**From:** Marcella Munson
**Sent:** Friday, January 30, 2015 4:44 PM
**To:** Rebecca Lautar
**Subject:** RE: Music Curriculum Changes--need your expertise!

Hi Becky,

The courses sound fascinating; thank you for passing them by our department.

I can relate, in a literary context, to what you are saying here, because the rules of pronunciation/articulation are VERY different for poetry in French than they are for regular spoken French. Certain letters which are normally not pronounced become pronounced in poetry, stress patterns are different, cadence changes, etc. As a result, it’s often a challenge to teach French majors how to do versification correctly (how to establish the meter/stress patterns in a poetic text), and especially, how to establish how many “feet” there are in a line of poetry, and the overall quality of the rhyme (“poor,” “adequate” or “rich” – the quality of the rhyme is based on how many individual phonetic sounds are identical in the rhyming words).

And yes: There is no question that the IPA comes in handy in helping students understand how to parse and then orally produce a specific type of language … whether in literature/poetry, or (as I can see from this) in music! I always refer to the IPA regularly throughout the semester when I teach Intro to Poetry, and fortunately for us, our students, many of whom are double majors (French—Linguistics), have already learned the IPA by heart, because all of our students must take at least two courses in Linguistics, specifically – one in English, one in their language of study… Structure of Modern French, or Pronunciation and Phonetics, specifically). The IPA is one of the bedrock linguistic tools that all of our majors are expected to have at their disposal, and it’s great (and not surprising!) to see that it has such interdisciplinary utility!

These courses look very nice – and if Sandra, or whomever else might teach these, would find it useful to chat about poetic meter, rhyme, and syllabification in French poetry as well, I too would find that useful! It would be a lot of fun to bring a guest speaker into an Intro to French Lit class to discuss vocalization in the musical context; the students could then explicitly compare vocalization in music and in poetry. And I would learn a tremendous amount as well! As a medievalist, most of the 12th century verse texts I work on were initially received by listeners instead of by readers – and were performed with musical accompaniment. Getting the chance to talk with a vocal expert would really enrich my view of these texts, I’m sure!

Very much enjoyed the syllabi; these will not conflict with what our department offers.

Cheers,

Marcella

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