

## ADVANCED FRENCH GRAMMAR

**FRENCH 3041-P001**

**T/TH 2:00 – 3:15**

**3 CREDITS**

**DR. STARR**

**jstarr1@uno.edu**

**Prerequisite:** French 2002 or consent of department. The aim of this course is to refine the student's knowledge of French grammar. This is accomplished through oral exercises and written assignments. Grading is based on classroom participation, 3-4 tests, and a final examination.

**REQUIRED TEXTS** (these books can be purchased new for a total of \$50. There is also a copy of each on reserve at the UNO library).

Eli Blume. French Three Years Workbook, 2nd edition. ISBN: 978-0-87720459-6

Eli Blume and Gail Stein. French Three Years Review Text, 3<sup>rd</sup> ed. ISBN: 978-1-5311-2930-9



my	mon	ma	mes
your	ton	ta	tes
his/her/its	son	sa	ses
our	notre	notre	nos
your	votre	votre	vos
their	leur	leur	leurs

## **SURVEY OF MEDIEVAL FRENCH LITERATURE**

**FRENCH 4110-0001, (UNDERGRADUATE)**

**FRENCH 5110-0001, (GRADUATE)**

**ONLINE, 3 CREDITS**

**DR. STARR**

**Jstarr1@uno.edu**

In this survey course we will study the various medieval literary genres: epic, courtly, and comic literature; sacred and profane theater; and lyric poetry. All students will read excerpts from *La Chanson de Roland*, three lais by Marie de France, several lyric poems, excerpts from two fabliaux, a religious play, and a profane play. Graduate students will also read the courtly novel *Yvain ou le chevalier au lion* in its entirety. We will have a weekly discussion board or quiz, a midterm exam, and a final exam. The texts are all on the Reading List for the M.A. in Romance Languages.

### **REQUIRED TEXTS (provided in Canvas):**

Packet of lyric poems by Pisan, d'Orléans, Villon et al.

Epic literature: *La Chanson de Roland*

Lais: *Lanval*, *Le Chevreuille*, *Le Rossignol*

Fabliaux: *La Bourgeoise d'Orléans*, *Le Roman de Renart*

Théâtre: *Le Miracle de Théophile*, *La Farce de Maître Pathelin*

Roman courtois: *Yvain ou le chevalier au lion* (graduate students only)



UNO – COURSE OFFERING – FALL 2025

**Eighteenth-Century French Literature**

FREN 5140/4140

online asynchronous

Dr. Denis AUGIER

3 CREDITS

Join me for a semester of *débaucherie*, disrespect, irreligion, and free-thinking . . . in other words, a semester of FUN.

Centered on the character of the *séducteur* (or *séductrice* in the case of Manon Lescaut and Mme de Merteuil) we will examine the idea of *libertinage* in the XVIII<sup>th</sup> Century. We will discuss topics such as the (dis?)connection between body and mind; freedom and religion; freedom and power; pleasure and violence; personal expression and society rules; ecstasy and pain; *eros* and *thanathos*.

The class will be centered on short introductory lectures followed by a discussion of the readings. Class participation through a forum is essential.

There will be a mid-term exam (short questions/identifications); short reports and a final exam for FREN 4140 students.

There will be a mid-term exam (essays); a presentation on secondary sources and a final exam for FREN 5140 students.

**WARNING:** Many of the texts we'll read contain strong language and sexual content.

**REQUIRED TEXTS:**

Crébillon. *Les Egarements du cœur de l'esprit*. Garnier-Flammarion. **ISBN-10:** 2080703935

Diderot. *La Religieuse*. Garnier-Flammarion. **ISBN-10:** 2081208210

Laclos. *Les Liaisons dangereuses*. Garnier-Flammarion. **ISBN-10:** 2080707582.

Prévost. *Manon Lescaut*. Folio. **ISBN-10:** 2070348326

Sade. *Justine ou les malheurs de la vertu*. Poche. **ISBN-10:** 1548435589



## A Place Left Behind: French-Language African Authors Looking Back on the Homeland



This course will offer graduate students an opportunity to explore French language literature by four authors with strong ties to Sub-Sahara Africa. The selection of works concentrates on personal narratives that span from the late French colonial era to recent years. Our goal is to approach these texts, first and foremost, as literary works by authors of African origin who write in French. The different contexts in which the works were produced and the individual social backgrounds of each author will show contrast and resonance with regards to questions of identity, gender, displacement and the formal approach to writing the self.

This course will be taught in French. Lectures will be available via Panopto on Canvas. Students will be encouraged to participate in weekly online forum discussions. Participants will be introduced to basic elements of post-colonial theory (some of which may be read in English) and will prepare and give an oral presentation on a topic of their choice. In lieu of a final exam, participants will schedule a 20-minute one-on-one zoom interview with the instructor at the end of the semester. This course prepares students for the 20th-/21st-century French Lit. concentration of the M.A. in ROML.

### Required Texts:

*Le ventre de L'Atlantique*, Fatou Diome 2003 (Sénégal)

ISBN-13: 978-2253109075

*Loin de mon père*, Véronique Tadjo 2010 (Côte d'Ivoire)

ISBN-13: 978-2742791279

*Lumières de Pointe-Noire*, Alain Mabanckou, 2014 (République du Congo)

ISBN-13 : 978-2757838648

*Pourquoi tu dances quand tu marches*, 2019 Abdourahman Waberi (Rép. de Djibouti)

ISBN-13 : 978-2709665568

*All other readings (academic articles and book chapters) will be distributed via Canvas in pdf format*



ROML 3405 – FALL 2025

# Latin American Film: From Third Cinema to the Present

Department of Language and Literature  
The University of New Orleans



**Instructor:** Dr. Sebastián Figueroa

**Email:** [jfiguer1@uno.edu](mailto:jfiguer1@uno.edu)

**Schedule:** T&TH 2pm – 3.15pm

**Format:** In-person

**Credits:** 3 credits

## Description

Are you interested in watching some of the most iconic, thought-provoking, and entertaining films from Latin America—while exploring how cinema has responded to political upheaval, social change, and cultural movements from the revolutionary period of the 60s to today’s digital era? This course explores the evolution of modern Latin American film, tracing its revolutionary origins in Third Cinema to the diverse cinematic voices shaping the region’s *presente*. We will examine how filmmakers across Latin America have used cinema as a tool for political engagement, social critique, and artistic experimentation—and how contemporary directors are reimagining these traditions in a globalized world. Students will be introduced to influential movements, directors, and films, exploring major themes represented in film such as politics, memory, sexuality, class and race relations, environmental conflicts, and globalization. We’ll also analyze the formal techniques and narrative strategies that distinguish Latin American cinema on the world stage. Coursework includes weekly film screenings, readings in film theory and criticism, class discussions, response papers, and presentations. The class will be conducted entirely in English. Films will be shown in their original languages with English subtitles. No prior knowledge of film studies, Latin American studies, Spanish or Portuguese is required. Please note: this is not a film production or screenwriting course. Occasionally, students may need access to streaming platforms or purchase films at an affordable price.

**UNO- FOREIGN LANGUAGES – COURSE OFFERINGS – FALL  
2025**

**ROMANCE LINGUISTICS**

**Dr. Lisbeth A. Philip**

**SPAN/FREN 3005**

**T/TH 12:30 – 1:45 p.m.**

**3 CREDITS**



This course will take a comparative approach to the evolution of Romance languages from the Fall of the Western Roman Empire to the geographical distribution of Romance languages. We will analyze sound change, lexico-semantic changes, morphological and syntactic changes, gathered from excerpts of early texts written in Romance to understand what contributes to language shift and change when there is language contact. Although emphasis will be placed on Spanish and French, we will also analyze lesser studied romance languages and varieties of Romance-based pidgins and Creoles.

**Required Textbooks:**

Peter Boyd-Bowman, “From Latin to Romance in Sound Chart,” Georgetown University Press, 1980. ISBN 978-087840075.

Additional readings will be timely furnished by the instructor.



# SPAN 4015/5015 – History of the Spanish Language

3 Credit Hours

FALL 2025

Dr. Bryant Smith

In this course, we will study the evolution of the Spanish language in the Iberian Peninsula and other Spanish-speaking countries. We will explore the influences of other languages, such as Latin and Arabic, on the vocabulary, syntax, phonology and morphology of Spanish. We will also discuss the gradual development of modern Spanish, including varieties of Latin American Spanish and Spanish in the United States.



Students will be graded on their active forum posts, discussions, and question responses, a midterm exam, a final exam, and a final project/paper on a topic related to historical Spanish.

Required text: David A. Pharies. *A Brief History of the Spanish Language*.  
978-0226666839 (English or Spanish version).



# UNO- LANGUAGE AND LITERATURE – COURSE OFFERINGS

## FALL 2025

**Dr. Lisbeth A. Philip**

**SPAN 4070 (Undergraduate) / SPAN 5070 (Graduate)**

**Online**

**3 CREDITS**

This course, which has a two-part component, one in translation and the other in interpreting, is designed to introduce students to the discipline of translation and interpreting. The main objective of this class is to teach students how to switch safely and accurately between the source and the target language (Spanish<>English) both written and oral. This class will include an intensive study of vocabulary, grammar, sentence structure, and translation difficulties as well as an intensive study of sight translation, consecutive and simultaneous interpreting in a variety of fields.

Given the nature of the course of study, we will fluctuate between Spanish and English, depending on the object of our discussion or on the direction in which we are translating. Although the weight of this course is on practice, there will be some mini-lectures on theory. Whenever possible, translation samples will be presented to illustrate theoretical issues.

There will be readings (assigned by the professor), exercises based on class lectures, Online application exercises, Individual and group translations assignments, one Midterm translation project, one Final interpreting Project. Note: A class presentation is required for Undergraduate students (4070); Graduate students (5070 level) will work on a specific Translation and Interpreting project.

**No required textbook for this class.**

Readings will be furnished by the instructor.



## Latin America in the 21st Century: The Old and the New

Department of Language and Literature  
The University of New Orleans



Chávis Mármol, Tesla Crushed by an Olmec Head, México, 2024

**Instructor:** Dr. Sebastián Figueroa

**Email:** [jfiguer1@uno.edu](mailto:jfiguer1@uno.edu)

**Format:** Online – Asynchronous

**Language:** Spanish

**Credits:** 3 credits

### Description

How do Latin American societies negotiate the legacies of colonialism, military dictatorships, and neoliberal reforms while confronting urgent challenges in the 21st century, from environmental devastation to social inequality? This seminar explores the tensions between longstanding structures of power and emerging forms of resistance and cultural production across Latin America today. We will examine how neoliberalism has reshaped Latin American cultural and social life over the past thirty years, focusing on its effects on politics, identity, and the environment. Through an interdisciplinary approach, students will analyze novels, films, chronicles, and visual art that grapple with the realities of globalization, consumerism, violence, and exclusion in countries such as Chile, México, and Colombia. At the same time, we will explore how Indigenous and Black communities, feminist movements, and environmental activists are contesting these forces—offering alternative visions of the future through literature, cinema, and grassroots organizing. We will engage with critical texts by Rossana Reguillo, Rita Segato, Julio Ramos, Nicolás Campisi, and Carolyn Fornoff, and literary and artistic work by Diamela Eltit, Pedro Lemebel, César Aira, Juan Cárdenas, Rita Indiana, and Cristina Rivera Garza, among others. Coursework includes weekly readings and screenings, online discussion forums (Canvas), class presentations, and a final research paper (8–12 pages). Readings and films will be provided by the instructor; however, students may need occasional access to streaming platforms or purchase affordable editions. The seminar will be conducted entirely in Spanish, with some critical materials available in English.