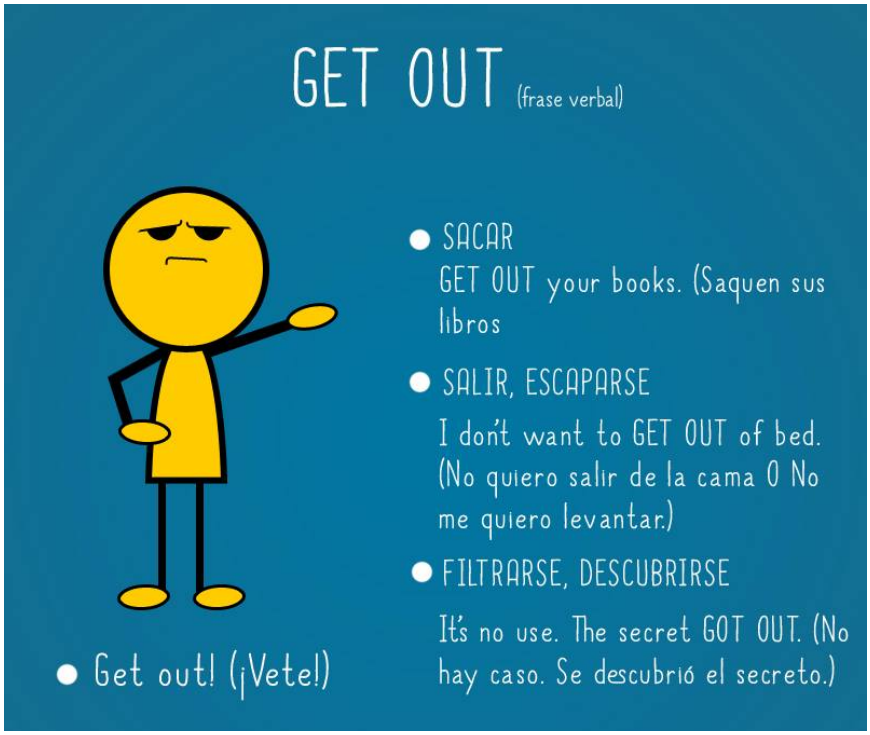
# PROBLEMS OF GRAMMATICAL ANALYSIS

**SPAN 4041-0001, class #11888 (undergraduate)**
**5041-0001, class #11893**
**(graduate)**
**INTERNET**
**Dr. Lisbeth Philip**

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This course is aimed at studying the major grammatical differences between Spanish and English. Through the analysis of Spanish writings and translations from one language intothe other, students will consolidate their understandings of both language structures and the linguistic rules that apply. This course will include many components of linguistics, such as phonetics, morphology, syntax and more.

- The course will be taught in English and Spanish.
- There will be translation exercises, forum discussions, an oral presentation, and a final project. The final project for graduate students will be more intensive.
- REQUIRED TEXT: Hill, Sam and William Bradford. Bilingual Grammar of English Spanish Syntax: A Manual with Exercises and Key. Revised Edition. ISBN 0761817190

**ROML 6003 – Applied Romance Linguistics** **Online Asynchronous**

**Fall 2026**

**Dr. Bryant Smith** **3 Credit Hours**

A study of recent second language teaching methods based on current learning theory. The class will include readings of current pedagogical literature, discussions of language methodology, a textbook critique, and a final paper/project.

This class, which will be conducted in English, will discuss the evolution of language teaching pedagogy and highlight practices that should be implemented to facilitate meaningful language acquisition. It will focus on the second language acquisition process, the cultural implication of language and classroom instruction, and the integration of theory and practices while applying linguistic theory through instructional methods to support the language learner.

**Required text:** *Teaching by Principles: An Interactive Approach to Language Pedagogy* by H. Douglas Brown.

**ROML 6105-O001** **(online asynchronous)**

**RESEARCH METHODS IN ROMANCE LITERATURES**

Fall 2026 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 LSU system as well as from libraries outside the system. 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 approaches. 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 Canvas):

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

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

Fall 2026 Spanish 6197-O001 Studies in Spanish-American Literature After 1810
Dr. Elaine S. Brooks 3 cr.

Course Topic Title: **The Voice of the Other in 20th Century Spanish-American Literature**

In this course we will read three novels whose characters represent people without power and without a voice to express their struggle for political and social justice. We will begin with Alejo Carpentier´s novel, *El siglo de las luces*, in which the historical depiction of 18th-century Caribbean revolt comes to light not through the major protagonists of that period, but through those who suffered the effects of political injustice- they are the "other" whose voices are not registered in historical documents. Carpentier gives voice to those who do not belong to the "voz oficial" of the historical moment when the ideals of the French Revolution flowed into the Caribbean islands. As the European ideals of liberty clash with regional dictators and enslaved people, Carpentier´s common man becomes the central point around whom the fight for liberty and life are pitted against treason, death, and terror.

In a different land and time, our second novel, Juan Rulfo´s, *Pedro Pármeno*, describes social injustice during the Mexican Revolution as depicted by the ephemeral "others." Most of the characters are ghosts who have died at the hand of the cruel and ambitious Pedro Pármeno. This novel has many twists and turns in terms of narrative techniques and flashbacks. The reader becomes a participant in the novel, and in some sense, one of the "others" because the reader must weave the story into a coherent portrait of familial betrayal against the backdrop of historical upheaval. The same kind of incoherence that the reader must piece together occurs in our third novel, Manuel Puig ´s, *Boquitas pintadas*. The entire novel is a flashback based on popular forms of communication in Argentina during the 1930´s. The main character Juan Carlos dies at the beginning of the novel and only through diary entries, sordid notes, love letters and his lovers' memories do we understand that the novel´s true protagonists are the silent women who loved and hated Juan Carlos.



**FRENCH CIVILIZATION II** online asynchronous

FREN 4202-O001, class #11735 (undergraduate) **FREN 5202–O001**, class #11736 **(graduate)**

Dr. Denis Augier 3 credits

This course provides an overview of French culture and civilization (history, fine arts, architecture, history of ideas, literature and popular culture) from the Renaissance to the Revolution. We will study the evolution of French society throughout this period, follow the evolution of intellectual and cultural life, encounter key characters, and discuss artistic movements. Our approach will be thematic rather than chronological. Lectures, notes and discussions will be supplemented by audio-visual material (films, recordings, internet sites...) There will be a mid-term examination and a final. Graduate students will be required to give a presentation on secondary sources. Undergraduates will read shorter selections of Ronsard and Voltaire. The course and the assignments will be in (21st century) French.

**TEXTS:**

Alexandre Dumas. *Le Chevalier de Maison-Rouge.* Gallimard (Folio).
ISBN: 9782070309283
Prosper Mérimée. *Chronique du règne de Charles IX*.
Gallimard (GF). ISBN: 2081207117
Ronsard. La Franciade. PDF provided in Canvas
Jean Marc Schiappa. *La Révolution française*.
J'ai Lu (Librio). ISBN: 2290343072
Alfred de Vigny. *Cinq-Mars*.
Gallimard (Folio). ISBN: 2070372057
Voltaire. *La Henriade*. PDF provided in Canvas
Film: Patrice Chéreau. *La Reine Margot*.

FREN 6041 - O001 **THEORY AND PRACTICE OF TRANSLATION** 3 credits

**Fall 26** **online, asynchronous**

Prof. Bourderionnet




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 Montcrieff'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.