based on matters discussed in class and readings and will test students' comprehension of theoretical ideas.
- One practical assignment (25%) which will permit the student to apply his/her theoretical knowledge.
- A research presentation (50%): The presentation will be a comprehensive analysis of a text from a list of readings and will be required to show: a) ability to evaluate research; b) ability to present a problematic; c) ability to provide a perspective on the reading and its place within the field of sociolinguistic research; and d) ability to explain a theoretical/practical subject.



COURSES COMPARATIVE LITERATURE Spring 2015

CPLT 7120 / Th 3-5:50 *Topics in the Theory of Criticism: Theorizing Caribbean Mobilities, Diaspora, and Translocality* **Solimar Otero** solimar@lsu.edu. This course explores how theory and literature construct and disrupt the representation of Caribbean mobilities. We are particularly interested in how writing in the Caribbean intersects in specific cultural ways with embodiment, diaspora, and place. The course investigates how translocality, an intense yet fluid experience of place, is central to how community, nation, and personhood are expressed in creative expression and critical thought. Works for the course include writing from Francophone, Anglophone, African Diaspora, and Hispanic Caribbean sources. Topics include, but are not limited to: postcolonial representations of Caribbean contact zones; early American encounters of exile and immigration; Caribbean linguistic discourses; writing and cultural hybridity; the roles that gender, sexuality, and race play in the performance and representation of history; cultural and linguistic creolization; and the tropicalization of sexual tourism in the Caribbean. We explore writing by historically relevant cultural critics and authors that deal with Caribbean translocality and mobility: Édouard Glissant, Nancy Morejón, Thomas Glave, V.S. Naipaul, Maryse Condé, Edwidge Danticat, Coco Fusco, Giannina Braschi, and José Estaban Muñoz, among others. Therefore, both critical and creative works are paired together in this seminar to situate the variety of ways that movement and place co-construct each other in the Caribbean.

CPLT 7130/ENGL 7921 / M 6:30-9:30 *Studies in Genre: Tragedy, the Greeks Through the Modernists* **Michelle Zerba** mzerba@michellezerba.com This course will explore a range of tragedies from antiquity, the early modern period, and the twentieth century in the context of several influential theories of tragedy. Why does dramatic tragedy flourish in only two cultural moments—fifth-century Athens and Renaissance Europe—and how do modern playwrights respond to this heritage? Why does tragedy focus on the family? How does the genre of tragedy relate to the concept of “the tragic”? What explains the hold tragedy has had on Western philosophy? Our philosophical readings will include selections from Plato’s *Republic* and Hegel’s *Philosophy of Spirit*, Aristotle’s *Poetics*, and Nietzsche’s *Birth of Tragedy*. The plays we will study are Aeschylus’ Oresteian trilogy, Sophocles’ *Oedipus the King* and *Antigone*, Euripides’ *Medea*, Shakespeare’s *Hamlet* and *King Lear*, Webster’s *The White Devil*, Beckett’s *Endgame*, Pinter’s *The Homecoming*, and Albee’s *Who’s Afraid of Virginia Woolf?*. Because the discipline of poetics that Aristotle first formulated is closely related to rhetoric, students with an interest in rhetoric will have the occasion to pursue topics related to their field of study. Requirements will include three short papers and a research paper; an oral presentation; and supervision of one class discussion.

CPLT 7130 / TH 6-9 *Classical Theatre and/ in the (Pre- and Post) Modern World* **Rosemary Peters (French Studies)** rpeters@lsu.edu and **Wilfred Major (Classics)** wmajor@lsu.edu. This course will offer a unique intersectional consideration of classic dramas and their adaptations in the pre-modern and post-modern periods, across numerous literary traditions. Through critical readings of four “core” stories – those of Electra, Phaedra, the Menaechmi, and Antigone – we will trace representations of gender roles, politics, historical contexts, adaptation and translation, family dynamics, and performance theory. While based in theatrical texts, the course will also incorporate the novel, film, graphic novels, and musical theatre. Primary readings will include plays of Classical Greek and Roman theater alongside inspired adaptations from other global literary traditions. Student projects will encourage research within and beyond these examples.

CPLT 7140 / W 12-2:50 *The Movies Go to the Theatre: Acting and Identity in Films About the Stage* **Jeffrey M. Leichman** jleichman@lsu.edu The actor exists at the confluence of being and seeming, and this double status has long been a site of philosophical and esthetic inquiry around the world. Originally formulated with respect to the live performance of the stage, the advent of cinema has added a new dimension to the central question of acting: what constitutes the truth of a person? This course will explore how major filmmakers, throughout the twentieth century and across national boundaries, have used the self-reflexive device of stories about acting for the stage as a vehicle to explore the construction of the self in cinema. Our approach will complement film screenings with theoretical texts that establish the limits of the debate around acting and the real, as well as critical assessments of the problematic of representing the stage on film in movies by Malle, Truffaut, Szabó, Hitchcock, Bergman, Rivette, Ichikawa, Mankiewicz, Stoppard, Dassin and Carné.

CPLT 8900-1 Independent Study Practicum for Teaching World Literature TBA **Adelaide Russo**, frusso@lsu.edu Students will attend one of the two undergraduate sections of World Literature taught this fall and meet to discuss theoretical and practical issues related to Teaching World Literature to Undergraduates. Readings: *Teaching World Literature*; *World Literature :A Reader*

CPLT/ENGL 2201 MWF 11:30-12:30 *Introduction to World Literacy Traditions* **Jingyuan Liu** jliu44@lsu.edu

CPLT/ENGL 2202 T/Th 12-1:30 *Introduction to Modern World Literature* **Pengyi Huang** phu2@lsu.edu