

Undergraduate courses carry 3000 and 4000 numbers. Graduate courses carry 5000 and 6000 numbers. Please email Dr. Bourderionnet at [obourde1@uno.edu](mailto:obourde1@uno.edu) with your 7-digit student number if you need a block lifted. Codes: O=Online, H=Hybrid, P=In Person, I=Directed/Independent Study

## ADVANCED FRENCH GRAMMAR

FRENCH 3041-P001

CLASS #11145

DR. STARR

3 CREDITS

T/TH 2:00 – 3:15, LIBERAL ARTS 120

**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 \$40. 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

POSSESSIVE ADJECTIVES			
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

Department of Language and Literature  
The University of New Orleans

**Spanish 3405 - P001 – FALL 2024**  
**French 3405 – P001 – FALL 2024**

## **From Fiction to Film: A Perspective from Latin America**



**Instructor:** Dr. Sebastián Figueroa  
**Schedule:** T&TH 2:00 PM - 3:15PM  
**Format:** In-person  
**Credits:** 3 credits

### **Description**

Would you like to know how Antonio Skármeta's novel *Ardiente Paciencia* was adapted into the award-winning film *Il Postino* by Michael Radford? Or how a novel set in Cairo in the 40s, such as Naguib Mahfuz's *Midaq Alley*, was adapted to Mexico City in 1994 in Jorge Fon's also award-winning film *El callejón de los milagros*?

In this course, students will be capable to respond to these questions by studying **English** translations of literary works written originally in Spanish -and occasionally French and Portuguese- and the movies that they inspired. The course begins by introducing the main theories and concepts of film adaptation to the students. During this stage, we will ask how the word is adapted to the screen? How cultural context and narrative techniques are translated from one medium to the other? How does the meaning of a literary work change when adapted into film? What is missing in the process of adaptation? In the second stage, students will read literary works, primarily short stories, novels, and plays from Latin America, and view films based on these works. Students are expected to analyze critically each piece, distinguishing cultural layers and formal techniques specific to each medium. Students will discuss and write about these literary and cinematic works through debates, response papers, and presentations. Readings and screenings will be provided by the instructor, but occasionally students may need to access streaming platforms. No previous knowledge of film or Romance languages required. This is not a film production or screenwriting class. **Taught in English.**

UNO – COURSE OFFERING -- FALL 2024  
**CHILDREN'S LITERATURE IN FRENCH**

FREN 5400/4400

Online asynchronous

DR. DENIS AUGIER

3 CREDITS

In this course we will read famous examples of children's literature: Charles Perrault's tales (such as *Cendrillon*, *La Belle au bois dormant*...), a selection of La Fontaine's *Fables*. We will then examine contemporary examples with Saint Exupéry's *Le Petit Prince*, Hergé's *Tintin*, and a novel from Enid Blyton's series *Le Club des cinq*.

With the help of various studies such as Bruno Bettelheim's *La Psychanalyse des contes de fées*, Vladimir Propp's *Morphologie du conte* and Serge Tisseron's *Tintin chez le psychanaliste*, we will systematically investigate the texts to see what kind of disturbing subtext lurks beneath the surface of an apparently straightforward story. A work such as *Le Petit Prince* – which has often been described as a “child fable for adults” – will introduce us to the ideal of a multi-layered type of children's literature.

A leading question throughout this course will be: is there such a thing as children's literature?

There will be a mid-term and a final essay.

Graduate students will have supplementary work on secondary sources, including a presentation.

Required texts: Jean de la Fontaine. *Fables choisies*. Livres I à VII (Larousse)  
Charles Perrault. *Contes* (Larousse)  
Hergé. *Les Bijoux de la Castafiore* (Casterman)  
Enid Blyton. *Le Club des cinq et le trésor de l'île* (Hachette)  
Antoine de Saint Exupéry. *Le Petit Prince* (Gallimard jeunesse)





In a recent piece for *The Atlantic*, Jeremy Klemin called literary translation “the last frontier of machine translation.” The rapidly expanding world of AI has transformed the translation profession. Large publishing houses are increasingly tempted to rely on machine translation and post-editing rather than on traditional human translation. However, according to Ana Guerberof-Arenas and Antonio Toral Ruiz, linguists, writers, professional translators and (most) readers agree that when it comes to a literary piece, the product of human translation is significantly superior to post-editing translation, while machine translation consistently ranks the lowest with a success rate of about 30% (“Creativity in Translation,” 2022). Their research points to the fact that “a neural MT [machine translation] system trained on literary data does not currently have the necessary capabilities for a creative translation; it renders literal solutions to translation problems.” However, translation difficulties are not anything new. Famous writers have taken issue with the human translation of classic works (Nabokov was very critical of Moncrieff’s translation of Proust) or of their own work (Kundera was very critical of most translators!). Coming from a radically different direction, George Steiner in *After Babel* praised the element of interpretation in translation that Kundera so intensely dislikes.

This course proposes to explore the theory and practice of translation from English to French and French to English with a focus on a wide selection of texts ranging from classic literature to pop songs or film reviews. Participants will read seminal chapters on translation theory (George Steiner, Susan Bassnett, Paul Ricœur, Milan Kundera, Vladimir Nabokov, Henri Meschonnic, etc.) and will hone their skills in translation weekly. We will compare and analyze our own weekly translations of texts prepared from a work in its original language with one (or more) of its published versions in translation, as well as with AI generated texts obtained from Google Translate and DeepL. In doing so we will enhance our understanding of the specific challenges one faces when translating from French to English or vice versa. All material for this course will be distributed via Canvas. Participants will take a mid-term and a final exam on Proctor U. They will have access to Wordreference.com and/or a dictionary while taking the exam.



## ADVANCED SPANISH GRAMMAR

SPAN 3041-P001 MWF 8:00-8:50 AM

Instructor: Clifton M. Sutton

The goal of the course is to review and expand on the grammar covered in SPAN 1001 – 2002. Outside of class, students will complete practice activities online that focus on grammar points as well as comprehension questions based on reading selections. In class, we will put those grammar points in practice with discussions in the target language.

There will be multiple small tests, four major tests and a few short written assignments.

Required Text: Repase y escriba, 8th edition, Dominicis

**UNO – ADVANCED COURSE OFFERING – FALL 2024 – 3 CREDITS**

**SP 4202 & 5202 (476), 11745 & 11746.  
CULTURE AND CIVILIZATION OF SPAIN II**

**AN ONLINE, ASYNCHRONOUS COURSE**

**Prof. Manuel García-Castellón**

**Contact: [mgarcia@uno.edu](mailto:mgarcia@uno.edu) and 504-6388515**



In this course, we will proceed with studying the culture and civilization of Spain, a crucial country in world history, the Mother Country and the genesis of the modern nations of Hispanic America. After a development of fifteen centuries, which includes the incursions of ancient peoples (Phoenicia, Greece, Carthage), Romanization (the original nucleus of the Latin character of the Hispanic peoples, in general), the Barbarian invasions (cultural connection with the Germanic & Celtic world), Islam and Judaism (ditto, with the Eastern world) and the extraordinary circumstance of the discovery and conquest of the New World (primordial contribution to what from then on would be the Atlantic culture), we will also observe the process of universal hegemony of this country during the 16th, 17th and 18th centuries, as well as its decadence and resurgence in modern times.

Every Friday, the student will receive a questionnaire covering each of the chapters. The student will submit his or her answers by the following Friday at 11:00 pm. The professor forwards corrections, if any, to the student by the following Sunday. The graduate student will also have to respond to some special assignments, such as a commentary on a literary text or a graphic document (painting, sculpture, monument, etc.). The graduate student must write a term paper of 8/10 pages, including a bibliography from at least six sources. The format must strictly follow the MLA manual of style. Topics will be chosen from a list provided by the professor or devised by the student and submitted to the professor for approval.

Texts: Cantarino, Vicente. *Civilización y cultura de España*, 5th Edition.  
(Available through Amazon.com).



## **SPAN 6007 - Spanish Linguistics - FALL 2024**

**Dr. James Bryant Smith**

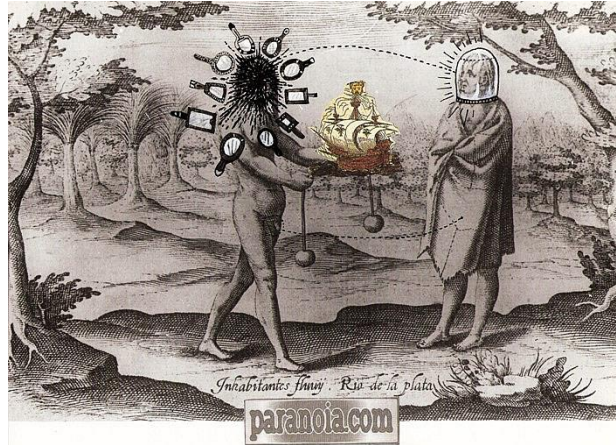
Advanced study of Spanish phonology, morphosyntax, and semantics within the framework of recent linguistic models, including consideration of solution of major descriptive problems proposed from at least 1900 to the present.

This online course will introduce students to the fundamental components of linguistics (phonology, morphology, syntax, lexicon, and semantics) using data from the Spanish language. This course is designed to awaken students' interest in Spanish linguistics and provide them with a foundation in linguistic terminology and concepts. Student performance in the course will be evaluated by (a) exams related to topics such as phonetic transcription, phonology, morphology, syntax, and semantics, (b) a linguistic project, and (c) their preparedness and participation in online forums (Moodle). The course will be conducted in English and in Spanish.

TEXT: *Introducción a la Lingüística Española* (3rd Edition) by Milton M. Azevedo  
ISBN-13: 978-0205647040 or 978-0205647040

## Extracting the Americas

Department of Language and Literature  
The University of New Orleans



Eduardo Molinari, *El cuchillo*, Argentina, 2000

**Instructor:** Dr. Sebastián Figueroa

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

**Format:** Online – Asynchronous

**Credits:** 3 credits

**Office Hours:** T/W/TH 11-13 by appointment (virtual and in-person)

### Description

This seminar centers around the crisis provoked by the uncontrolled extraction of resources in the Americas. We will study how extractivism is a model of production originated in the colonial period that continues to put in danger the livelihood and ecologies of local communities throughout the continent, especially in zones with significant Indigenous and Black populations. Through political discourses, literary works, artworks, and environmental analyses, students will explore extractivism in different cultural and geographic contexts, paying special attention to issues of racial exclusion and environmental justice. Students are expected to participate through debates, response papers, and presentations. Readings and screenings will be provided by the instructor, but occasionally students may need to access streaming platforms.



## **ROML 6105-O001 (online): RESEARCH METHODS IN ROMANCE LITERATURES**

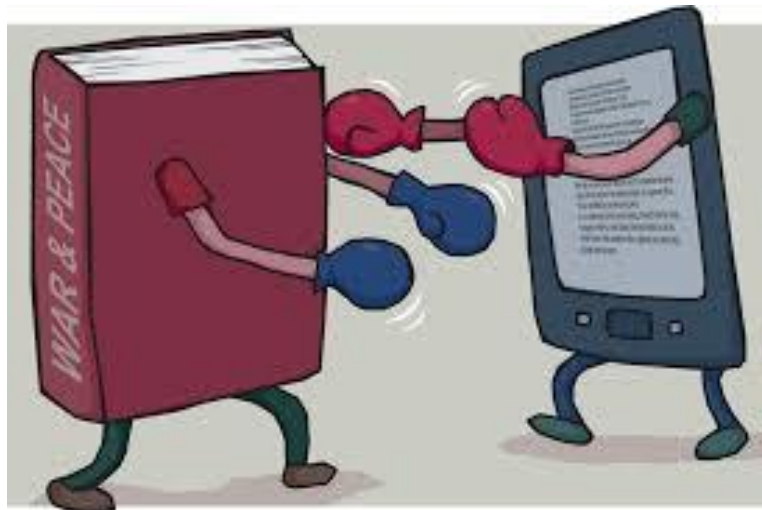
**Class #11752**

**Dr. Starr**

**3 credits**

*A study of techniques of literary analysis and scholarship appropriate to each of the major literary genres of French and Spanish.*

This course, taught in English for the benefit of students in both the French and Spanish options, serves as an introduction to literary criticism while preparing students for careers as researchers. With the help of a UNO librarian, we will discover and learn how to navigate the major database used in our profession, the MLA International Bibliography. We will also learn to use tools like the inter-library loan and the LALINC card, allowing us to borrow books and periodicals from all libraries in the UL system as well as from local university libraries outside the system. Both the UNO library and students' respective local libraries will offer invaluable resources. Students will read and discuss chapters from Bressler (see below) on various schools of criticism and will subsequently search and locate resources in their field that use the same critical approach. They will report their findings and discuss the approach's strengths and weaknesses. Their semester will culminate in a 12-15-page research paper in MLA format on a chosen topic in their field.



### **REQUIRED TEXTS (Both are provided in Moodle):**

Bressler, Charles E. *Literary Criticism: An Introduction to Theory and Practice*, 5<sup>th</sup> ed. Boston: Pearson, 2011. (ISBN-13: 978-0-205-21214-9, ISBN-10: 0-205-21214-X)

*The MLA Handbook*, 9<sup>th</sup> ed. New York: The Modern Language Association of America, 2021. (ISBN: 9781603293518)