INFORMATION AND APPLICATION MATERIALS

For a list of application requirements and to apply online go to:
http://tulane.edu/liberal-arts/french-italian

The deadline for application is February 1st
NEW ORLEANS AND FRANCOPHONE LOUISIANA

In New Orleans and Louisiana, French is a living language. In no other city or state in the Union is French culture so integrally built into the urban fabric and its heritage still so vitally in play. The strong appeal of our program both nationally and internationally demonstrates that place matters: students who choose Tulane understand the compelling logic of pursuing their passion in a city so thoroughly steeped in its Francophone past. Our location at the northern tip of the Caribbean, our overlap with Francophone communities, our regional history and our city’s archives offer significant untapped resources for research on New Orleans, Louisiana, the Caribbean, the French Atlantic and the rest of the Francophone world.

With an international faculty covering a broad range of research and teaching interests, our PhD program in French Studies lets you choose from a rich variety of courses and encourages you to approach the study of language, literature and civilization through transhistorical and cross-cultural perspectives. Our small classes and seminars allow for an enhanced student experience and students have the opportunity to

**Map attributed to the Abbé Claude Bernou charting lands identified by Marquette and Jolliet while en route to Louisiana.**
explore rich archival resources on campus and in the city, including the Hogan Jazz Archives, the Amistad Research Center (primary source materials pertaining to the history of America’s race relations, and civil rights), the Historic New Orleans Collection, the Cabildo (formerly the seat of the Spanish government) and the New Orleans Notarial Archives (documents in French dating to the early eighteenth century). They also benefit from the linguistic laboratory that is “Acadiana,” where they can do fieldwork on the region’s vernacular varieties of French and form a distinctive perspective marked by a focus on the local as it is shaped by, and in turn helps to shape, the global.

While Tulane’s location gives students a privileged vantage point from which to study French, Creole or Cajun cultures and literatures, it can also take you places. In the past five years, our graduate students have accepted tenure-track and instructional positions at The College of William and Mary, Jacksonville University, the University of Oklahoma, the University of Central Arkansas, Princeton and Columbia.

**GRADUATE PROGRAM**

Graduate study at Tulane fosters a comprehensive and integrative approach to French Studies, which provides students with intellectual depth and interdisciplinary dynamism. The program’s areas of strength include Francophone and Afro-Caribbean Studies, medieval and early modern studies, cultural studies, critical theory, humanitarian law & ethics, gender studies, film and media studies, linguistics, European and African philosophy, performance studies, creole studies, and migration and diaspora studies. Interdisciplinary study is further fostered through the Department’s course offerings in Arabic and Haitian Creole, and through its strong ties to other programs and departments at Tulane, including History, Political Science, Africana Studies, Gender & Sexuality Studies, Latin American Studies and Medieval & Early Modern Studies.

Applications will be considered for admission to the M.A. or the Ph.D. program. However, for admission with financial support, preference will be given to applicants who plan to pursue the Ph.D., whether they enter our program with the B.A. or the M.A.

**PH.D. COURSE WORK**

Students must complete a minimum of 54 hours including transfer work and/or work already completed for the M.A. degree. It is expected that course work will be finished by the end of the third year of study. Students graduate with a Ph.D. in French Studies and a concentration in one of four integrated areas:

* Francophone colonial and post-colonial cultures. Atlantic, Caribbean and African area studies; creole(s) and creolization; Islam in France and Beur culture.*

* Visual cultures and technologies. Film; urbanism; new media and performance.*

* European studies. Human rights; political, cultural and institutional histories; medical anthropology; ethnopsychiatry.*

* Language and Identity. Literary theory, philosophy, ethics and law, minority languages and identities, world languages and literatures.*

The Ph.D. will be conferred on the basis of completed course work, exams, and reading competence in a language pertinent to field of study, such as Arabic, Creole (both taught within the Department), Spanish, Italian, Latin, German, or Old Occitan.
**L’HOMME MACHINE**

Prof. Falaky. This course seeks to trace the literary genesis of the android. From the legends of the golem and the homunculus to the popular automata of the eighteenth century and the robot culture of contemporary society, we shall analyze the different literary manifestations of artificial creatures. The purpose of this course is to explore the reasons that push man to assume a power belonging a priori to the Creator, and to try to understand what this simulacrum of Genesis tells us about how man perceives and conceives himself in the world and in life.

**STAGING NATURE**

Prof. McCarren. What is Nature? What nature, and what science, make it to the stage? What roles does the stage in turn offer to the various actors of nature, not only human actors? This course explores historical stagings of nature and natural history, human and biodiversity, considering the stage not only as a place for timeless reflection on nature, but also as a timely, opinion-shaping arena, and performance as a site for creation and experimentation with bodies. Students will learn to think about the cultural history of performance, and the natural history of diversity and bio-diversity that accompanied it, and engage in current debates around the performativity of race and gender.

**ANIMALS, ANIMALITY, AND BEING HUMAN IN OLD FRENCH LITERATURE**

Prof. Morton. What did animals mean for medieval people? How did people in the Middle Ages understand themselves in relation to animals, domestic and wild? How can tackling these questions help us understand our own complex relationship to animals, animality, and being human? This course will consider texts written in medieval French — bestiaries, beast-fables, narrative poetry, allegory — alongside medieval and modern theories about animals. Students will learn how to read Old French, how to read medieval manuscripts, and how to think about medieval European culture through its literature.

**PARIS AS SPECTACLE**

Prof. Ramazani. Paris as spectacular mise-en-scène; Paris as allegory of modernity; Paris as sensation and sensation-alism; Paris as sublime cliché: this course explores the central role of the myth of Paris in the late nineteenth-century visual and literary construction of the French national imaginary. We consider an array of cultural artifacts and practices, including boulevards, flânerie, and early forms of mass spectatorship, and we seek to understand the emergence of film in the context of pre-cinematic techniques and technologies. We look as well at some classic and contemporary films that either perpetuate or problematize the idea of Paris as France’s privileged symbol of identity and power.
WRITING ALGERIA: TRAUMA, MELANCHOLIA, FICTION
Prof. Tamalet. This course explores representations of trauma and processes of memorialization in postcolonial Algeria. Through a study of literary, cinematic, and cultural texts, we will examine multiple challenges to FLN-sponsored readings of national history and the myth of the national liberation struggle. What roles do literature and culture play in the elaboration of collective memory? How do reimaginings of the past on the mythical or historical modes foster a political praxis of the present? Drawing from the corpus of Memory Studies, Trauma Studies, and Postcolonial Theory, as well as theoretical texts on post-Freudian concepts of melancholia, we will investigate issues of allegory, amnesia, testimony, myth, utopia, and deterritorialization. Representative authors include Kateb, Farès, Camus, Daoud, Bachi, Mokeddem, Djebar.

HISTORY OF THE FRENCH LANGUAGE
Prof. Mignot. This course retraces the history of the French language from its Indo-European roots to its contemporary varieties across the world. It focuses both on the external history of the French language, that is, on the historical circumstances that have influenced the evolution of the language, and as on the internal history of the language, that is, on the evolution of its linguistic features. This course also serves as an introduction to Old French, providing students with the fundamental linguistic characteristics of Old French as well as practice in reading and interpreting texts written in Old French.

PROFESSIONAL FRENCH
Professor Sojic. This course is a skills-based practicum designed to meet the needs of students wanting to incorporate their knowledge of French language into a variety of future workplaces. It is devoted to the acquisition of advanced linguistic proficiencies within the context of French and European business and professional scenarios. This course is intended for French majors or for those in the 5-year combined B.A. and M.A. program in French. The course targets the Intermediate High/Advanced Low proficiency levels defined by ACTFL. It prepares students for the Diplôme de français professionnel Affaires (niveau B2) delivered by the Paris Ile-de-France Chamber of Commerce and Industry.

MIGRANT, DIASPORIC AND TRANSCONTINENTAL LITERATURES
Prof. Sabo. This course explores “migrant” literary texts written in French by late 20th and 21st-century authors who have immigrated to France and Québec. Migrant literature will be studied as an emergent genre of contemporary literature that destabilizes neat linguistic and national categorizations, proposing transnational frameworks for the writing and reading of literature today. To understand how migration affects literary culture in a global age, political contexts as well as radical changes in the publishing industry and shifting definitions of authorship will be thoroughly considered. Students will read literary texts written by a variety of migrant authors such as Vassilis Alexakis, Ying Chen, Dai Sijie, Milan Kundera, Dany Laferrière, Anna Moï, and Gisèle Pineau, but also crucial theoretical texts in order to determine the distinctiveness of this genre.

RACE IN FRANCE: FROM ORIGINS TO PRESENT
Prof. Lamotte. This seminar series will trace the construction of race in French literature, from the thirteenth to the twenty-first century. We will begin in Medieval France, with writings concerning Jews, Muslims and commoners. We will then move to the colonial periods and see how French authors viewed the peoples of the Atlantic, the Indian Ocean and the Pacific. We will grant particular attention to Enlightenment and nineteenth-century theories concerning these populations, through the works of prominent thinkers, from Buffon to Gobineau. In the twentieth century, we will study race through the rise of antisemitism, and the fall of the second colonial Empire. We will conclude our journey with a discussion on the persisting role of race in France today. While the word "race" has been removed from the French constitution in 2018, it remains very much alive in contemporary discourses outside the legal sphere.
Thanks to ADEEFF, the French graduate student association, our graduate students look at Tulane as a home away from home. In addition to providing students with a support system, ADEEFF organizes picnics, parties and events such as National French Week and the Department’s Graduate Conference. In 2017, the Embassy of France in the United States recognized the students’ dedication by awarding them the first prize in the national France on Campus contest.

GRADUATE STUDIES IN FRENCH AT TULANE UNIVERSITY

ENS EXCHANGE

Tulane has a yearly exchange with the École Normale Supérieure. The appointments are normally given to a student in the fourth year of graduate study and include a traveling fellowship to cover airfare and living expenses.

ADEEFF

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GRADUATE STUDIES IN FRENCH AT TULANE UNIVERSITY
JEAN-GODEFROY BIDIMA
Ph.D. Université de Paris I Panthéon-Sorbonne. Yvonne Arnoult Chair in Francophone Studies. A former Directeur de Programme at the Collège International of Philosophie (Paris), Jean's research includes continental philosophies (French and German continental Philosophy of XXth Century, Spanish Enlightenment), intersections between literatures and arts of the Francophone world, African philosophies, legal anthropology (conflict resolutions and restorative justice) and medical ethics.

FAYÇAL FALAKY

THOMAS KLINGLER
Ph.D. Indiana. Associate Professor. French linguistics; creole studies; Louisiana French; dialectology; lexicography. His research focuses on documenting and describing endangered French and Creole in Louisiana, as well as on understanding the relationship between language use and identity in Louisiana’s multiethnic Francophone communities. Selected publications: If I Could Turn my Tongue Like That: The Creole Language of Pointe Coupee Parish, Louisiana (LSU Press, 2003); “How much Acadian is there in Cajun?” (2009); co-editor, Dictionary of Louisiana French as Spoken in Cajun, Creole, and American Indian Communities (University Press of Mississippi, 2009), “La variation ethnolinguistique en créole louisianais au cours du XXe siècle” (2019).

MÉLANIE LAMOTTE
Ph.D. University of Cambridge. Mélanie is a historian of race, ethnicity and colonialism in the early modern French colonial world. She has written articles on race in the French Atlantic and Indian Oceans, the archives available to historians of French Louisiana, and the historiography of French Colonial History. She is currently finishing a monograph, entitled Making Race: Policies, Sex, and Social Orders in the French Atlantic and Indian Oceans, c. 1608-1756. Her work has been supported by the Andrew W. Mellon Foundation, the Arts and Humanities Research Council of the UK, the Library of Congress, the Center for History and Economics at Harvard, the Newton Trust, and the Humanities Research Center of the Australia National University.

FELICIA MCCARREN
Ph.D. Stanford University. Professor. Member of the faculty in Film Studies. Felicia is the author of four books of cultural history and performance theory, including: French Moves: The Cultural Politics of “le hip hop” (Oxford UP, 2013) on the urban dance of minorities in France; and One Dead at the Paris Opera Ballet “La Source” 1866-2014 (forthcoming from Oxford UP, 2020), on the colonial and post-colonial political and environmental resonance of French Orientalist ballet. Felicia has held fellowships at the Paris Institute for Advanced Study, the Fondation Maison des Sciences de l’Homme, and funding from Lurcy and NEH. She is working on archival performance history with international research groups PARIFA (www.parifa.org) and “Le Corps ‘Oriental’” based at EHESS, Paris.

CHARLES MIGNOT
Ph.D. University of Texas at Austin. Senior Professor of Practice and Director of the French Language Program. French linguistics; Foreign Language Pedagogy; Syntax & Semantics. Charles teaches the foreign language teaching methodology course Teaching French, which prepares graduate students to become Teaching Assistants, and is currently designing Open Education Resources, including a series of elementary and intermediate French textbooks titled Français à la Nouvelle-Orléans.
JONATHAN MORTON
D. Phil. University of Oxford. Assistant Professor. Medieval French literature and intellectual history. Recent works include The “Roman de la rose” in its Philosophical Context (Oxford UP) and two edited collections, Medieval Thought Experiments (Brepols) and The “Roman de la Rose” and Thirteenth-Century Thought (Cambridge UP). Prof. Morton has published articles on medieval bestiaries, gender and sexuality, allegory, and robots in the Middle Ages. He is currently writing a monograph with the working title Engines of Invention: Thinking Technology in the High Middle Ages, which considers, inter alia, twelfth-century romance, Neoplatonist cosmologies, and Arab and Byzantine automata.

VAHEED RAMAZANI
Ph.D. University of Virginia. Professor of French, Kathryn B. Gore Chair of French Studies. Research interests include 19th-century French literature and culture; critical theory; gender studies; war and media; trauma and cultural memory; international humanitarian law and ethics. His articles appear in Nineteenth-Century French Studies, Romantic Review, PMLA, Boundary 2, Cultural Critique, Substance, and various other journals. He has published two books: The Free Indirect Mode: Flaubert and the Poetics of Irony (University Press of Virginia) and Writing in Pain: Literature, History, and the Culture of Denial (Palgrave Macmillan). He recently completed a book-length manuscript titled No Moment for Deliberation: Rhetoric, Fantasy, and the War on Terror.

ALEXANDRA REUBER

OANA SABO
Ph.D. University of Southern California. Associate Professor. Research and teaching interests include 20th- and 21st-century French and Francophone literature; migration, diaspora, and globalization studies; and visual culture (especially photography). She is the author of The Migrant Canon in Twenty-First-Century France (University of Nebraska Press, 2018) and of various articles on exile, diaspora, transnationalism, and multilingual literature. Her second book project investigates a new body of narratives about asylum seekers and refugees.

ANNETTE SOJIC
Ph.D. Tulane University. Senior Professor of Practice, Director of the Professional French Program and DFP (Diplôme de Français Professionnel) Center. Teaching interests include applied linguistics, translation theory, professional French, foreign language pedagogy, and 19th-century French literature. In partnership with immersion schools, Annette has managed service-learning projects leading to the publication of a U.S. history textbook and, with FACE founding, to the online publication of pedagogical documents from the Louisiana Department of Education. As Director of the Professional French Program, she provides training for the DFP certification exams, which are designed and offered by the Paris Ile-de-France Chamber of Commerce and Industry.

EDWIGE TAMALET TALBAYEV
Ph.D. UC San Diego. Edwige is a scholar of Maghrebi literature and Mediterranean studies. She is the author of The Transcontinental Maghreb: Francophone Literature across the Mediterranean (2017) and the co-editor of The Mediterranean Maghreb: Literature and Plurilingualism (2012) and Critically Mediterranean: Temporalities, Aesthetics, and Deployments of a Sea in Crisis (2018). She is the Editor of the Maghrebi literature journal Expressions maghrébines, housed in the Department. Ongoing research projects include edited books on Mediterranean hospitality and aqueous epistemologies, as well as a monograph on loss and drowning in an Anthropocene context.
FINANCIAL SUPPORT

The PhD program is fully funded for 5 years for students entering with a BA degree (4 years for students entering with an MA). Students admitted to the program receive full tuition remission and a stipend of $26,000. They also have the opportunity to apply for competitive summer research funding through the Beth Poe Travel Grant (currently worth $5000) and the Summer Merit Fellowship Award (up to $5000), and for conference travel grants during the school year of up to $2250 annually (through the GSSA Fund, the Land Fund and the Alfred Mercier and Lafcadio Hearn Travel Grants).

BROCHURE CREDITS

Front cover: Guillaume Delisle’s Carte de la Louisiane et du cours du Mississippi, 1718.
Page 1: Carte de l’Amérique septentrionale et partie de la méridionale depuis l’embouchure de la rivière St. Laurens jusqu’à l’île de Cayenne avec les nouvelles découvertes de la rivière de Mississippi ou Colbert by Claude Bernou, 1681.

Brochure designed by Alison Popper Design Studio LLC.
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