

Supporting Material for Renewal Application
Bingham Award for Excellence in Teaching

Dr. Brian Arganbright
Associate Professor of French
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January 15, 2017

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To: Members of the Bingham Renewal Committee
Dr. Jonathan Berkey, Davidson College
Dr. Sarah Stanbuty, College of the Holy Cross
Dr. Brock Bloomberg, Ursinus College

From: Dr. Brian Arganbright
Associate Professor of French
Transylvania University

Date: January 15, 2017

Re: Renewal Application, Bingham Award for Excellence in Teaching

I welcome this opportunity to reflect on my 28 years of teaching college-level French that has taken me from a grad assistant at Penn State, a Peace Corps volunteer teaching ESL at Safarik University in the former Czechoslovakia, a lecturer at the *Université de Lyon II* and the *Institut universitaire de technologie* (Paris), an instructor at New York University and finally to my current position at Transylvania. My passion for discovery has also led me to diverse pedagogical experiences such as a 10-day CIEE seminar in Dakar, Senegal (2013), a three-week cycling course in Provence (2014), a research project on French pedagogical practices at the *Bibliothèque de France* (2015), meetings with fellow teachers in Caen and Deauville, France (2016), and discussions on pedagogy and critical thinking with colleagues in Montreal (2016). These experiences bring me great satisfaction and guide my intellectual and creative engagement as they allow me to constantly look to new ways to be an effective teacher.

There have been a number of innovative developments in the field of Second Language Acquisition (SLA) that makes teaching in this time period especially exciting. I have long been interested in the work of linguist Stephen Krashen whose research reevaluates the value of linguistic production for the sake of communicative competency and underscores the importance of spoken and written production. Michael Long's interaction hypothesis and Merrill Swain's comprehensible output hypothesis extend Krashen's work by analyzing the negotiating of meaning as it pertains to student output in the target language. I have also been fortunate to work closely for many years with specialists in the field of SLA who have authored several textbooks in French: Jeannette Bragger (Penn State) and Kimberlee Campbell (Harvard). This interest in language pedagogy led to my work as a contributing author of McGraw-Hill's textbook *Vis-à-vis*, then as co-author of McGraw-Hill's *Débuts Beginning French workbook*, which is now in its third edition and has been used at more than 100 universities nationwide.

Since my initial receipt of a Bingham Award for Excellence in Teaching, I found that one of the most pressing challenges I encountered as a professor of French was the enormous gap between lower/intermediate-level language classes and advanced classes of French literature. With the textbooks available at the time, students could not easily go from fourth semester French to reading 20 pages of Proust per day. Moreover, in a nationwide survey with French professors that I conducted with one of my students, we discovered that the most popular intermediate/advanced level books in the country were *En bonne forme* and *La Grammaire à l'oeuvre*. Both of these books were first published in the 1970s! Since for me, teaching is about taking intellectual risks while constantly thinking about innovative techniques and methods to engage students, I decided to combine my experience creating pedagogical material with my training in analytical and conceptual thinking associated with my PhD in French literature. I wanted to produce a textbook to better prepare students for critical thinking and analysis. I strongly believe that language learning at all levels presupposes analytical and critical thinking that fosters intellectual curiosity and a sophisticated world view. I therefore made this the guiding principle of a new textbook I wrote entitled *Le Creuset des savoirs: Cours de rhétorique et de composition*. The result of much trial and error in the classroom over several years that my colleague Dr.

Cochis and I have used it at Transylvania, the final version of the textbook integrates a liberal-arts approach to teaching French and aims to align rigorous language training with high-order thinking. This is achieved by training students to become better readers, by providing teachers with tools to skillfully lead in-depth classroom discussions, and by including a process-oriented approach for formal writing assignments.¹ Colleagues from around the nation who reviewed chapters of *Le Creuset des savoirs* had resounding praise for my work.

“[T]his textbook has a unique place in French instruction, to my knowledge, because of its deep focus on developing writing abilities, using the strategies of writing instruction that we see less often in this discipline. The chapters and atelier sections are beautifully formatted, which is just a surface example of the deeper holistic overall approach and its thoughtful parts and careful design. Overall, the selection of readings, the questions asked, the connections to students’ intellectual lives give this textbook real intellectual, conceptual, and academic substance.”

–Dr. Christiane Donahue, Institute for Writing and Rhetoric, Dartmouth College

“Brian’s textbook strikes me as a very ambitious endeavor. It represents an enormous amount of work, and, is undoubtedly the result of many years of research and writing. It is carefully thought-out and demonstrates that Brian is well versed in pedagogy and methodology. One of the main goals of the textbook is to help students become aware of rhetorical strategies used by writers to get readers to think or act in a certain way. The book contains many activities sensitizing students to rhetorical tools and their impact and effectiveness, aimed at making students better readers. It also teaches them how to use these tools in their own writing so that they will be better writers.

–Dr. Sylvie Vanbaelen, Professor of French, Butler University

“Existing textbooks do not begin to bring to the teaching and learning of reading and writing the wealth of ideas that one finds in Brian Arganbright’s forthcoming book. *Le Creuset des saviors* is devoted not only to reading and writing, but also to rhetoric. The textbook provides countless concrete techniques that students can draw on as they work to become more skilled readers and writers. But equally impressive are the many rhetorical devices and strategies that Professor Arganbright examines. No other textbook on the market tackles rhetoric as interestingly and engagingly as *Le Creuset des saviors*. Students are challenged to think about such things as how texts function, the ways arguments are assembled, the choices that authors make, the way texts appeal to readers, the authority that texts project.”

–Dr. Harry Gamble, Chair, Department of French & Francophone Studies, College of Wooster

Since these reviews were written,² I enlarged the scope and vision of this project and made two substantial modifications. First, I added innovative performance-based lesson plans for each of the 39 sections in the book (a section would represent one class). These lesson plans provide task-based, communicative activities with clearly identified outcomes. Professors can pick and choose the communicative activities that fit their particular class or teaching style or, hopefully, the suggestions will trigger new ideas for teaching the material in an engaging manner. My ultimate goal for adding this new feature was to stimulate active learning among students.³ The second major transformation has been the transfer of the two-hundred-page workbook (a standard in SLA publications) to an interactive grammar website www.frenchgram.org.⁴ Each of the 39 lessons in *Creuset des saviors* now have an accompanying online grammar component that students complete before coming to class. The website gives instant feedback and provides the type of training students so desperately need at the intermediate/high level (pronunciation, verb conjugation, syntax, vocabulary). This online language practice has also been designed to improve the quality of student interaction as it is directly tied to communicative activities to be covered in class. Integration of technology in the classroom has been a central part of my ongoing professional development. I am particularly interested in new ways to connect technology with language instruction and have stayed abreast of trends in the Computer-Assisted Language Learning

¹ See Appendix A for a sample of process-oriented instruction in *Le Creuset des saviors*.

² See Appendix B for these and three other letters of evaluation of *Le Creuset des saviors* from colleagues nationwide.

³ See Appendix C for a sample of this innovative lesson plan feature in the book.

⁴ The website is under construction in beta form with new interactive grammar videos added weekly.

(CALL) movement as well as efforts to better create blended classrooms. I believe these developments and my scholarship in SLA pedagogy will help meet the needs of an ever-increasing tech savvy student body. To this end, I learned the premier e-learning authoring tool, *Adobe Captivate* in order to convert my workbook into these interactive e-learning videos. I am very excited by the many new developments in the field of second language acquisition and continuously strive to assess the effectiveness of these new methods and procedures as they enhance teaching and student learning.

My teaching has always been aligned with clearly-defined student outcomes. It is actually quite natural for foreign language professors to constantly think of outcomes because language classes, since at least the 1980s when the proficiency movement gained traction, are aligned with the American Council of the Teaching of Foreign Languages (ACTFL) proficiency guidelines. However, since I received my initial Bingham Award, I have found that in the area of intellectual growth, that these standards were not as robust as the European standards set out in the Common European Framework of Reference for Languages (CEFR). Therefore, in consultation and collaboration with my colleague in French Dr. Cochis, we revamped our entire three semester language sequence to meet these higher standards. We now use an entirely new textbook and an entirely new approach to teaching French at this level. The shift has allowed us to aim even higher for linguistic excellence in our language sequence by providing an intensive experience. Since English is not the *lingua franca* in European textbooks, everything is entirely in French as it would be in an immersion-type setting. Moreover, the content in our new European textbooks is more sophisticated and has students discussing issues that include latest discoveries in neuroscience (*Utilisons-nous seulement 10% de notre cerveau*), liberalism and mass consumption (*Le 'tout à l'égo' du libéralisme*) and economic inequality (*Thomas Piketty révolutionne la pensée économique dominante*). This deepening inquiry into provocative issues provides students with a much broader world view. And since changing to this new standard, student results and achievements, which were certainly high to begin with, have gotten even better. Initial assessment results have shown increased student learning and I strongly believe that the new program has greatly enhanced my own teaching.

In my classes, it is imperative that students aim for perfection and are given the tools, guidance and support necessary to succeed in an atmosphere of mutual respect. I understand that it can be daunting to come to class and have to interact in French for fifty minutes. To make matters more challenging, teachers of foreign languages are trained to adeptly assess student capabilities and to teach slightly above their current level. Being able to do this effectively and seamlessly comes from many years of experience in the classroom and is vital to student progress. It is an unseen and underappreciated part of our trade. But it is why I make every effort to create a relaxed yet spirited atmosphere where students feel comfortable taking risks with their language production (practicing new, more complex ways of communicating for example). I also believe that my success in the classroom comes from the effective implementation of a flipped classroom. This is why student preparation is paramount to student success. As I meticulously explain to students, they must first work through the material on their own so that I am able to optimize class time to work on spoken and written production. For me the classroom is a sacred place where spontaneous conversations occur in the target language, where discussions lead to moments of epiphany, where new questions are raised, where perceptions are challenged, and where worldviews get stretched. Learning a language is impossible without this type of social interaction and I pride myself on creating a dynamic, productive classroom environment. Furthermore, in both language and literature classes, I see my role as guiding students toward the generation of collaborative meaning. If we are reading about Proust and involuntary memory, Sartre's assertion that existentialism is a humanism, Saint-Simon's vision of technocratic ideology, Assia Djebar's prose describing her native Algeria, Voltaire's defense of Jean Calais, or Michel Houellebecq's version of enlightenment, I first and foremost promote student input as I guide them deeper into the text and into the world of ideas.

I feel that I am quite competent in leading discussions in which students take ownership of the content. A major part of my role then becomes to facilitate the discussion of ideas by making sure everyone participates (so we may break into groups or we may do an in class writing assignment if I find some students not participating fully in the discussion), and to make sure the conversation has depth and meaning. Speaking about literature,

for example, is not simply expressing how a work of art makes you feel or what is being said. It is also about how something is expressed and what this might say about the socio-historical context. Certainly, teaching like this can be imperfect and in every class I am vulnerable in the sense that I do not have a readymade hour long lecture. But I have mastered this technique of active student engagement and these classes nearly always meet my high expectations of lively intelligent conversation that deepens our understanding of the author, the time period, the genre, the style, the socio-historical context, and the human experience. There is much groundwork and preparation that takes place to attain this high level of intellectual engagement that is the hallmark of French classes at Transylvania. In fact, I believe our French program plays an important role in fulfilling a central mission of our university to train independent, creative, analytical thinkers who embrace cultural diversity and who have a broad, sophisticated worldwide.

Creating a more sophisticated worldview among our students was the focus of an article that I wrote for the peer-reviewed *French Review* (acceptance pending). In this work, I draw on my experience teaching through a mindset of the liberal arts to propose an entirely new way of teaching business French. I argue that a revamped business French class can play a central role in preparing students for their professional life by enhancing their global knowledge, skills and abilities. To do so, however, I propose a new method that moves beyond conventional methods of teaching categories of economic activities and the communicative functions associated with them and towards the dynamic interplay of these activities. In other words, I argue that we should build on communicative tasks to include analysis of economics and business that is more integrated with university missions to train future leaders who can think conceptually and who have a deep understanding of national and global economic issues. This new approach for teaching business French is actually part of a larger project that the French program at Transylvania has undertaken over the past several years. We have completely redesigned most of our advanced-level classes to better meet the changing needs of our students. These courses are now built around universal themes and ideas. For example, the latest version of my business French class was entitled *Perspectives on Globalization*. The latest version of what was our 19th & 20th Century French Literature class is entitled *French Modernism* and combines literature, society and the arts.

The success of our French program is bolstered by the achievements of our students who continue to excel. I take great pride in getting to know each student, identifying strengths and interests, and helping them achieve their full potential. For example, the last time I taught Senior Seminar, I worked individually with students to help them refine their arguments into well-crafted essays. One of the objectives of this class was to train students to research, write, and revise an article length paper that, if it meets our high standards, could be good presented as a conference or even submitted for publication. Two students from that class had their papers accepted at the Cincinnati Romance Languages Conference held at the University of Cincinnati in 2015. I attended both their sessions and was proud at the amount of discussion their works generated among scholars and teachers. Even more impressive was that fact that this was not an undergraduate nor even a graduate conference. It was a professional conference for already established scholars and teachers. Both these students are now pursuing graduate degrees in French at NYU and UK.

Our students also compete for highly coveted paid summer internships in France. The application process is somewhat lengthy and includes interviews in French. In the past 10 years, Transylvania French majors have been awarded the bulk of these internships and we often receive very positive feedback about the strength and maturity of our French majors. Our students are also frequently awarded the prestigious Deauville teaching award that, much like a Fulbright, pays them to teach English in a French school for an entire academic year.⁵ Another example of my deep commitment to tangible student outcomes is the recent award two students received for a national contest sponsored by the French Cultural Services of the French Embassy in Chicago. I used this contest as an assignment last semester in my French Society and Culture class. After listening to their oral presentations, I was so impressed with two of the groups that I encouraged them both to submit their work

⁵ See Appendix D for a list of students who have received this paid internship and the Deauville teaching assignment.

for the competition. Of the two groups, just one decided to enter and I was pleased, but not surprised, that this group placed in the top 10 nationally! They are now working with Dr. Cochis (who is the faculty advisor to the French Club) to bring the project to fruition. I believe that it is important that students get this type of local and national recognition and I am constantly seeking opportunities for them to hone their communicative skills and to take their learning out of the classroom. I certainly do not take sole credit for any of these achievements and understand the importance of working as a team for the benefit of our students. To this end, Dr. Cochis and I have also helped secure a substantial financial contribution for French majors from Transylvania alums Marilyn and Douglas Cardwell. Through conversations we had with them, we shared past results of the French program and talked about our vision for the future of French at Transylvania. They were truly impressed with our efforts and vision and instituted the Marilyn and Douglas Cardwell French Scholarship Fund for French majors to travel abroad. This fund, which the donor intends to increase to a maximum of \$100,000, will allow us to maintain a highly successful program and to recruit top French students nationwide. These efforts will also be aided by the fact that French at Transylvania recently received national recognition as it ranked in USA Today's Best Colleges top 1% in the category of Most Focused on Romance Languages and we ranked in USA Today's Best Colleges top 5% in the category Most Focused on Foreign Languages and Linguistics. As I look to the future, I want to build on this success.

I am very excited that my textbook and accompanying website will become available this year on the national market. My focus will then shift to measuring results and thinking about ways to improve what has already been started. Since its inception, the book was designed to be a dynamic one that is easily updated with the latest in pedagogical practices. I look forward to working with a larger community of teachers and students who will give input on the book so that it can continue to evolve to meet the needs of classroom instruction. It will always remain true to its original purpose of cultivating analytical thinking in our students and it will continue to serve as a bridge between lower-level language classes and upper-level literature classes. Within that framework, however, there is flexibility built into the book so that it can evolve and improve. Having designed and produced the textbook myself using premier authoring and design software, *Adobe InDesign*, I will be able to easily make substantial updates for subsequent editions. I believe that this textbook is on the cutting edge of language pedagogy and I intend to keep it at the fore of innovations in the field.

I also plan for the website *frenchgram.org* to not only host the interactive grammar activities that accompany my textbook, but also to host language practice drills for beginners and intermediate level-French students. In fact, this summer, I will begin marketing the web site to high school students of French in an effort to provide professional, free language training for serious students who want to perfect their French. As a recruitment tool, I want to affiliate this website with French at Transylvania and thus give us an opportunity to attract prospective students who might consider attending our university. There is a great need for non-commercial French grammar content on the web and I would be thrilled if Transylvania became the place where students come to find this type of help.

My passion for the scholarship of teaching is evidenced by my research and creative work in the field of second language acquisition and by my efforts to constantly think of new approaches and techniques to teach effectively while inspiring students to become engaged, responsible leaders in a diverse world. By the nature of what and how we teach, departments of foreign languages lead students to discover new ways of thinking about diverse, global issues. The slow, deliberate, and hard work of learning a language and studying literature allows students to embrace universal questions that get to the heart of living an examined life. By cultivating intellectual curiosity and a willingness to embark on new areas of inquiry and discovery, I believe that I effectively inspire my students to embrace new ways of thinking, doing and being.

BRIAN ARGANBRIGHT
Associate Professor of French
Transylvania University
Foreign Language Program
300 North Broadway
Lexington, Kentucky 40509

EDUCATION

- Ph.D. in French Literature, New York University** **January 2002**
Specialization: Literature and Cultural History of the 19th and 20th centuries
Dissertation: "Writing the People: Charles-Louis Philippe and the Culture of "Populism" during the Belle Époque" (defended on October 26, 2001)
Dissertation Committee: Richard Sieburth, Claudie Bernard, Christophe Prochasson, Edward Berenson, Denis Hollier
- M. Phil., Department of French, New York University** **September 1997**
Ph.D. qualifying examination in the fields of French literature of the 18th, 19th, 20th centuries as well as separate module in the field of French history
- M.A. in French Studies, Institute of French Studies, New York University** **May 1995**
Master's Paper on alienation and dissension in two of Émile Zola's working class novels.
- M.A. in French, Pennsylvania State University** **May 1991**
Master's Paper: "Barthes' Degree Zero Theory: A Historical Contextualization and Semiotic Application to Robbe-Grillet's *La Jalousie*"
Middlebury College, The Intensive French Summer Program (Summer 1989), nine credits toward graduate study in French language and literature
- Middlebury College Intensive Summer Language School (French)** **Summer 1990**
- B.A. French / B.S. Business Administration, Northern Arizona University** **May 1988**
University of Salamanca (Spain, 1987) and the Institute for American Universities (France, 1988)
twenty-two credits toward Bachelor of Arts degree

ACADEMIC AND PROFESSIONAL HONORS

Research Fellowships

Chateaubriand Fellowship awarded by the Cultural Services of the French Embassy (1998)

Grants, Scholarships and Awards

Kenan/Jones Faculty Development Grant for Summer Research, Transylvania University (2015, 2016) Research on the French *classe préparatoire* and the *Cégep* class in Quebec.
Kenan/Jones Faculty Development Grant for Summer Research, Transylvania University (2013, 2011, 2010) Research and writing of textbook *Le Creuset des saviors: Cours de rhétorique et composition*.
Kenan/Jones Faculty Development Grant for Research, Transylvania University (2009) Training in *Adobe Indesign*
Kenan/Jones Faculty Development Grant for Research, Transylvania University (2002, 2003, 2004)
U.S. Department of Education Title VI, International Research and Studies Program Principal Investigator "Technology and Second Language Acquisition: Interactive Grammar Tools" (first

submission May 1999, future submission possible)
Cultural Services of the French Embassy Grant awarded to attend month-long workshop in New Technologies and Second Language Acquisition, Royan, France (July 1999)
Dean's Travel Grant, College of Arts and Science NYU (May 1999)
Departmental Fellowship, Institute of French Studies NYU (1995)
Middlebury Grant, Middlebury College (1989)

Lectureships Abroad

l'Université de Paris V, I.U.T., Department of English (Fall 1997)
P. J. Safarik University, Department of English, Faculty of Philosophy in Presov (now University of Presov) (1991-1993)
l'Université de Lyon II, Department of English (1989-90)

PROFESSIONAL AND TEACHING EXPERIENCE

Associate Professor, Foreign Languages Program, Transylvania University (2001 - present)

Courses: French Modernism, First Year Seminar, Francophone Literature, French Cinema Culture, French Society and Culture, Introduction to French Literature, 19th and 20th Century French Literature, Perspectives on Globalization, Crime and Deviancy in French Literature, Transy's *Tour de France*, Foundations of the Liberal Arts, all levels of French language and composition.
Chair: Foreign Languages Program (2012-2015), Grants Allocation Committee (2012-2013), German Search Committee, Chair (2013-present), Chinese Search Committee (2011-12), Curriculum and Program Committee (2005-2006).
Committees: Green Revolving Loan Fund (2015-present), German Search Committee (2013-14), Grants Allocation Committee (2012-2014), Personnel Committee (2012), Chinese Search Committee (2011-12), Committee on Program and Curriculum (2004-2006), International House Renovation Subcommittee (2003-2007), Summer Study Abroad Scholarship Committee (2003-04), William T. Young Selection Committee (2003-04), Faculty Representative to Board of Trustees Development Committee (2002-04), Faculty Concerns Committee (2002-04), Teacher Education Advisory Board (2002-04), Faculty Sponsor of French Club (2002-2008)

Instructor, Department of French, New York University (1998 - 2001)

Courses: Intermediate French, Advanced Composition and Conversation, Spoken Contemporary French, Business French.
Duties: Supervised graduate teaching assistants, coordinated and oversaw exam preparation, conducted monthly meetings on second language acquisition, observed teaching assistants, wrote supplemental chapter for textbook (intra-departmental publication), designed and created accompanying web site.

Instructor, NYU in Paris (Fall 1997)

Course: French and Francophone Cinema

Assistant Coordinator of Anglophone Program, NYU in Paris (1997-98)

Duties: Conducted monthly meetings with undergraduate students studying in France, organized cultural activities/outings and served as liaison between NYU students and French professors and administrators.

Lecturer, Department of English, Université de Paris V, I.U.T. (Fall 1997)

Courses: Beginning and Intermediate level English courses to French students studying business.

Graduate Teaching Assistant, Department of French, NYU (1994-95 and 1996-97)

Courses: Beginning and Intermediate-Level French, Advanced Composition and Conversation, Spoken Contemporary French, Written Contemporary French

Librarian, Institute of French Studies, NYU (1995-96)

Duties: Ordered books from France, catalogued, coordinated reading materials for courses.

Lecturer, Department of English in the Philosophical Faculty of University of P.J. Safarik, Slovak Republic (U.S. Peace Corps Volunteer 1991-1994)

Courses: Advanced English language, Contemporary American Culture, Business English

Duties: Advised students of English, organized weekly film screenings and lectures, taught special classes at local grade schools including regular visits to a much-neglected school for Rom children.

Lecturer, Department of English, University of Lyon II, France (1989-90)

Courses: Intermediate and Advanced Level English, facilitator for graduate-level course (CAPES) in Contemporary American Literature: The Short Story.

Graduate Teaching Assistant, Department of French, Penn State University (1988-89 and 1990-91)

Courses: Beginning and Intermediate-Level French

Training: Received training in second language acquisition under the guidance of Dr. Jeannette Bragger, weekly workshops in foreign language pedagogy.

PUBLICATIONS

Writing the Oppositional: Charles-Louis Philippe and the Culture of Populism during the Belle Époque (manuscript in progress).

Allons au cinéma: Promoting French through Films, Vol. III: Immigration, Identité et Nous. "Fiche pédagogique sur le film 'Beau Travail' de Claire Denis" (article submitted).

"Business French for the Common Good" *French Review* (article submitted).

Le Creuset des savoirs : Cours de rhétorique et de composition Lexington: Seven Cities Publishing, 2017 (forthcoming).

Book Review of "Quebec Questions: Quebec Studies for the Twenty-First Century à propos de Stéphan Gervais, Christopher Kirkey, Jarrett Rudy (éd.)" *La Revue – Le Banquet* Numéro 30 (June 2012)

Débuts: An Introduction to French Workbook Part 2, 3rd edition, Siskin, Williams, Leahy, Arganbright. McGraw-Hill Higher Education: 2010

Débuts: An Introduction to French Audio CD, 3rd edition, Leahy, Williams, Arganbright, Siskin. McGraw-Hill Higher Education: 2010

"Faits-divers during the Belle Époque: Charles-Louis Philippe's Beautiful Crime" *Contemporary French Civilization* 31:1 (2007): 81-110.

The Modern Age, 1914-2000: *Interdisciplinary Biographical Dictionaries of the Western World's Great Cultural Eras*. Greenwood Press, 2004. Authored three biographical essays for the entries for: Michel Foucault, Alain Robbe-Grillet, Jean Renoir.

Book Review of *Une Histoire du cinéma français* Claude Beylie, ed. *French Review* (April 2004).

Vis-à-vis: Beginning French, 3rd edition, McGraw-Hill, 2003 (authored new grammar review and cultural readings).

"Les Tombeaux de Charles-Louis Philippe: Discours commémoratif dans la *Nouvelle revue française* (février 1910) et *Cahiers nivernais* (février-mars 1910)." Cérilly (France): Édition des Actes du Colloque, 2000.

"*Une France résolument plurielle*." (NYU Department of French in-house publication) Supplemental chapter to accompany intermediate French language textbook *Vis-à-vis* (McGraw-Hill).

"Course Design and Testing in the Practical English Class." Tempus Seminar in Curriculum Development and Methods of Teaching English. Presov (Slovakia): Filozofická Fakulta Univerzity P. J. Safarika, 1993.

CONFERENCES AND PRESENTATIONS

"The Culture of Commentary in the French Third Republic: *Classe de rhétorique* and *universités populaires*" Cincinnati Conference on Romance Languages and Literature, University of Cincinnati, April 11, 2015.

"Read, Reason, Write: Can the Liberal Arts Recreate the Textbook?" Academic Affairs Presentation, Transylvania University, October 2013

"The Liberal Arts and Online Education: Friend or Foe?" Kentucky World Language Association Annual Conference, Lexington, KY September 2013

Theater Talk following Eugene Ionesco's *Rhinoceros* Transylvania University Little Theater February 2010

"Homeland Security Gallic Style: France's Struggle with Social Unrest." Sponsored by the Bingham-Young Professorship on Liberty, Security, and Justice. Transylvania University, February 9, 2006.

"Charles-Louis Philippe and the Aesthetic of Crime in *fin de siècle* France." Academic Affairs presentation, Transylvania University, 2006

"Integrating Culture and Grammar in Advanced-Level French." Presented with two French majors from Transylvania University (Lauren Abner and Greg Repass) Kentucky World Languages Association Conference (Louisville, KY), September 23-24, 2005

"Saintly Assassins and Noble Criminals: Charles-Louis Philippe's Crime Narratives." American Association of Teachers of French Conference (Quebec City, Canada) July 8, 2005

"Understanding Cultural and Linguistic Diversity in Michèle Lalonde's 'Speak White.'" Kentucky World Languages Association Conference (Louisville, KY), September 24-25, 2004

"Transy's Tour de France." Academic Affairs presentation with Dr. Sharon Brown and students who participated in this May term travel course, Transylvania University, October 7, 2004

"*La Politique du récit du voyage: Gide en Afrique dans les années 1920.*" Modern Language Association Convention (Washington, DC), December 30, 2000

Organizer and Chair, Special Session: "The Popular Challenge: Literature *of the people* in France." Modern Language Association Convention (Washington DC), December 27, 2000

"*Faits-divers* and the Aesthetic of Crime in *fin de siècle* France." Twentieth-Century Literature Conference, Louisville, KY February 1999

"*Co-mémoration: les tombeaux de Charles-Louis Philippe.*" Conference entitled *Une Petite Ville, Trois Grands Hommes: François Péron, Marcellin Desboutin, Charles-Louis Philippe* sponsored by the City of Cérilly (France) and the Association of Friends of Charles-Louis Philippe. May 15-16, 1999

Organizer and Chair: "Questioning Genre" A conference sponsored by the New York University French Graduate Student Association, April 12, 1997

"Alienation and Dissension: The Working-Class in Zola's *Germinal*." New York University French Graduate Student Association Conference entitled "Literature and Society" March 24, 1995

"*Barthes et le degré zéro des mythes*" Guest Lecture at the University of P.J. Safarik (Slovakia), Department of French, March 6, 1993

"Course Design and Testing in the Practical English Class" Tempus Conference in Curriculum Development and Methods of Teaching English, University of P.J. Safarik (Slovakia), September 25, 1992

"Principles of Proficiency-Oriented Instruction" U. S. Peace Corps Workshop in TEFL Training, Czech Republic, August 12, 1991

STUDENT RESEARCH ADVISOR

Supervised Independent Research project for French major Jamie Vescio, *Meaning Making through Language: A Liberal Arts Approach to Active Engagement in Foreign Language Classrooms* Fall Semester (2015).

Supervised Independent Study Abroad and Research Project for Joseph Underwood, *Art in Senegal Dak'Art Biennial : Papa Ibra Tall and Barkinado Bocoum* which included research in Dakar, Senegal and Paris, France (2012)

Faculty advisor Kenan/Jones Student Research Grant *French Colonialism and Cuisine in Vietnam* Hanoi, Vietnam with two French majors: Maggie Gigandet and Julianne Norman (2008)

Faculty advisor Kenan/Jones Student Research Grant. *Art in Senegal* Dakar, Senegal with two French majors: David Hysong and Barclay Spriggs (2007)

Faculty advisor Kenan/Jones Student Research *Applied Grammar and Culture* Québec with two French majors: Greg Repass and Lauren Abner (2005)

INTERNATIONAL SEMINARS

CIEE International Faculty Development seminar, Contemporary Francophone Literature and the Arts that
Dakar, Senegal (June 2013)

WORKSHOPS

First Year Seminar workshop, Transylvania University, participant	August 2013
Writing Workshop, Transylvania University, participant	September 2012
Sustainability Workshop, Transylvania University, participant	August 2011

FACULTY MENTOR

University of Kentucky Faculty Mentor Program, Preparing Future Professors: Moulaye Barry. Served as a
resource person and advised about how to prepare as a future faculty member (November 2009)

ACADEMIC, COMMUNITY AND PROFESSIONAL SERVICE

Revolving Green Loan Fund, Committee Member	2016-present
Kentucky World Language Association, Board Member	2012-2015
Foreign Languages Program, Chair	2012-2015
German Search Committee, Chair	2013-2014
Grants Allocation Committee	2012-2014
Lexington Montessori School, President Parent Board	2010-2014
Personnel Committee	Winter 2012
Chinese Search Committee, Chair	2011-2012
International House, Director	2009-2012
Appeals Committee	2009-2011
William T Young Selection Committee	2013
Lexington Montessori School, Board Member	2010-2013
William T. Young Scholarship Selection Committee	2009-2010
TU French Club Faculty Sponsor,	2001-2008
Good Foods Market and Café, Board Member	2005-2008
Nominating Committee, Kentucky Returned Peace Corps Volunteers	2005-2008
Board Member At Large, Kentucky Returned Peace Corps Volunteers	2003-2008
William T. Young Scholarship Selection Committee	2006-2007
CPC Committee on Programs and Curriculum, Chair	2005-2006
CPC Committee on Programs and Curriculum	2004-2006
International House Renovation Subcommittee	2004-2007
Summer Study Abroad Scholarship Committee	2003-2004
William T. Young Scholarship Selection Committee	2003-2004
Faculty Representative, Board of Trustees Development Committee	2002-2004
FCC Faculty Concerns Committee	2002-2004
Teacher Education Advisory Board, Transylvania University	2002-2004
New York Chapter of Friends of Slovakia Association, Chair	1996-1999
French Graduate Student Association (NYU) President	1996-1998
Graduate School of Arts and Science Graduate Student Council (NYU)	1995-1997
U.S. Peace Corps Library, Board Member (Prague, Czech Republic)	1991-1993
French Graduate Student Association, Treasurer (Penn State)	1989-1990

Professional Membership

Kentucky World Language Association
American Association of Teachers of French
Modern Language Association
Returned Peace Corps Volunteer Association
The International Friends of Slovakia Association
L'Association des Amis de Charles-Louis Philippe
The International Foreign Language Honor Society Phi Sigma Iota
National French Honor Society: Pi Delta Phi

FREN 3404 – La littérature francophone
Université Transylvania – Semestre d'hiver 2014
3050 Beck Center, 11h30-12h20 (lundi, mercredi, vendredi)

Professeur : Brian Arganbright
Bureau : 305 Haupt Humanities
Téléphone : (859) 233-8782
Courriel : barganbright@transy.edu
Heures de réception : Lundi, mercredi, vendredi de 8 h00 à 8h30, de 10h30 à 11h30 et de 1h40 à 2h40. Je suis aussi disponible mardi et jeudi sur rendez-vous.

Romans à lire :

Atiq Rahimi *Syngué Sabour : La Pierre de patience* (2008) Afghanistan
Djibril Tamsir Niane *Soundjata ou l'épopée mandingue* (1960) « Mali »
Dany Laferrière, *L'énigme du retour* (2009) Haiti/Québec
Esther Mujawayo, *Survivantes* (2004) Rwanda **(extraits)**
Aminata Sow Fall, *La grève des battus* (1979) Sénégal
Cheikh Hamidou Kane, *L'Aventure ambiguë* (1961) Sénégal
Mariama Bâ, *Une si longue lettre* (1979) Sénégal
Assia Djebar *Oran, langue morte* (1997) Algérie **(extraits)**
Aimé Césaire, *Discours sur le colonialisme* (1950) Martinique
Ahmadou Kourouma, *Les Soleils des Indépendances* (1968) Côte d'Ivoire **(extraits)**

Films à visionner :

Inch' Allah Dimanche, Yasmina Benguigui (2001) Algérie
Rue cases nègres/ Sugar Cane Alley Euzhan Palcy (1983) Martinique
Xala, Ousmane Sembène (1974) Sénégal
Moolaadé, Ousmane Sembène (1974) Sénégal
Ainsi meurent les anges, Moussa Sene Absa (2001) Sénégal
Keïta ! L'héritage du griot, Dany Kouyaté (1995) Burkina Faso
La Vie sur terre, Abderrahmane Sissako (1998) Mauritanie
Les Ordres, Michel Brault (1974) Québec
Si-Gueriki, Idrissou Mora Kpai (2003) Bénin
Visages de femmes, Désiré Écaré (1987) Côte d'Ivoire

Essais et ouvrages à consulter :

Aimé Césaire, *Discours sur le colonialisme*
Jean-Paul Sartre, Préface aux *Damnés de la terre* de Franz Fanon
Robert Aldrich, *Greater France*

Objectif : Ce cours vise à initier les étudiants à la littérature d'expression française hors France. Nous aborderons des thèmes littéraires, sociaux, culturels, et politiques qui se rapportent à l'Afrique, aux Caraïbes, au Moyen Orient, et à l'Amérique du Nord. Les romans choisis sont contemporains et s'inscrivent dans la plupart des cas dans l'histoire postcoloniale française. Dans ce cours, nous approfondirons une méthode d'analyse de la littérature francophone en étudiant les thèmes et les procédés littéraires (cinématographiques pour les films). Vous affermirez aussi vos compétences linguistiques en faisant une lecture attentive des textes, en tenant un carnet de

lecture (de pensées, de questions, de vocabulaire, de réflexions, d'analyses, etc.) en contribuant régulièrement aux discussions en classe, et en complétant des analyses sérieuses dans vos devoirs écrits (commentaires composés).

Évaluation :

- 200** Deux analyses littéraires sous forme d'explication de texte
- 200** Deux comptes rendu de film
- 100** Interrogations en classe /Carnet de lecture
- 100** Examen de mi- semestre (en classe)
- 100** Examen final (à la maison)
- 100** Épreuve orale (au bureau du professeur)
- 50** Motivation, participation, progrès

Emploi du temps

ÉCRIRE LES CULTURES ANCIENNES : CONTES, ÉPOPÉE, LÉGENDE

Semaine 1 Lundi, 6 jan. : Introduction / Contes Africains
Soulayemane Mdobj « Saraba »

Merc., 8 j : Niane, *Soundjata*

Vend., 10 j : Niane, *Soundjata*

Semaine 2 Lundi, 13 j : Niane, *Soundjata*

Merc., 15j : Niane, *Soundjata*

Vend., 17 j : Niane, *Soundjata*

FILM Kouyaté, *Keïta ! L'héritage du griot*

Semaine 3 Lundi, 20 j : Congé Martin Luther King Jr

COLONISATION ET DÉCOLONISATION

Merc., 22 j : Niane, *Soundjata*
Aldrich, *Greater France* (extraits)
Kourouma, *Soleil des Indépendances* (extraits)

Vend., 24 j : Aldrich, *Greater France* (extraits)
Kourouma, *Soleil des Indépendances* (extraits)

FILM Ousmane Sembène, *Xala*

Semaine 4 Lundi, 27 j : Fall, *Grève des battus*

COMPTE RENDU DE FILM 1

Merc., 29 j : Fall, *Grève des battus*

Vend., 31 j : Fall, *Grève des battus*

FILM Moussa Sene Absa *Ainsi meurent les anges*

Semaine 5 Lundi, 3 févr.: Fall, *Grève des battus*

EXPLICATION DE TEXTE 1

Merc., 5 f : Fall, *Grève des battus*

Vend., 7 f : Césaire, *Discours sur le colonialisme*

IDENTITÉ : EXIL ET RETOUR

Semaine 6 Lundi, 10 f : Djebbar, *Oran, langue morte*

Merc., 12 f : Kane, *Aventure ambiguë*

Vend., 14 f : Kane, *Aventure ambiguë*

FILM Yasmina Benguigui, *Inch' Allah Dimanche*

Semaine 7 Lundi, 17 f : Kane, *Aventure ambiguë*

COMPTE RENDU DE FILM 2

Merc., 19 f : **EXAMEN DE MI-SEMESTRE**

Vend., 21 f : Kane, *Aventure ambiguë*

Semaine 8 Lundi, 24 f : Kane, *Aventure ambiguë*

Merc., 26 f : Laferrière, *l'énigme du retour*

Vend., 28 f : Laferrière, *l'énigme du retour*

FILM Palcy, *Rue cases nègres/ Sugar Cane Alley*

Semaine 9 Lundi, 3 mars : Laferrière, *l'énigme du retour*

Merc., 5 m : Laferrière, *l'énigme du retour*

Vend., 7 m : Laferrière, *l'énigme du retour*

EXPLICATION DE TEXTE 2

Semaine de congé printemps du 10 au 14 mars

LA CONDITION FÉMININE : CULTURE ANCIENNE/CULTURE MODERNE

Semaine 10 Lundi, 17 m : Bâ, *Une si longue lettre*

 Merc., 19 m : Bâ, *Une si longue lettre*

 Vend., 21 m : Bâ, *Une si longue lettre*

Semaine 11 Lundi, 24 m : Bâ, *Une si longue lettre*

INSOUMISSION ET RÉVOLTE

 Merc., 26 m : Jean-Paul Sartre, Préface aux *Damnés de la terre* (Fanon)

 Vend., 28 m : Mujawayo, *Survivantes*

Semaine 12 Lundi, 31 m : Mujawayo, *Survivantes*

 Merc., 2 avril : Rahimi, *Syngué Sabour*

 Vend., 4 a : Rahimi, *Syngué Sabour*

Semaine 13 Lundi, 7 a : Rahimi, *Syngué Sabour*

 Merc., 9 j : Rahimi, *Syngué Sabour*

 Vend., 11 j : Rahimi, *Syngué Sabour*

Semaine 14 **EXAMEN FINAL** à rendre mardi le 15 avril avant 14h

FRN 3504 Perspectives sur la mondialisation (Business French)

Transylvania University, semestre de printemps 2016

Professeur	Brian Arganbright
Bureau	306 Haupt Humanities
Téléphone	(859) 233-8782 (bureau)
Courriel	barganbright@transy.edu
Heures de réception	lundi, mercredi, vendredi de 10h30 à 11h30 mercredi de 1h30 à 3h30 jeudi de 9h à 11h
Livres	<i>Affaires.com</i> , <i>Français professionnel</i> , Penfornis, <i>Affaires.com</i> , <i>Cahier d'exercices</i> , Penfornis et Habert, <i>Les Heures souterraines</i> , Delphine de Vigan, <i>Au Bonheur des dames</i> , Émile Zola, <i>Le Capital au XXI^e siècle</i> Thomas Piketty (extraits)

Objectifs Ce cours présente le dynamisme des perspectives sur la mondialisation qui nous permet de nous informer sur l'actualité économique, sociale, et culturelle ainsi que une étude pratique sur la langue professionnelle. Objectifs :

- Acquérir une connaissance générale des pratiques et une connaissance des termes en vigueur dans le domaine de l'économie et du commerce en étudiant certains aspects du monde économique et commercial tels que l'économie, la structure et le fonctionnement des entreprises, la mercatique, la bourse, les ressources humaines, etc.
- Apprécier les nuances d'une perspective française, voire francophone et européenne, sur les thèmes de l'actualité : les relations commerciales, la mondialisation, les transformations commerciales, l'inégalité économique, etc.
- Appliquer les connaissances linguistiques et la capacité d'analyse en abordant diverses questions ayant rapport à la mondialisation et aux affaires.
- Travailler d'une façon assidue sur le vocabulaire technique, l'apprentissage de nouveaux concepts, et la grammaire.
- Participer au dialogue contemporain sur l'actualité francophone en lisant des articles de la presse en regardant le journal télévisé, et en écoutant des reportages à la radio.
- Vous préparer à intégrer le monde professionnel par le biais des projets d'équipe, des exposés en Powerpoint, de la préparation d'un cv professionnel et la rédaction d'une lettre de motivation, etc.

Évaluation Le succès dans ce cours suppose la participation régulière et active aux cours.

50	Présence, motivation, progrès en français
50	Devoirs quotidiens et petites épreuves en classe
100	Carnet de réflexion (2 pages de réflexion par semaine)
100	Projet 1 Dissertation
100	Projet 2 Essai
100	Projet 3 Société CAC 40 en Powerpoint
100	Projet 4 Lettre de motivation et CV
100	Projet 5 Analyse de publicité
100	Projet 6 Campagne de publicité
100	Examen de mi-semestre
100	Examen maison et soutenance

Les cours

Date	Manuel	Gramm.	Cahier	Mondialisation
12 janv.	Introduction			
14	1.1, 1.2 (M)	1	1.1, 1.2 (C)	▪ JT de mercredi France2 13h ▪ Article Sophie Meunier and Philippe Gordon <i>Globalization and French Cultural Identity</i> Brookings Institute
19	1.3, 1.4 (M)	2	1.3, 1.4 (C)	▪ Film documentaire <i>The Corporation</i> spryword.com ▪ Article <i>Le Monde diplomatique</i> « Thomas Piketty ou le pari d'un capitalisme à visage humain » Russell Jacoby
21	1.5, Bilan 1 (M)	3	1.5 (C)	▪ JT de mercredi France2 13h ▪ Article <i>Brookings Institute</i> Nicolas de Boisgrollier "The Challenge of Reforming France"
26	2.1, 2.2 (M)	4	2.1, 2.2 (C)	▪ Film documentaire <i>Ma Mondialisation</i> ▪ Roman <i>Les Heures souterraines</i> Delphine de Vigan (1/5)
28	2.3, 2.4 (M)	5	2.3, 2.4 (C)	▪ JT de mercredi France2 13h ▪ Article <i>Le Monde diplomatique</i> « Tisser ensemble un monde meilleur » Yes Men ▪ Roman <i>Les Heures souterraines</i> Delphine de Vigan (2/5)
29	Projet 1 Dissertation <i>La mondialisation à visage humain ?</i>			
2 fev.	2.5, Bilan 2 (M)	6	2.5 (C)	▪ Film <i>Ressources humaines</i> ▪ Roman <i>Les Heures souterraines</i> Delphine de Vigan (3/5)
4	3.1, 3.2 (M)	7	3.1, 3.2 (C)	▪ JT de mercredi France2 13h ▪ Article <i>Le Monde diplomatique</i> « La mondialisation capitaliste contre l'emploi » Michel Huson ▪ Roman <i>Les Heures souterraines</i> Delphine de Vigan (4/5)
9	3.3, 3.4 (M)	8	3.3, 3.4 (C)	▪ Film Documentaire <i>La voix de son maitre</i>

				▪ Roman <i>Les Heures souterraines</i> Delphine de Vigan (5/5)
11	3.5, Bilan 3 (M)	9	3.5 (C)	▪ JT de mercredi France2 13h ▪ Article à préciser
12	Projet 2 Essai <i>Les rapports sociaux dans l'entreprise</i>			
16	4.1, 4.2 (M)	10	4.1, 4.2 (C)	▪ Film à préciser ▪ Roman <i>Au Bonheur des dames</i> Émile Zola (1/10)
18	4.3, 4.4 (M)	11	4.3, 4.4 (C)	▪ JT de mercredi France2 13h ▪ Article à préciser ▪ Roman <i>Au Bonheur des dames</i> Émile Zola (2/10)
23	4.5 (M)	12	4.5 (C)	▪ Projet 3 Exposés en Powerpoint - Société cotée sur le CAC 40 ▪ Roman <i>Au Bonheur des dames</i> Émile Zola (3/10)
25	Bilan 4	13		▪ JT de mercredi France2 13h ▪ Article à préciser ▪ Roman <i>Au Bonheur des dames</i> Émile Zola (4/10)
1 mars	Examen de mi semestre en classe			
3	5.1 (M)	p.114-115	5.1 (C)	▪ JT de mercredi France2 13h ▪ Article à préciser ▪ Roman <i>Au Bonheur des dames</i> Émile Zola (5/10)
8	5.2 (M)	p.116-117	5.2 (C)	▪ Reportage France Culture ▪ Roman <i>Au Bonheur des dames</i> Émile Zola (6/10)
10	5.3 (M)		5.3 (C)	▪ JT de mercredi France2 13h ▪ Article à préciser ▪ Roman <i>Au Bonheur des dames</i> Émile Zola (7/10)
11	Projet 4 Lettre de motivation et CV			
15	Congé de printemps			
17				
22	5.4 (M)		5.4 (C)	▪ Film documentaire à préciser ▪ Roman <i>Au Bonheur des dames</i>

				Émile Zola (8/10)
24	5.5 (M)		5.5 (C)	▪ Projet 5 Analyse de publicité ▪ JT de mercredi France2 13h ▪ Roman <i>Au Bonheur des dames</i> Émile Zola (9/10)
29	6.1 (M)		6.1 (C)	▪ Reportage France Culture ▪ Roman <i>Au Bonheur des dames</i> Émile Zola (10/10)
5 avr.	6.2 (M)		6.2 (C)	▪ Reportage France Culture ▪ Essai <i>Le Capital au XXI^e siècle</i> Thomas Piketty (1/3)
7	6.3 (M)		6.3 (C)	▪ JT de mercredi France2 13h ▪ Essai <i>Le Capital au XXI^e siècle</i> Thomas Piketty (2/3)
12	6.4 (M)		6.4 (C)	▪ Projet 6 Exposés en Powerpoint - Campagne publicitaire
14	6.5 (M)		6.5 (C)	▪ JT de mercredi France2 13h ▪ Essai <i>Le Capital au XXI^e siècle</i> Thomas Piketty (3/3)
17	À rendre examen à 10h			
18-20	Soutenance			

Projets

Projet 1 - Dissertation *La mondialisation à visage humain* ? Sous forme de dissertation classique (thèse/antithèse/synthèse), réagissez à la question suivante : *la mondialisation à visage humain, est-ce possible ?* Dans votre introduction, pensez à définir les termes telles que *mondialisation*, *visage humain*, etc. Défendez fidèlement les deux positions (oui et non) avant d'élaborer une analyse synthétique qui représentera une réflexion originale. Trois à quatre pages, à double interligne.

Projet 2 - Essai *Les rapports sociaux dans l'entreprise* À partir de trois œuvres : le film *Ressources humaines*, le film documentaire *La Voix de son maître* et le roman *Les Heures souterraines*, faites une analyse synthétique sur la question des rapports sociaux dans l'entreprise. Quel est le fil conducteur de cet ensemble d'œuvres ? Tâchez à tisser une idée centrale à travers votre analyse. Trois à quatre pages, à double interligne.

Projet 3 – La Recherche d'une Société cotée sur le CAC 40 Objectif : Présenter à la classe une entreprise française dans un exposé en Powerpoint de 5 minutes. Afin d'obtenir une familiarité avec le monde des affaires en France, il est utile de bien connaître ses principaux acteurs et particulièrement les plus importantes entreprises françaises. Vous choisirez une entreprise française du CAC 40. Dans votre exposé, il vous faudra parler de ses activités, sa mission, le lieu de son siège social, les carrières, métiers et emplois, ses produits et/ou services y compris le produit-phare, son rôle dans la société et l'environnement, sa taille (chiffres d'affaires et effectifs), ses stratégies commerciales, sa clientèle, ses concurrents, ses principaux actionnaires, l'évolution récente du cours de ses actions, etc. Les étudiants en classe rempliront une évaluation de chaque exposé.

Projet 4 – La lettre de motivation et le C.V. Visitez les sites et lisez les articles sur Monster.fr, Carrièrescope.fr, ou l'étudiant.fr afin d'apprendre des stratégies pour rédiger une bonne lettre de motivation et un CV efficace. Deux pages maximum.

Projet 5 Analyse publicitaire Parcourez la presse francophone et choisissez une publicité que vous trouvez efficace, originale, et intéressante. Faites une analyse de cette publicité en répondant aux éléments suivants. **1. Construction de la publicité** (Comment cette publicité est-elle construite ? Comment se répartissent les messages écrits par rapport à l'image ? Quelle est leur fonction ?). **2. Analyse de l'image** (Que représente l'image ? Commentez l'importance des objets dans cette publicité ? Quels symboles sont utilisés ? Pourquoi, à quel effet ? Montrez que cette image répond, renvoie au texte). **3. Construction des messages écrits** (Analysez l'accroche de la publicité, quelle est sa fonction ? Relevez le champ lexical de la publicité utilisé dans le texte--du risque, du danger, de sécurité, etc.). **4. La situation de communication** (Qui est l'émetteur de cette publicité ? Qui est le récepteur de cette publicité ? Quel est le message entre l'émetteur et le récepteur ?). **5. Tableau**

récapitulative (Thème de la publicité, Thèse (idée défendue) par la publicité, Arguments utilisés par la publicité, Public visé, votre jugement, est-elle efficace, bien construite, etc.). Deux à trois pages.

Projet 5 Campagne publicitaire Travail d'équipe, exposé en Powerpoint

Vous lancez une nouvelle campagne publicitaire pour mieux vendre un produit de Kentucky aux Francophones dans le monde entier. En même temps, vous devez promouvoir la culture de Kentucky et le tourisme. Vous serez membre d'un groupe qui lance une nouvelle campagne publicitaire pour un produit de KY (Transy, bourbon, tabac, chevaux, basketball, etc.). Réalisez une publicité qui mêlera écrit et image et utilisera des arguments précis (vous pouvez soit dessiner votre publicité soit découper différentes images afin de créer une publicité mais il ne s'agit pas d'utiliser une publicité déjà existante). Préparez un exposé qui recensera les principaux éléments de votre campagne publicitaire. Exposé de 10 minutes (max.).

FRN 2034 French Society and Culture
L'Université Transylvania, Semestre d'hiver 2016

Professeur	Brian Arganbright
Bureau	306 Haupt Humanities
Téléphone (bureau)	(859) 233-8782
Courriel	barganbright@transy.edu
Heures de réception	Lundi, mercredi, vendredi 11h30 à 1h30 Jeudi de 8h30 à 10h30 et sur rendez-vous.

Livres à se procurer

La Civilisation française en évolution, I
La Civilisation française en évolution, II
Le Petit Robert de la langue française (vivement recommandé)

Description Dans ce cours, nous examinerons les transformations politiques, sociales, et culturelles de la société française au cours des siècles à partir de perspectives différentes : famille, religion, mœurs, loisirs, classes sociales, etc. Les thèmes portent sur les régimes politiques (monarchie, empire, république), les personnages historiques (Charlemagne, Louis XIV, Charles de Gaulle, etc.), l'histoire des idées (le siècle des lumières, le socialisme, l'existentialisme, etc.), et les mouvements littéraires et artistiques (classicisme, réalisme, modernisme, etc.).

Méthodologie Nous explorerons les thèmes principaux de l'histoire, de la culture et de la société française du Moyen Âge au présent. Au cours du semestre, nous travaillerons à trois niveaux : d'abord, comme historiens, nous essayerons de connaître l'histoire de la France ; ensuite, de façon critique, nous tenterons de mieux interpréter l'histoire ; enfin, comme chercheurs, nous proposerons de nouvelles questions et de nouvelles méthodologies pour mieux comprendre le passé et son rapport au présent. Dans chaque cours, nous approfondirons les thèmes de chaque lecture avec des discussions menées par les étudiants et d'autres sous la direction du professeur. Puisque la participation de chaque étudiant est essentielle à la bonne réalisation de ce cours, il est indispensable de venir en classe bien préparé et prêt à contribuer aux discussions. Au début de chaque cours, il y aura une petite interrogation qui visera à vérifier votre compréhension des lectures. De plus, une fois par semaine vous devrez regarder le journal télévisé français. L'actualité sert à lancer une discussion en classe et votre participation est requise. Vous devez compter environ deux heures de préparation pour chaque cours.

À l'écoute et l'actualité Afin de synthétiser les connaissances apprises dans les lectures des deux manuels et de nos discussions en classe, les étudiants auront l'occasion d'approfondir leur connaissance en écoutant des conférences sur des sujets (ayant un rapport avec les sujets de la semaine), en regardant le journal télévisé, et en lisant un article de la presse francophone. Pour chaque activité (une par cours) vous aurez une fiche de notes à préparer. Cette fiche vous aidera communiquer vos idées en classe.

Interrogations (35 x 2 + 8 pts. supplémentaire)	80
Fiches de notes : À l'écoute et l'actualité (34 x 2)	60
Rédactions courtes (5 x 20)	100
Épreuves écrites (2 x 50)	100
Soutenance orale (fin de semestre)	50
Participation, motivation, progrès en français	50

Ressources Il est vivement conseillé de suivre l'actualité francophone sur le site <http://www.murdelapresse.com/>. Fixez un objectif de lire un article par jour et vous verrez comment cette lecture facilitera l'apprentissage du français. Outre la presse écrite, écoutez régulièrement la radio francophone. Si c'est la musique qui vous intéresse, essayez www.icimusique.ca. Vous préférez l'actualité? Écoutez <http://savoirs.rfi.fr/fr/apprendre-enseigner/langue-francaise/journal-en-francais-facile> ou tout simplement le journal en français. Le site France Culture est un endroit formidable pour l'apprentissage du français et l'approfondissement de la pensée.

Podcastez les émissions que vous préférez et écoutez-les régulièrement. Si vous avez de la difficulté à comprendre les reportages audio, entraînez-vous en travaillant les faits du jour sur le site RFI/Savoirs <http://savoirs.rfi.fr/>. Si vous trouvez la grammaire difficile, révisez dans le livre *Reprise* ou *Grammaire à l'œuvre*.

Academic Integrity Honesty, trust, and personal responsibility are fundamental attributes of the University community. Academic dishonesty by a student will not be tolerated as it threatens the foundation of an institution dedicated to the pursuit of knowledge. To maintain its credibility and reputation and to equitably assign evaluations of scholastic and creative performance, Transylvania University is committed to maintaining a climate that upholds and values the highest standards of academic integrity. Students who are found guilty of academic dishonesty will be sanctioned in a manner that is appropriate to the infraction. Sanctions may include receiving a failing grade on the assignment or being assigned a failing grade in the course. For more information, see the student handbook.

Learning Abilities If you are having any trouble with course delivery methods or expectations, talk with your professor to determine how to best address the situation. Additionally, Transylvania University adheres to the Americans with Disabilities Act: Qualified students with disabilities needing appropriate academic adjustments should contact the professor as soon as possible to ensure that their needs are met in a timely manner. To request accommodations or discuss accessibility at Transylvania, please contact the Academic Disability Services Coordinator Amber Morgan. She is located in Old Morrison 211, phone 8502, email admorgan@transy.edu.

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Title IX Transylvania University is committed to complying with Title IX of the Education Amendments of 1972. Sexual misconduct is a form of gender discrimination that, like other forms of unlawful discrimination, the University will not tolerate. If you or someone you know has been harassed or assaulted, you can talk with

any faculty member; with our Title IX coordinator, Ashley Hinton-Moncer (ahinton@transy.edu); with someone at Counseling Services (859.281.3682); and/or with Public Safety (859.233.8118). For more information about Transylvania's commitment to Title IX, visit the web site Inside Transy/Help & Resources/Title IX.

ACE Academic Center for Excellence – French tutoring The Academic Center for Excellence offers help with research and writing as well as peer academic mentoring (tutoring). See the library website for more information and hours.

Emploi du temps

Date	Quiz	Sujet	Lecture	À l'écoute et l'actualité <i>Conférence, Journal télé, Actualité,</i>
7 sept.		Introduction		
9	Quiz 1	Seigneurs et serfs	I, 173-178, L1 et L2	Article de la presse francophone Table ronde
12 sept.	Quiz 2	La préhistoire L'Antiquité Charlemagne	I, 1-12 I, 60-62, L1	France Culture : Têtes chercheuses <i>Les femmes au Moyen Âge, loin des idées reçues</i>
14	Quiz 3	Le Moyen Age : Cathédrales gothiques Baroque	I, 13-16, L1 I, 283-288, 291-294	France2 (13h lundi)
16	Quiz 4	Monarchie, I Humanisme	I, 111-117 I, 231-35	Article de la presse francophone Table ronde
19	Quiz 5	Le cartésianisme Classicisme	I, 239-245, L1 I, 295-300, 306-310	France Culture : Nouveaux chemins de la connaissance / <i>La philosophie par le menu, Les saveurs de l'Ancien Régime</i>
21	Quiz 6	Monarchie, II Louis XIV	I, 122-125, L1, L2 I, 77-79, L2	France2 (13h lundi)
23	Quiz 7	Siècles des lumières	I, 245-247, 250-252, 257-259, 311-313, 320-324	Article de la presse francophone Table ronde
26 sept.	Quiz 8	Révolution Les intellos	I, 130-133, L2 II, 237-243	France Culture : Un autre jour est possible / Les intellectuels français : une histoire à écrire ? 1/5 Paris au XVIIIème siècle, une Athènes moderne, 2/5 L'affaire Dreyfus, 3/5 Les intellectuels engagés
28	Quiz 9	Napoléon	I, 83-86, L1, L2 Rédaction 1	France2 (13h lundi)
30	Quiz 10	Empire, Monarchie constitutionnel	I, 138-143, L1, L2, L3	Article de la presse francophone Table ronde
3 oct.	Quiz 11	Romantisme	I, 325-330, 334-341	France Culture : Concordance des temps / <i>Napoléon et son Empire : tout savoir sur tous...</i>
5	Quiz 12	Aristocrates et bourgeois	I, 183-200	France2 (13h lundi)
7		Examen écrit 1		
10 oct.	Quiz 13	Famille et le rôle de la femme	II, 1-7, L1, L2, L3	Dissertation : Mon corps m'appartient-il ? France Culture : Nouveaux chemins de la connaissance
12	Quiz 14	Campagnards et citadins	I, 201-213	France2

				(13h lundi)
14	Quiz 15	Du réalisme au symbolisme	I, 342-363 Rédaction 2	Article de la presse francophone Table ronde
17 oct.		Congé		
19	Quiz 16	La 3e République	I, 149-153, L1, L2	France2 (13h lundi)
21	Quiz 17	Socialisme	I, 264-273	Article de la presse francophone Table ronde
24 oct.	Quiz 18	L'enseignement	II, 86-98, L1, L2	France Culture : Concordance des temps / La Troisième République et la violence anarchiste : libertés ou sécurité ?
26	Quiz 19	Milieus sociaux	II, 71-74, L1, L2	France2 (13h lundi)
28	Quiz 20	Film <i>Entre les murs</i>		Article de la presse francophone Table ronde
31 oct.	Quiz 21	Condition féminine	I, 214-219, L1, L2	France Culture / Grande traversée : Women's power, les nouveaux féminismes " <i>Ne nous libérez pas, on s'en charge</i> " Vers un féminisme post-colonial (1h48)
2 nov.	Quiz 22	Vie professionnelle et la femme	II, 104-109, L1	France2 (13h lundi)
4	Quiz 23	État français / IVe République	I, 158-167 Rédaction 3	Article de la presse francophone Table ronde
7 nov.	Quiz 24	Général de Gaulle	I, 100-103, L1, L2	France Culture : Concordance des temps / Dissertation : L'Etat doit-il maintenir l'ordre ou assurer la justice ?
9	Quiz 25	Institutions politiques	II, 117-124, L1, L2	France2 (13h lundi)
11		Examen Écrit 2		
14 nov.	Quiz 26	La religion	II, 81-85, L1	France Culture / La Conversation scientifique <i>La science et la religion doivent-elles dialoguer ?</i>
16	Quiz 27	Modernisme	I, 364-381	France2 (13h lundi)
18	Quiz 28	La consommation	II, 32-35, L1, L2	Article de la presse francophone Table ronde
21 nov.	Quiz 29	La France d'Outre-Mer	II, 301-306, L1, L2 Rédaction 4	France Culture / Cultures Mondes <i>Vers une "dé-mondialisation heureuse" ? Déclin du commerce</i>

				<i>mondial: la (dé)mondialisation en question</i>
23		Congé		
25		Congé		
28	Quiz 30	La francophonie	II, 316-319, L1, L2, L3, L4, L5	France Culture / Cultures Mondes <i>La fabrique de l'exotisme, Du post-colonialisme à la blackness : vers une nouvelle africanité</i>
30	Quiz 31	L'identité culturelle de la France	II, 330-339, L1, L3	France2 (13h lundi)
2 déc.	Quiz 32	Diversité du quotidien	II, 59-66, L2, L3, L4	Article de la presse francophone Table ronde
5 déc.	Quiz 33	La littérature	II, 247-258	France Culture / Concorde des temps / <i>Belle-mère : figure sociale, mythe littéraire</i>
7	Quiz 34	La culture moderne	II, 273-287, L1, L2 Rédaction 5	France2 (13h lundi)
9	Quiz 35	L'avenir européen	II, 167-171, L2	Article de la presse francophone Table ronde
12-14 déc.	Soutenance orale			

French II (FREN 1024)

Transylvania University – Spring 2017

Professor:	Brian Arganbright
Office:	306 Haupt Humanities
Phone &: Email	Office: (859) 233-8782 barganbright@transy.edu
Office Hours:	Tuesday: 1:00 - 1:30 Wednesday 11:30-2:30 Thursday: 8:30 - 11:00 Friday : 11:30-2:30
Textbook:	Saison 2 Méthode de français Cocton, De Oliveira, Dintilhac, Dupleix, Ripaud (Didier, 2014) Saison 2 Cahier d'activités Cartier, Dereeper, Gemy, Ripaud, Valenza (Didier, 2014)

Objective: The overall goal of this course is to guide students toward communicative competence while encouraging intercultural sophistication. Through the use of video, audio, texts, communicative activities, intensive in class writing activities and consistent practice, you will be able to achieve the following outcomes by the end of this semester:

- Categorize, describe, explain, give examples, paraphrase and summarize when communicating orally and in writing using natural-sounding French in culturally appropriate ways for a beginner;
- read with comprehension both informal and literary texts taken from authentic French sources;
- Comprehend French when spoken by a variety of people using authentic speech patterns and rates of speed;
- Identify and interpret French and Francophone cultural institutions and culturally determined patterns of behavior;
- Develop and demonstrate critical-thinking skills as they apply to French language and Francophone culture;
- Apply language study to broader and complementary discipline areas.

Course Content and Procedure: French II is an intensive language course. It is the second of a three-semester program designed to help you acquire proficiency in French language and culture. The goal of the course is to master skills at the A2 level of the Common European Framework of Reference (CEFR). This means that by the end of the semester students you should be able to communicate effectively in a variety of real-life contexts. In order to reach this goal, we will focus on the five areas of language proficiency (speaking, reading, writing, listening, and cultural competency). Class time will be devoted mostly to communicative activities that encourage the use of French in a personalized and creative manner. In addition, the course will include readings and discussions that will acquaint you with the

cultures of France and French-speaking countries and regions around the world. To complement the material that accompanies this course, you are strongly encouraged to investigate your areas of interest (business, literature, law, science, etc.) as it pertains to French-speaking cultures.

Class Attendance: Attendance in class is mandatory. Unexcused absences will substantially reduce your participation grade. It is also essential to come to class prepared. This means that you must study all the material (videos, audios, reading, grammar, phonetics, writing, vocabulary, etc.) assigned for each class. Starting on day two, there will be short daily quizzes that will cover material to be prepared for that day. It is essential that you **spend two hours to prepare for each class** and strongly advised that this be broken into two time periods. That works out to an hour a day to study and prepare for class.

Participation: Participation means coming to class having studied and completed the work corresponding to the material that will be covered that day. Please refer to the daily schedule in this syllabus to find out what material you need to study before coming to class. There will be short daily quizzes to test your understanding of the material. You must also demonstrate your preparedness by making a concerted effort to speak French in class as much as possible. You are expected to contribute actively to all activities.

Keys to Success All students want to know what it takes to succeed in a class. By following the guidelines below, you'll increase your chances of success.

- Speak French in class. You have fewer than 3 contact hours a week. Take advantage of each opportunity to use French during class time.
- Be prepared for class every day. You are expected to read the assigned sections indicated in the syllabus and do the assignments. Class time will be given over to interactive activities, which will incorporate the target grammar and vocabulary you have reviewed prior to coming to class. Your participation grade will be based on your consistent involvement in these activities. ***Attending classes without participating is not enough to receive a good passing participation grade.***
- Take your homework ("devoirs") seriously. Dedicate a fixed time each day to work on French and plan at least **an hour per day** to homework assignments, study new material, and review old material. Keep in mind that learning a language is not about passing a final exam. The homework assignments target exercises related to the next class's activities. *You will receive a completion grade for each "devoir". This grade includes completion of all the written exercises + self-correction with the help of the answer key (make self-correction apparent by using a different color pen). Regarding late work: To be fair to everyone, unless you have a medical emergency (and provide the instructor with documentation), late work will be marked down substantially.*
- Attend all classes. This is simple and obvious. Make sure that you attend class every day. Each missed class, makes the acquisition of the language, and success on exams, harder. Make a commitment. Take responsibility. If you want to receive your diploma from Transy and be fluent in French, this is possible with the right attitude. And please do not come to class late. Late arrivals disrupt everyone and excessive tardiness may result in your instructor marking you absent. *One percentage point will be deducted from your final grade for each class missed above the three allowed.*

Homework: For each class period, you should expect to do at least two hours of homework in order to adequately prepare yourself to participate in class. Think of it as needing to devote one hour per day to the study of French.

Writing assignments: Writing assignments are due for each unit of the book. **All compositions will be done in class on the day they are due.** You will have 20 minutes to complete the composition without books, dictionaries and electronics.

Make-up/Late or missed assignments: If you miss a class, you are still responsible for all assignments. Missed or late homework assignments will result in a lower homework and participation grade. There are no make-up tests except in case of a documented emergency.

Tests and Oral Exams: There will be three written tests and two oral exams. Tests and exams cover material discussed in class, as well as material in the textbooks (video, audio, reading, grammar, culture, vocabulary, etc.). Topics for the oral exam will be given in advance and will be tailored to content covered in the textbook. Oral exams last approximately 15 minutes, are done with a partner, and will be scheduled in advance.

Grades breakdown:

3 Written Tests (Contrôles)	30%
2 Oral Exams	20%
Daily Homework (completion)	10%
Daily Homework (accuracy)	10%
8 In-Class Compositions	20%
Motivation, Progress, Attendance	10%

Extra credit: Participation in French Club activities, as well as attending French movie screenings, lectures, plays, etc. will offer you some extra credit opportunities, with appropriate documentation of your participation. Check with me to ascertain the appropriateness of activities for extra credit.

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Americans with Disabilities Act The Office of Disability Services (ODS) at Transylvania University serves students who have a disability that qualifies under the Americans with Disabilities Act (ADA) of 1990. Disabilities covered by ADA may include physical disabilities, learning differences, and psychiatric disorders. ODS also coordinates accommodations for those who receive an injury that temporarily impairs their ability to function in an otherwise normal capacity. Students who wish to find out if their specific medical condition/disability qualifies for accommodations should contact the ODS for a confidential appointment. Contact Information: Amber D. Morgan – Coordinator of Disability Services, Old Morrison, 111 admorgan@transy.edu or disabilityservices@transy.edu (352)233-8502

Title IX Transylvania University and its faculty are committed to assuring a safe and productive learning environment for all students. In compliance with Title IX of the Education Amendments of 1972 and guidance from the Office for Civil Rights, the University requires faculty members to report incidents of sexual misconduct shared by students to the University's Title IX Coordinator. Exceptions are situations

where the students are unlikely to expect that a disclosure would trigger reporting options (i.e. required class writing assignment, University-approved research project, and/or class discussions). For more information about Title IX, please refer to the Title IX Policy or contact Ashley Hinton-Moncer, Title IX Coordinator. A person who experiences sexual misconduct may respond to the experience in many different ways, including feeling confused, vulnerable, out of control, embarrassed, angry, or depressed. The University and community provide a variety of resources (transy.edu/campus/preventing_violence) to assist individuals who have experienced sexual misconduct; both to address the effects of the incident, and to help them identify the options available to them for making a complaint about the incident and offer assistance if requested.

Ressources Il est vivement conseillé de suivre l'actualité francophone sur le site <http://www.murdelapresse.com/>. Fixez un objectif de lire un article par jour et vous verrez comment cette lecture facilitera l'apprentissage du français. Outre la presse écrite, écoutez régulièrement la radio francophone. Si c'est la musique qui vous intéresse essayez www.icimusique.ca. Vous préférez l'actualité en français facile ? Écoutez <http://savoirs.rfi.fr/fr/apprendre-enseigner/langue-francaise/journal-en-francais-facile>. Il est aussi possible de podcaster des émissions sur tous les thèmes qui pourraient vous intéresser ! Si vous avez de la difficulté à comprendre les reportages audio, entraînez-vous en travaillant les faits du jour sur le site RFI/Savoirs <http://savoirs.rfi.fr/>. Si vous trouvez la grammaire difficile, révisez tous les jours dans le livre *Reprise*.

PARTICIPATION GUIDELINES

The "A" participant:

- repeatedly shows initiative and does more than is required in completing all daily assignments
- readily offers information and contributes to class discussions without being asked
- helps others to learn and contributes to a relaxed, positive atmosphere in the classroom
- comes to class prepared
- uses French regularly in class and attempts to use the grammar and vocabulary that is being discussed each week
- has good pronunciation or shows adequate progress toward improving pronunciation
- takes considerable interest in the language and the course

The "B" participant:

- frequently goes beyond the minimum in completing all daily assignments
- works conscientiously, completing assignments with seriousness and care
- periodically shows initiative in class by volunteering information and contributing to class discussions
- rarely comes unprepared to class
- on occasion uses French on own initiative
- makes an effort to improve language skills and to develop good pronunciation
- demonstrates substantial interest in the language and the course

The "C" participant

- does all the class assignments
- submits work that is often hurried, sloppy and rather perfunctory in nature
- mostly offers information and answers in class only when called upon
- frequently comes unprepared to class
- seldom uses French on own initiative
- has some difficulty understanding French in class

- seems rather unconcerned about improving language skills and has strong foreign accent

The "D" participant:

- does not complete all the class assignments
- completes individual assignments too briefly and sketchily, exhibiting an unwillingness to accept the challenge of difficult work
- rarely offers information and answers in class, even when called upon
- seldom seems to have prepared the assignment for the class meetings
- does not try to use French in class
- has difficulty understanding even slow, simple speech in French
- exhibits little concern about learning the language and has strong foreign accent

Emploi de temps / Daily Schedule

Date	Méthode de français	Cahier d'activités	Rédaction
9 janv.	Introduction du cours		
11	Unité 0 p.12-21	Unité 0 p. 4-11	
13	Unité 1.1 ▪ S'informer 1 (Petites annonces) p.24 ▪ Lexique 1 p.28 ▪ Phonétique Liaison p. 28 ▪ Grammaire 1, 2 p. 29 ▪ S'exprimer 1, 2 p.30 ▪ Point recap' p.34-35	Unité 1.1 ▪ Grammaire 4, 5, 6 p. 15 ▪ Lexique 11, 12, 13 p. 17-18 ▪ Phonétique 23 p.21	
16 janv.	Congé de Martin Luther King Jr		
18	Unité 1.2 ▪ S'informer 2 (Vous parlez français) p. 25 ▪ Lexique 2 p.28 ▪ Phonétique Consonnes p. 28 ▪ Grammaire 3, 4 p. 29 ▪ S'exprimer 1, 2, 3 p.31 ▪ Point recap' p.34-35	Unité 1.2 ▪ Grammaire 8, 9, 10 p. 16-17 ▪ Lexique 14, 15, 16 p. 18-19 ▪ Phonétique 24 p.21	
20	Unité 1.3 ▪ S'informer 3 (Je suis, je cherche) p. 26 ▪ Lexique 3 p.28 ▪ Grammaire 5, 6 p. 29 ▪ S'exprimer 1, 2, 3 p.31 ▪ Se comprendre 1 p.36 ▪ Point recap' p.34-35	Unité 1.3 ▪ Grammaire 17, 18, 19 p. 19 ▪ Lexique 1, 2, 3 p. 14	
23 janv.	Unité 1.4 ▪ S'informer 4 p. 27 ▪ Grammaire p. 7, 8 p. 29 ▪ S'exprimer p.32 ▪ Se comprendre 2 p.37 ▪ Point recap' p.34-35	Unité 1.4 ▪ Grammaire 20, 21, 22 p. 20 ▪ Bilan 22-23	Rédaction 1
25	Unité 2.1 ▪ S'informer 1 p.42 ▪ Lexique 1 p.46 ▪ Phonétique e muet p. 46 ▪ Grammaire 1, 2 p. 47 ▪ S'exprimer 1, 2 p.48 ▪ Point recap' p.52-53	Unité 2.1 ▪ Grammaire 4, 5, 6 p. 25 ▪ Lexique 11, 12, 13 p. 27-28 ▪ Phonétique 23 p.31	
27	Unité 2.2 ▪ S'informer 2 p. 43 ▪ Lexique 2 p.46 ▪ Phonétique Enchaînement p. 46 ▪ Grammaire 5, 6 p. 47 ▪ S'exprimer 1, 2 p.48 ▪ Point recap' p. 52-53	Unité 2.2 ▪ Grammaire 8, 9, 10 p. 16-17 ▪ Lexique 8, 9, 10 p. 26-27 ▪ Phonétique 24 p.31	

30 janv.	Unité 2.3 ▪ S'informer 3 p. 44 ▪ Lexique 3 p.46 ▪ Grammaire 5, 6 p. 47 ▪ S'exprimer 1, 2, 3 p.49 ▪ Se comprendre 1 p.54 ▪ Point recap' p. 52-53	Unité 2.3 ▪ Grammaire 17, 18, 19 p. 29 ▪ Lexique 14, 15, 16 p. 28	
1 fév.	Unité 2.4 ▪ S'informer 4 p. 45 ▪ Grammaire p. 7, 8 p. 47 ▪ S'exprimer 1, 2 p.50 ▪ Se comprendre 2 p.55 ▪ Point recap' p.52-53	Unité 2.4 ▪ Grammaire 20, 21, 22 p. 30 ▪ Bilan 32-33	Rédaction 2
3	Unité 3.1 ▪ S'informer 1 p.60 ▪ Lexique 1 p.64 ▪ Phonétique sons u o p. 64 ▪ Grammaire 1, 2 p. 65 ▪ S'exprimer 1, 2 p. 66 ▪ Point recap' p.70-71	Unité 3.1 ▪ Grammaire 4, 5, 6 p. 35 ▪ Lexique 1, 2, 3 p. 34 ▪ Phonétique 23 p.41	
6 fév.	Unité 3.2 ▪ S'informer 2 p. 61 ▪ Lexique 2 p. 64 ▪ Phonétique Sons y p. 64 ▪ Grammaire 3, 4 p. 65 ▪ S'exprimer 1, 2 p.67 ▪ Point recap' p.70-71	Unité 3.2 ▪ Grammaire 8, 9, 10 p. 36 ▪ Lexique 14, 15, 16 p. 38-39 ▪ Phonétique 24 p.41	
8	Unité 3.3 ▪ S'informer 3 p. 62 ▪ Lexique 3 p. 64 ▪ Grammaire 5, 6 p. 65 ▪ Se comprendre 1 p.72 ▪ Point recap' p.70-71	Unité 3.3 ▪ Grammaire 17, 18, 19 p. 39 ▪ Lexique 11, 12, 13 p. 37	
10	Unité 3.4 ▪ S'informer 4 p. 63 ▪ Grammaire p. 7, 8 p. 65 ▪ S'exprimer 1, 2 p. 68 ▪ Se comprendre 2 p.73 ▪ Point recap' p.70-71	Unité 3.4 ▪ Grammaire 20, 21, 22 p. 40 ▪ Bilan 42-43	Rédaction 3
13 fév.	Contrôle 1 Unités 1-3		
15	Unité 4.1 ▪ S'informer 1 p.78 ▪ Lexique 1 p.82 ▪ Phonétique Sons y p. 82 ▪ Grammaire 1, 2 p. 83 ▪ S'exprimer 1, 2 p. 84 ▪ Point recap' p.88-89	Unité 4.1 ▪ Grammaire 4, 5, 6 p. 45 ▪ Lexique 1, 2, 3 p. 44 ▪ Phonétique 23 p.51	
17	Unité 4.2 ▪ S'informer 2 p. 79	Unité 4.2 ▪ Grammaire 8, 9, 10 p. 46	

	▪ Lexique 2 p. 82 ▪ Phonétique Sons i, e p. 82 ▪ Grammaire 3, 4 p. 83 ▪ S'exprimer 1, 2 p.85 ▪ Point recap' p.88-89	▪ Lexique 11, 12, 13 p. 47 ▪ Phonétique 24 p.51	
20 fév.	Unité 4.3 ▪ S'informer 3 p. 80 ▪ Lexique 3 p. 82 ▪ Grammaire 5, 6 p. 83 ▪ Se comprendre 1 p.90 ▪ Point recap' p.88-89	Unité 4.3 ▪ Grammaire 17, 18, 19 p. 49 ▪ Lexique 14, 15, 16 p. 48	
22	Unité 4.4 ▪ S'informer 4 p. 81 ▪ Grammaire p. 7, 8 p. 83 ▪ S'exprimer 1, 2 p. 86 ▪ Se comprendre 2 p.91 ▪ Point recap' p.88-89	Unité 4.4 ▪ Grammaire 20, 21, 22 p. 50 ▪ Bilan 52-53	Rédaction 4
24	Unité 5.1 ▪ S'informer 1 p.96 ▪ Lexique 1 p.100 ▪ Phonétique Sons a p. 100 ▪ Grammaire 1, 2 p. 101 ▪ S'exprimer 1, 2 p. 102 ▪ Point recap' p.106-107	Unité 5.1 ▪ Grammaire 4, 5, 6, 7 p. 54-55 ▪ Lexique 1, 2, 3 p. 54 ▪ Phonétique 23 p.61	
27 fev.	Unité 5.2 ▪ S'informer 2 p. 97 ▪ Lexique 2 p. 100 ▪ Phonétique Sons i, p. 100 ▪ Grammaire 3, 4 p. 101 ▪ S'exprimer 1, 2 p.103 ▪ Point recap' p.106-107	Unité 5.2 ▪ Grammaire 11, 12, 13 p. 56 ▪ Lexique 8, 9, 10 p. 56 ▪ Phonétique 24 p.61	
1 mars	Unité 5.3 ▪ S'informer 3 p. 98 ▪ Lexique 3 p. 100 ▪ Grammaire 5, 6 p. 101 ▪ Se comprendre 1 p.108 ▪ Point recap' p.106-107	Unité 5.3 ▪ Grammaire 17, 18, 19 p. 58-59 ▪ Lexique 14, 15, 16 p. 58	
3	Unité 5.4 ▪ S'informer 4 p. 99 ▪ Grammaire p. 7, 8 p. 101 ▪ S'exprimer 1, 2 p. 104 ▪ Se comprendre 2 p.109 ▪ Point recap' p.106-107	Unité 5.4 ▪ Grammaire 20, 21, 22 p. 59-60 ▪ Bilan 62-63	Rédaction 5
6 mars	Unité 6.1 ▪ S'informer 1 p.114 ▪ Lexique 1 p.118 ▪ Phonétique Liaison p. 118 ▪ Grammaire 1, 2 p. 125	Unité 6.1 ▪ Grammaire 4, 5, 6, 7 p. 65-66 ▪ Lexique 1, 2, 3 p. 64 ▪ Phonétique 23 p.71	

	▪ S'exprimer 1, 2 p. 120 ▪ Point recap' p.124-125		
8	Unité 6.2 ▪ S'informer 2 p. 115 ▪ Lexique 2 p. 118 ▪ Phonétique Sons R, p. 118 ▪ Grammaire 3, 4 p. 125 ▪ S'exprimer 1, 2 p.121 ▪ Point recap' p.124-125	Unité 6.2 ▪ Grammaire 8, 9, 10 p. 66-67 ▪ Lexique 11, 12, 13 p. 67 ▪ Phonétique 24 p.71	
10	Unité 6.3 ▪ S'informer 3 p. 116 ▪ Lexique 3 p. 118 ▪ Grammaire 5, 6 p. 125 ▪ Se comprendre 1 p.126 ▪ Point recap' p.124-125	Unité 6.3 ▪ Grammaire 17, 18, 19 p. 69 ▪ Lexique 14, 15, 16 p. 68	
13 mars	Congé de printemps		
15	Congé de printemps		
17	Congé de printemps		
20 mars	Unité 6.4 ▪ S'informer 4 p. 117 ▪ Grammaire p. 7, 8 p. 125 ▪ S'exprimer 1, 2 p. 122 ▪ Se comprendre 2 p.127 ▪ Point recap' p.124-125	Unité 6.4 ▪ Grammaire 20, 21, 22 p. 70 ▪ Bilan 72-73	Rédaction 6
22	Contrôle 2 Unités 4-6		
24	Unité 7.1 ▪ S'informer 1 p.136 ▪ Lexique 1 p.140 ▪ Phonétique Enchaînement p. 140 ▪ Grammaire 1, 2 p. 141 ▪ S'exprimer 1, 2 p. 142 ▪ Point recap' p.146-147	Unité 7.1 ▪ Grammaire 4, 5, 6, 7 p. 75-76 ▪ Lexique 1, 2, 3 p. 74 ▪ Phonétique 23 p.81	
27 mars	Unité 7.2 ▪ S'informer 2 p. 137 ▪ Lexique 2 p. 140 ▪ Phonétique Sons E A, p. 140 ▪ Grammaire 3, 4 p. 141 ▪ S'exprimer 1, 2 p.143 ▪ Point recap' p.146-147	Unité 7.2 ▪ Grammaire 8, 9, 10 p. 76-77 ▪ Lexique 14, 15, 16 p. 78-79 ▪ Phonétique 24 p.81	
29	Unité 7.3 ▪ S'informer 3 p. 138 ▪ Lexique 3 p. 140 ▪ Grammaire 5, 6 p. 141 ▪ Se comprendre 1 p.148 ▪ Point recap' p.146-147	Unité 7.3 ▪ Grammaire 17, 18, 19 p. 79-80 Lexique 11, 12, 13 p. 77-78	
31	Unité 7.4 ▪ S'informer 4 p. 139 ▪ Grammaire p. 7, 8 p. 141	Unité 7.4 ▪ Grammaire 20, 21, 22 p. 80	Rédaction 7

	▪ S'exprimer 1, 2 p. 144 ▪ Se comprendre 2 p.149 ▪ Point recap' p.146-147	▪ Bilan 82-83	
3 avr.	Unité 8.1 ▪ S'informer 1 p.154 ▪ Lexique 1 p.158 ▪ Phonétique Sons U W p. 158 ▪ Grammaire 1, 2 p. 159 ▪ S'exprimer 1, 2 p. 160 ▪ Point recap' p.164-165	Unité 8.1 ▪ Grammaire 4, 5, 6, 7 p. 85-86 ▪ Lexique 1, 2, 3 p. 84 ▪ Phonétique 23 p.91	
5	Unité 8.2 ▪ S'informer 2 p. 155 ▪ Lexique 2 p. 158 ▪ Phonétique Voyelles, p. 158 ▪ Grammaire 3, 4 p. 159 ▪ S'exprimer 1, 2 p.161 ▪ Point recap' p.164-165	Unité 8.2 ▪ Grammaire 11, 12, 13 p. 87 ▪ Lexique 8, 9, 10 p. 86 ▪ Phonétique 24 p.91	
7	Unité 8.3 ▪ S'informer 3 p. 156 ▪ Lexique 3 p. 158 ▪ Grammaire 5, 6 p. 159 ▪ Se comprendre 1 p.166 ▪ Point recap' p.164-165	Unité 8.3 ▪ Grammaire 17, 18, 19 p. 89 ▪ Lexique 14, 15, 16 p. 88	
10 avr.	Unité 8.4 ▪ S'informer 4 p. 157 ▪ Grammaire p. 7, 8 p. 159 ▪ S'exprimer 1, 2 p. 162 ▪ Se comprendre 2 p.167 ▪ Point recap' p.164-165	Unité 8.4 ▪ Grammaire 20, 21, 22 p. 90 ▪ Bilan 92-93	Rédaction 8
12	Unité 9.1 ▪ S'informer 1 p.172 ▪ Lexique 1, 2 p.176 ▪ Grammaire 1, 2 p. 177 ▪ S'exprimer 1, 2 p. 178 ▪ Point recap' p.182-183	Unité 9.1 ▪ Grammaire 4, 5, 6, 7 p. 95-96 ▪ Lexique 1, 2, 3 p. 94-95 ▪ Lexique 11, 12, 13 p. 97-98	
14	Unité 9.2 ▪ S'informer 2 p. 173 ▪ Lexique 3 p. 176 ▪ Grammaire 3, 4 p. 177 ▪ S'exprimer 1, 2 p.179 ▪ Point recap' p.182-183	Unité 9.2 ▪ Grammaire 8, 9, 10 p. 96-97 ▪ Lexique 14, 15, 16 p. 98-99	
17-21	Contrôle 3 Unités 7-9		

Français III (FRN 1034) l'Université Transylvania, Cours d'automne 2016

Professeur	Brian Arganbright
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Téléphone (bureau)	(859) 233-8782
Courriel	barganbright@transy.edu
Heures de réception	lundi, mercredi, vendredi de 11h30 à 1h30 jeudi 8h30 à 10h30 et sur rendez-vous

Méthode

Les étudiants apprendront à maîtriser le français en pratiquant la langue dans un contexte naturel et décontracté en classe. Au cours du semestre, les étudiants auront plusieurs occasions de perfectionner leur maîtrise de la grammaire, de la prononciation, du lexique, de l'expression orale, de l'expression écrite et de la culture française et francophone. Nous adopterons une approche actionnelle où communiquer c'est penser, interpréter et agir au sein d'une communauté de francophones.

Objectifs / Résultats (*Outcomes*) Atteindre le Niveau Seuil B1

- **Comprendre (Écouter)** : Je peux comprendre les points essentiels quand un langage clair et standard est utilisé et s'il s'agit de sujets familiers concernant le travail, l'école, les loisirs, etc. Je peux comprendre l'essentiel de nombreuses émissions de radio ou de télévision sur l'actualité ou sur des sujets qui m'intéressent à titre personnel ou professionnel si l'on parle d'une façon relativement lente et distincte.
- **Comprendre (Lire)** : Je peux comprendre des textes rédigés essentiellement dans une langue courante ou relative à mon travail. Je peux comprendre la description d'événements, l'expression de sentiments et de souhaits dans des lettres personnelles.
- **Parler (Prendre part à une conversation)** : Je peux faire face à la majorité des situations que l'on peut rencontrer au cours d'un voyage dans une région où la langue est parlée. Je peux prendre part sans préparation à une conversation sur des sujets familiers ou d'intérêt personnel ou qui concernent la vie quotidienne (par exemple famille, loisirs, travail, voyage et actualité).
- **Parler (S'exprimer oralement en continu)** : Je peux articuler des expressions de manière simple afin de raconter des expériences et des événements, mes rêves, mes espoirs ou mes buts. Je peux brièvement donner les raisons et explications de mes opinions ou projets. Je peux raconter une histoire ou l'intrigue d'un livre ou d'un film et exprimer mes réactions.
- **Écrire** : Je peux écrire un texte simple et cohérent sur des sujets familiers ou qui m'intéressent personnellement. Je peux écrire des lettres personnelles pour décrire expériences et impressions.

Participation

Les étudiants auront environ deux heures de devoirs à préparer pour chaque cours. Ces devoirs, faits à la maison, font partie intégrale de l'apprentissage de la langue et de la réussite dans ce cours. Il est donc indispensable que chacun fasse un effort sérieux et soigneux de bien préparer les activités dans *Saison 3*, sur les CD audio et DVD inclus dans les deux livres. Ces activités de compréhension orale sur audio et vidéo sont essentielles pour atteindre le Niveau B1. Ce travail quotidien vous aidera à mieux communiquer en classe et surtout à mieux maîtriser le français. Vous aurez maintes occasions d'appliquer vos connaissances en classe dans des contextes variés. Il va sans dire que votre présence assidue et votre collaboration active sont fondamentales pour réussir à ce cours. Venez en classe avec une attitude positive et prêt/e à communiquer en français.

Manuel*Saison 3 : Méthode de français**Saison 3 : Cahier d'activités***Évaluation**

Devoirs/Quiz quotidiens (34 x 4 +14 points supplémentaires)	150
Huit rédactions (7 x 50)	350
Épreuves orales (2 x 50)	100
Épreuves écrites (3 x 50)	150
Participation active, attitude, motivation, progrès	50
Total	800

Ressources

Il est vivement conseillé de suivre l'actualité francophone sur le site <http://www.murdelapresse.com/>. Fixez un objectif de lire un article par jour et vous verrez comment cette lecture facilitera l'apprentissage du français. Outre la presse écrite, écoutez régulièrement la radio francophone. Si c'est la musique qui vous intéresse essayez www.icimusique.ca. Vous préférez l'actualité en français facile ? Écoutez <http://savoirs.rfi.fr/fr/apprendre-enseigner/langue-francaise/journal-en-francais-facile>. Il est aussi possible de podcaster des émissions sur tous les thèmes qui pourraient vous intéresser ! Si vous avez de la difficulté à comprendre les reportages audio, entraînez-vous en travaillant les faits du jour sur le site RFI/Savoirs <http://savoirs.rfi.fr/>. Si vous trouvez la grammaire difficile, révisez tous les jours dans le livre *Reprise*. C'est une bonne révision de tout ce que vous devez savoir à la fin de FRN 1034.

Academic Integrity

Honesty, trust, and personal responsibility are fundamental attributes of the University community. Academic dishonesty by a student will not be tolerated as it threatens the foundation of an institution dedicated to the pursuit of knowledge. To maintain its credibility and reputation and to equitably assign evaluations of scholastic and creative performance, Transylvania University is committed to maintaining a climate that upholds and values the highest standards of academic integrity. Students who are found guilty of academic dishonesty will be sanctioned in a manner that is appropriate to the infraction. Sanctions may include receiving a failing grade on the assignment or being assigned a failing grade in the course. For more information, see the student handbook.

Learning Abilities

If you are having any trouble with course delivery methods or expectations, talk with your professor to determine how to best address the situation. Additionally, Transylvania University adheres to the Americans with Disabilities Act: Qualified students with disabilities needing appropriate academic adjustments should contact the professor as soon as possible to ensure that their needs are met in a timely manner. To request accommodations or discuss accessibility at Transylvania, please contact the Academic Disability Services Coordinator Amber Morgan. She is located in Old Morrison 211, phone 8502, email admorgan@transy.edu.

Study Abroad

The mission of the study abroad program is to facilitate an international experience for Transylvania students. The program allows students to take academic courses and to participate

in community service and internships outside the United States. There are a number of excellent study abroad programs so please plan in advance and speak to your French professors and members of the Study Abroad office. In coordination with the Sister Cities Association and upon successful completion of FRN 1034, students can also apply for paid summer internships in Deauville, France. There are also one-year opportunities to teach English in France upon graduation with a French minor or major. See your French professors for more information.

Cardwell French Scholarship for Junior Year

A special scholarship is available for a student to study in France or another country where French is the primary language during the junior year. Preference is for the student to spend the full junior year abroad; second preference is for the student to spend a consecutive summer and semester (in either order) abroad; third preference is for one semester abroad. This scholarship is *in addition to* the approved use of other Transylvania awards, financial aid and loans. Current sophomores are eligible to apply after consulting with the directors of study abroad and Transylvania's French program. To apply, students must include a cover letter detailing a plan of study and complete the [Semester Abroad Application](#). Eligible applicants will be interviewed in French.

Writing Center Services

All of Transylvania University French courses focus heavily on written expression. Thinking and writing in French can greatly enhance your English writing skills. Likewise, strong writing skills in English will help you express yourself in French. For this reason, the French program recommends that students visit regularly the Writing Center for personal, one-on-one assistance with writing assignments. The Writing Center is located in Haupt Humanities 12 and 15. Schedule an appointment by using the online appointment scheduler at <https://transy.mywconline.com> or by contacting Becky Mills by email at bmills@transy.edu. You may also visit her at the Center to schedule your appointment. For more information about Writing Center services, visit the webpage: <http://transy.edu/academics/writing.htm>.

Learning Skills

The Learning Skills Program (LSP) offers popular and FREE mini courses that will help you sharpen your study skills. For more information and to register for a Master Student mini course, visit the Learning Skills Program webpage on Inside Transy/Academics.

Title IX

Transylvania University is committed to complying with Title IX of the Education Amendments of 1972. Sexual misconduct is a form of gender discrimination that, like other forms of unlawful discrimination, the University will not tolerate. If you or someone you know has been harassed or assaulted, you can talk with any faculty member; with our Title IX coordinator, Ashley Hinton-Moncer (ahinton@transy.edu); with someone at Counseling Services (859.281.3682); and/or with Public Safety (859.233.8118). For more information about Transylvania's commitment to Title IX, visit the web site Inside Transy/Help & Resources/Title IX.

ACE Academic Center for Excellence – French tutoring

The Academic Center for Excellence offers help with research and writing as well as peer academic mentoring (tutoring). See the library website for more information and hours.

Emploi du temps

		Devoirs à la maison 1h	Devoirs à la maison 1h
Date	Quiz Rédaction	Saison 3 B1 Méthode de français	Saison 3 B1 Cahier d'activités
mercredi 7 sept.		Unité 1 / Cours introductoire	
vendredi 9 sept.	Quiz 1	Unité 1 / Cours 1 (mercredi) - S'informer p. 14-15 - Grammaire, <i>Expression du but</i> p. 20, 28 - Prendre le temps p. 28-29	Unité 1 / Cours 1 (jeudi) - Compréhension écrite, <i>Notre rapport avec le temps</i> p.4-5 - Lexique, <i>Le temps qui passe</i> p. 5 - Grammaire, <i>Expression du but</i> p. 5-6
lundi 12 sept.	Quiz 2	Unité 1 / Cours 2 - S'informer p. 16-17 - Grammaire, <i>Expression du souhait</i> p. 20, 28, 211 - Expression orale, <i>Présenter un projet</i> p. 22 (1, 2)	Unité 1 / Cours 2 - Lexique, <i>Le temps qu'il fait</i> p. 6 - Grammaire, <i>Expression du souhait</i> p. 7 - Compréhension orale, <i>La météo et notre humeur</i> p. 9 (15, 16)
mercredi 14 sept	Quiz 3	Unité 1 / Cours 3 - S'informer p. 18-19 - Grammaire, <i>Pronoms relatifs</i> p. 21, 29, 213 - Atelier d'écriture, <i>Écrire un texte personnel</i> p. 24-25 (1, 2)	Unité 1 / Cours 3 - Lexique, <i>Géographie</i> p. 9-10 - Grammaire, <i>Pronoms relatifs</i> p. 10 - Production orale, <i>Présenter un projet</i> p. 24 (29, 30, 31)
vendredi 16 sept.	Quiz 4	Unité 2 / Cours 1 - S'informer p. 34-35 - Grammaire, <i>Participe passé</i> p. 40, 48, 212-213 - Apprendre autrement p. 48-49	Unité 2 / Cours 1 (jeudi) - Compréhension écrite, <i>Apprentissage informel</i> p.16-17 - Lexique, <i>Formation</i> p. 17 - Grammaire, <i>Participe passé</i> p. 18
lundi 19 sept.	Quiz 5	Unité 2 / Cours 2 - S'informer p. 36-37 - Grammaire, <i>Temps du passé</i> p. 40-1, 48, 211 - Expression orale, <i>Règles d'un jeu</i> p. 42 (1, 2)	Unité 2 / Cours 2 - Lexique, <i>Formation</i> p. 18 - Grammaire <i>Temps du passé</i> p. 19 - Compréhension orale, <i>Formation à distance</i> p. 21 (15, 16)
mercredi 21 sept.	Quiz 6	Unité 2 / Cours 3 - S'informer p. 38-39 - Grammaire, <i>Gérondif</i> p. 41, 49, 213 - Atelier d'écriture, <i>Écrire une lettre de motivation</i> p. 44-5 (1, 2)	Unité 2 / Cours 3 - Lexique, <i>Jeux</i> p. 19 - Grammaire, <i>Gérondif</i> p.20 - Production orale, <i>Expliquer les règles d'un jeu</i> p. 24 (29, 30, 31)

vendredi 23 sept.	Quiz 7 Rédaction 1	Unité 2 / Cours 4 - Grammaire, <i>Négation</i> p. 41, 49, 203 - Atelier créatif, <i>Créer un collage</i> p. 46-47 (1)	Unité 2 / Cours 4 (jeudi) - Lexique, <i>Numérique</i> p. 21 - Grammaire, <i>Négation</i> p.22 - Phonétique p. 23-24 - Production écrite, <i>Lettre de motivation</i> p. 25 Rédaction 1
lundi 26 sept.	Quiz 8	Unité 3 / Cours 1 - S'informer p. 54-55 - Grammaire, <i>Forme passif</i> p. 60, 68, 204 - Développer son esprit critique p. 68-69	Unité 3 / Cours 1 - Compréhension écrite, <i>Intelligence en question</i> p.28-29 - Lexique, <i>Science</i> p. 29 - Grammaire, <i>Forme passif</i> p. 29-30
mercredi 28 sept.	Quiz 9	Unité 3 / Cours 2 - S'informer p. 56-57 - Grammaire, <i>Signes de ponctuation</i> p. 60, 68, 202 - Expression orale, <i>Œuvre d'art</i> p. 62 (1, 2)	Unité 3 / Cours 2 - Lexique, <i>Art contemporain</i> p. 33-34 - Grammaire, <i>Signes de ponctuation</i> p. 30-31 - Compréhension orale, <i>Expliquez-nous l'art contemporain</i> p. 33 (15, 16)
vendredi 30 sept.	Quiz 10	Unité 3 / Cours 3 - S'informer p. 58-59 - Grammaire, <i>Événement incertain et Conditionnel passé</i> p. 61, 69, 211 - Atelier d'écriture, <i>Rédiger un faits divers</i> p. 64 (1, 2)	Unité 3 / Cours 3 (jeudi) - Lexique, <i>Croyances et superstitions</i> p. 30 - Grammaire, <i>Événement incertain et Conditionnel passé</i> p. 32 (12, 13) - Production orale, <i>Commenter une œuvre d'art</i> p. 36 (28, 29)
lundi 3 octobre	Quiz 11 Rédaction 2	Unité 3 / Cours 4 - Grammaire, <i>Expression de certitude et doute</i> p. 61, 69, 211, 213 - Atelier créatif, <i>Reproduire un tableau</i> p. 66-67 (1, 2)	Unité 3 / Cours 4 - Lexique, <i>Intelligence et idées</i> p. 31-32 - Grammaire, <i>Certitude et doute</i> p. 34 - Phonétique p. 35 - Production écrite, <i>Fait divers Poussette</i> p.37 Rédaction 2
mercredi 5 oct.	Épreuve écrite I, Unités 1, 2 et 3		
vendredi 7 oct.	Quiz 12	Unité 4 / Cours 1 - S'informer p. 74-75 - Grammaire, <i>Indicateurs de temps</i> p. 80, 88, 209 - Décrypter ses identités p. 88-89	Unité 4 / Cours 1 (jeudi) - Compréhension écrite, <i>Identité numérique</i> p.40-41 - Lexique, <i>Identité</i> p. 41 - Grammaire, <i>Indicateurs de temps</i> p. 42

lundi 10 oct.	Quiz 13	Unité 4 / Cours 2 ▪ S'informer p. 76-77 ▪ Grammaire, <i>Comparaison</i> p. 80, 88, 202, 208 ▪ Expression orale, <i>Faire un portrait</i> p. 82 (1, 2)	Unité 4 / Cours 2 ▪ Lexique, <i>Les origines</i> p. 42 ▪ Grammaire, <i>Comparaison</i> p. 43 ▪ Compréhension orale, <i>Portraits d'expatriés</i> p. 46 (14, 15)
mercredi 12 oct.	Quiz 14	Unité 4 / Cours 3 ▪ S'informer p. 78-79 ▪ Grammaire, <i>Hypothèse</i> p. 81, 70, 208 ▪ Atelier d'écriture, <i>Passage autobiographique</i> p. 84-85 (1, 2)	Unité 4 / Cours 3 ▪ Lexique, <i>Chirurgie esthétique</i> p. 44 ▪ Grammaire, <i>Hypothèse</i> p. 44-45 (11, 12) ▪ Production orale, <i>Faire un portrait</i> p. 48-49 (28)
vendredi 14 oct.	Quiz 15 Rédaction 3	Unité 4 / Cours 4 ▪ Grammaire, <i>Pronoms relatifs</i> p. 81, 70, 205 ▪ Atelier créatif, <i>Créer et jouer un personnage</i> p. 86-87 (1)	Unité 4 / Cours 4 (jeudi) ▪ Lexique, <i>Changement de vie</i> p. 46-47 ▪ Grammaire, <i>Pronoms relatifs</i> p. 47 ▪ Phonétique p. 47-48 ▪ Production écrite, <i>Autobiographie</i> p. 49 Rédaction 3
lundi 17 oct.		Congé	
mercredi 19 oct.	Quiz 16	Unité 5 / Cours 1 ▪ S'informer p. 94-95 ▪ Grammaire, <i>Futur proche et futur simple</i> p. 100, 108, 209, 211 ▪ <i>Vivre une révolution</i> p. 108-109	Unité 5 / Cours 1 ▪ Compréhension écrite, <i>Marche pour le climat</i> p. 52-53 ▪ Lexique, <i>Révolution citoyenne</i> p. 53 ▪ Grammaire, <i>Futur proche et futur simple</i> p. 54
vendredi 21 oct.	Quiz 17 Épreuve orale I	Unité 5 / Cours 2 ▪ S'informer p. 96-97 ▪ Grammaire, <i>Futur antérieur</i> p. 100, 108, 209, 211 ▪ Expression orale, <i>Gérer une situation de crise</i> p. 102 (1, 2)	Unité 5 / Cours 2 (jeudi) ▪ Lexique, <i>Révolution technologique</i> p. 55 ▪ Grammaire, <i>Futur antérieur</i> p. 55-56 ▪ Compréhension orale, <i>Coopératives de production</i> p. 58 (15, 16)
lundi 24 oct.	Quiz 18 Épreuve orale I	Unité 5 / Cours 3 ▪ S'informer p. 98-99 ▪ Grammaire, <i>Opposition et concession</i> p. 101, 109, 207 ▪ Atelier d'écriture, <i>Écrire un essai argumentatif</i> p. 104-105	Unité 5 / Cours 3 ▪ Lexique, <i>Révolution économique</i> p. 56 ▪ Grammaire, <i>Opposition et concession</i> p. 57-45 (11, 12) ▪ Production orale, <i>Gérer une</i>

		(1, 2)	situation de crise p. 61(28, 29)
mercredi 26 oct.	Quiz 19 Rédaction 4	Unité 5 / Cours 4 - Grammaire, <i>Antériorité, simultanéité, postériorité</i> p. 101, 109, 209 - Atelier créatif, <i>Lire à voix haute</i> p. 106-107 (1, 2)	Unité 5 / Cours 4 - Lexique, <i>La mode, l'avant garde</i> p. 58 - Grammaire, <i>Antériorité, simultanéité, postériorité</i> p. 59 - Phonétique p. 60 - Production écrite, <i>Essai argumentatif</i> p. 61-62 Rédaction 4
vendredi 28 oct.	Quiz 20	Unité 6 / Cours 1 - S'informer p. 114-115 - Grammaire, <i>Mise en relief</i> p. 120, 128, 204 - S'engager avec passion p. 128-129	Unité 6 / Cours 1 (jeudi) - Compréhension écrite, <i>La politique au cœur</i> p.64-65 - Lexique, <i>Passion politique</i> p. 54 - Grammaire, <i>Mise en relief</i> p. 65-66
lundi 31 oct.	Quiz 21	Unité 6 / Cours 2 - S'informer p. 116-117 - Grammaire, <i>Tournures impersonnelles</i> p. 120, 128, 212 - Expression orale, <i>Faire un court exposé</i> p. 122 (1, 2)	Unité 6 / Cours 2 - Lexique, <i>Entreprise</i> p. 68 - Grammaire, <i>Tournures impersonnelles</i> p. 67 - Compréhension orale, <i>Défis Mecenova</i> p. 69 (14, 15)
mercredi 2 nov.	Quiz 22	Unité 6 / Cours 3 - S'informer p. 118-119 - Grammaire, <i>Cause et conséquence</i> p. 120-121, 129, 207 - Atelier d'écriture, <i>Prendre des notes</i> p. 124-125 (1, 2, 3)	Unité 6 / Cours 3 - Lexique, <i>Passion amoureuse</i> p. 66-67 - Grammaire, <i>Cause et conséquence</i> p. 68-69 - Production orale, <i>Faire un court exposé</i> p. 72-73 (27, 28)
vendredi 4 nov.	Quiz 23 Rédaction 5	Unité 6 / Cours 4 - Grammaire, <i>Groupe prépositionnel</i> p. 121, 129, 203 - Atelier créatif, <i>Exprimer ses émotions</i> p. 126-127 (1)	Unité 6 / Cours 4 (jeudi) - Lexique, <i>Relations familiales</i> p. 70 - Grammaire, <i>Groupe prépositionnel</i> p. 70-71 - Phonétique p. 71-72 - Production écrite, <i>Essai argumentatif</i> p. 61-62 Rédaction 5
lundi 7 nov		Épreuve écrite II, Unités 4, 5 et 6	
mercredi 9 nov.	Quiz 24	Unité 7 / Cours 1 (lundi) - S'informer p. 134-135 - Grammaire, <i>Discours rapporté au présent</i> p. 140, 148, 210 <i>Se plonger dans l'histoire</i> p. 148-	Unité 7 / Cours 1 (mardi) - Compréhension écrite, <i>Le Moyen Âge en cuisine</i> p.76-77 (1, 2, 3) - Lexique, <i>Histoire</i> p. 77

		149	Grammaire, <i>Discours rapporté au présent</i> p. 78
vendredi 11 nov.	Quiz 25	Unité 7 / Cours 2 (mercredi) - S'informer p. 136-137 - Grammaire, <i>Discours rapporté au passé</i> p. 140, 148, 210 - Expression orale, <i>Participer à un interrogatoire</i> p. 142 (1, 2)	Unité 7 / Cours 2 (jeudi) - Lexique, <i>Récits</i> p. 82 - Grammaire, <i>Discours rapporté au passé</i> p. 79 - Compréhension orale, <i>Contes de Grimm</i> p. 82 (16, 17)
lundi 14 nov.	Quiz 26	Unité 7 / Cours 3 - S'informer p. 138-139 - Grammaire, <i>Passé simple</i> p. 141, 149, 211 - Atelier d'écriture, <i>Écrire un témoignage sur un blog</i> p. 144-145 (1, 2)	Unité 7 / Cours 3 - Lexique, <i>Mensonges</i> p. 78-79 - Grammaire, <i>Passé simple</i> p. 81 - Production orale, <i>Participer à un interrogatoire</i> p. 85 (29, 30)
mercredi 16 nov.	Quiz 27 Rédaction 6	Unité 7 / Cours 4 - Grammaire, <i>Pronoms personnels, démonstratifs, et neutres</i> p. 141, 149, 204-205 - Atelier créatif, <i>Écrire un poème</i> p. 146-147 (1, 2)	Unité 7 / Cours 4 - Lexique, <i>Enquête</i> p. 80 - Grammaire, <i>Pronoms personnels, démonstratifs, et neutres</i> p. 83 - Phonétique p. 84 - Production écrite, <i>Écrire un témoignage sur un blog</i> p. 86 Rédaction 6
vendredi 18 nov.	Quiz 28	Unité 8 / Cours 1 - S'informer p. 154-155 - Grammaire, <i>Groupe adverbial</i> p. 160, 168, 203 <i>Protéger le patrimoine</i> p. 168-169	Unité 8 / Cours 1 (jeudi) - Compréhension écrite, <i>Biens matériels et immatériels</i> p.88-89 (1, 2) - Lexique, <i>Patrimoine culturel immatériel</i> p. 89-90 - Grammaire, <i>Groupe adverbial</i> p. 90
lundi 21 nov.	Quiz 29	Unité 8 / Cours 2 - S'informer p. 156-157 - Grammaire, <i>Reprise nominale</i> p. 160, 168, 210 - Expression orale, <i>Participer à un interrogatoire</i> p. 142 (1, 2)	Unité 8 / Cours 2 - Lexique, <i>Patrimoine culturel matériel</i> p. 91 - Grammaire, <i>Reprise nominale</i> p. 92 - Compréhension orale, <i>Journées du Patrimoine</i> p. 94 (13, 14)
mercredi 23 nov.		Congé	
vendredi 25 nov.		Congé	
lundi 28 nov.	Quiz 30	Unité 8 / Cours 3 - S'informer p. 158-159 - Grammaire, <i>Doubles pronoms</i>	Unité 8 / Cours 3 Lexique, <i>Patrimoine familial</i> p. 92

		p. 161, 169, 205 Atelier d'écriture, <i>Écrire un témoignage sur un blog</i> p. 144-145 (1, 2)	- Grammaire, <i>Doubles pronoms</i> p. 93 - Production orale, <i>Participer à un débat</i> p. 97 (27, 28)
mercredi 30 nov.	Quiz 31 Rédaction 7	Unité 8 / Cours 4 - Grammaire, <i>Verbes pronominaux</i> p. 161, 169, 212-213 - Atelier créatif, <i>Écrire un littéraire</i> p. 166-167 (1, 2)	Unité 8 / Cours 4 - Lexique, <i>Protection et détérioration du patrimoine</i> p. 94 - Grammaire, <i>Verbes pronominaux</i> p. 95 - Phonétique p. 96 - Production écrite, <i>Écrire un mail de réclamation</i> p. 98-99 Rédaction 7
vendredi 2 déc.	Quiz 32	Unité 9 / Cours 1 - S'informer p. 174-175 - Grammaire, <i>Articulateurs logiques</i> p. 180, 188, 207, 209 <i>Nourrir son quotidien</i> p. 188-189	Unité 9 / Cours 1 (jeudi) - Compréhension écrite, <i>Évolution de notre alimentation</i> p. 101-102 - Lexique, <i>Alimentation</i> p. 102 - Grammaire, <i>Articulateurs logiques</i> p. 102-103
lundi 5 déc.	Quiz 33	Unité 9 / Cours 2 - S'informer p. 176-177 - Grammaire, <i>Expression regret et reproche</i> p. 180, 188, 213 - Expression orale, <i>Prendre part à un conflit</i> p. 182 (1, 2)	Unité 9 / Cours 2 - Lexique, <i>Besoins vitaux</i> p. 104 - Grammaire, <i>Expression regret et reproche</i> p. 104-105 - Compréhension orale, <i>Bonheur en musique</i> p. 107 (13, 14)
mercredi 7 déc.	Quiz 34	Unité 9 / Cours 3 - S'informer p. 178-179 - Grammaire, <i>Indéfinis</i> p. 181, 189, 206 - Atelier d'écriture, <i>Réagir au courrier des lecteurs</i> p. 184 (1, 2)	Unité 9 / Cours 3 - Lexique, <i>Mauvaises habitudes</i> p. 105-106 - Grammaire, <i>Indéfinis</i> p. 106 - Production orale, <i>Prendre part à un conflit</i> p. 110 (27, 28)
vendredi 9 déc.		Épreuve écrite III, Unités 7, 8 et 9	
lundi à mercredi 12-14 déc		Épreuve orale II	

PARTICIPATION GUIDELINES

The "A" participant:

- repeatedly shows initiative and does all that is required in completing daily assignments.
- readily offers information and contributes to class discussions without being asked.
- helps others to learn and contributes to a relaxed, positive atmosphere in the classroom.
- comes to class prepared.
- uses French regularly in class and attempts to use the grammar and vocabulary that is being discussed each week.
- has good pronunciation or shows adequate progress toward improving pronunciation.
- takes considerable interest in the language and the course.

The "B" participant:

- frequently goes beyond the minimum in completing all daily assignments.
- works conscientiously, completing assignments with seriousness and care.
- periodically shows initiative in class by volunteering information and contributing to class discussions.
- rarely comes unprepared to class.
- on occasion uses French on own initiative.
- makes an effort to improve language skills and to develop good pronunciation.
- demonstrates substantial interest in the language and the course.

The "C" participant:

- does all the class assignments.
- submits work that is often hurried, sloppy and rather perfunctory in nature.
- mostly offers information and answers in class only when called upon.
- frequently comes unprepared to class.
- seldom uses French on own initiative.
- has some difficulty understanding French in class.
- seems rather unconcerned about improving language skills and has strong foreign accent.

The "D" participant:

- does not complete all the class assignments.
- completes individual assignments too briefly and sketchily, exhibiting an unwillingness to accept the challenge of difficult work.
- rarely offers information and answers in class, even when called upon.
- seldom seems to have prepared the assignment for the class meetings.
- does not try to use French in class.
- has difficulty understanding even slow, simple speech in French.
- exhibits little concern about learning the language and has strong foreign accent.

Transy's Tour de France/SITE 2

Memory, Art, Landscape and the Poetics of Space

Cross-listed as Art 2294, French 2294, French 3054, IDS 2294

May 2014

Professors

Brian Arganbright Department of French
Zoé Strecker Department of Art

Bike Tour Leaders in France

David Ashby Tel. (cell) +44 07905 765 225
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SITE is an ongoing, upper-level interdisciplinary course at Transylvania University, pairing Art with various disciplines in order to generate creative and scholarly responses to particular sites, especially to sites with exceptional potential for creative examination and interpretation of complex public histories through intimate personal experience.

Summary: Students in this course will experience a one-of-a-kind trip to Paris and the South of France where they will discover the sights and sounds of French urban and rural life from the perspective of the contemplative, inquisitive guest in foreign lands. In addition to the artistic and historical background provided by professors Strecker and Arganbright, we will cycle and walk the streets of Paris and the backroads of Provence. The cycling will begin in Paris as we participate in the popular night ride through the streets of Paris known as the *Randonnée Parisienne*. The trip culminates in a world ranking challenge to the top of Mount Ventoux, one of the most important climbs of the actual Tour de France.

This tour de France takes us from the streets of Paris to Uzès and the Pont du Gard, through the Alpilles region south of St Rémy and into the Lubéron valley before finally heading high onto the wilder Vaucluse Plateau and the mighty Mont Ventoux. Experiencing Paris and Provence is a symphony for the senses: chalky limestone stand boldly out against azure skies; olive groves and vineyards spread across the rolling hills; clay colored houses with multicolored shutters overlook cobbled streets; the joyful hum of lively markets; the ringing of *boules*; the cicada's song; and the fragrances of rosemary, thyme, and lavender are everywhere. It's the perfect setting to think deeply about the topics of this course.

In this course, we will examine *lieux de mémoire* or "realms of memory" as they have been historically inscribed on the collective memory and national heritage of the nation. Taken either figuratively or metaphorically, realms (or sites) can be construed as events, people, institutions, symbols, space, or legacies--much the way the classic work of French cultural history, *Lieux de mémoire*, translated into English as *Rethinking France*, investigates the role of memory as it constructs a powerful and enduring mythology of France. As we explore Paris and Provence on both foot and bicycle, we will reflect upon the meaning of sites as they etch a certain cult of

memory on the French cultural landscape. Jean-Paul Sartre famously quipped that the French live history like fish in water. We will immerse ourselves in contemporary French society as we ponder the enduring presence of the past, (roman ruins in Glanum for example), and the ephemeral company of the present such as sights and sounds that include the legendary Mediterranean winds known as the Tramontane and the Mistral. These experiences will be transformed into personal narratives in which students rethink their role in their surroundings and experience firsthand the foreignness of space.

As we walk and bicycle in this course, we will use creative writing, image-making and audio recording to explore the differences and intersections between the distant knowledge offered by overhead imaging provided by the likes of Google Earth and direct, sensual experience gained by physically moving through space. Satellite maps might allow us to see the shapes of streets but do allow us to experience the sights, sounds and smells of a place.

We will also pay attention to the experience of the passage of time--the social time lavished on a communal meal, the strenuous solitude of time spent moving across a landscape on a muscle-powered vehicle, and contemplative time of the solitary walker that allows immediate observations to blend with memories. Several times a day we will write, sketch, and make digital recordings in the field of thoughts and observations recorded in our own voices.

By means of digital recording, archiving and mapping technologies, we will examine a range of challenging notions including: prosthetic versus "natural" memories; private versus communal experience; sensual versus intellectual information; mnemonic storytelling devices as related to physical movement; ritual group travel and storytelling with references to religious pilgrimages and athletic tradition (*Cantebury Tales*, the Tour de France) and narrative history versus non-linear creative response in contemporary art, both literary and visual.

Field recordings will provide rich complexity to the sounds we have available for creative audio journal entries and intimate audio "walks" to be shared as audio files for playing on iPods and other devices with headphones. These collages of intellectual and sensual experiences will be edited into layered, sound-based artworks that will also be made public on line . The following Fall semester we may include select artworks from the course in BYTE, Transylvania University's Fine Arts digital art gallery and website.

We will draw on a wide range of writings (primarily as excerpts) from Marcel Proust (the maximalist), Lydia Davis (the minimalist), Ernest Hemingway, and others as models for creative response.

Class Readings:

Father Goriot, Honoré de Balzac

Remembrance of Things Past, Marcel Proust

Realms of Memory: Rethinking the French Past, Vol. 3 - Symbols, Pierre Nora, et al

Artworks: Place, Tacita Dean and Jeremy Millar

The Collected Stories, Lydia Davis

Close Up at a Distance: Mapping, Technology and Politics, Laura Kurgan (2013)

The Foul and the Fragrant: Odor and the French Social Imagination, Alain Corbin

A Natural History of the Senses, Diane Ackerman

Excerpts from Hemingway's *A Moveable Feast*

Excerpts from *Sixty Million Frenchmen Can't be Wrong*, Jean-Benoit Nadeau and Julie Barlow

Excerpts from *Identity of France*, Fernand Braudel
Divisions of Time and Space: Paris-Provence, Alain Corbin
French and Foreigners, Gerard Noiriel
Provence, Martin Garrett
Essence of Style, Joan DeJean
Market Day in Provence, Michèle de la Pradelle

NOTE: See section titled “Coursework: Creative and Intellectual Responses to Sites” at the end of this document for specific instructions for the rotating daily assignments.

May Term 2014 Flight Itinerary

Flight #	Date	Airports	Times
Departure Flights			
Delta 5011	Tuesday April 29	Lexington – Detroit	1:15P-2:39 P
Delta 98	Tuesday April 29	Detroit – Paris Charles De Gaulle	6:15 P-8:10A on 4/30
Return Flights			
Air France 688	Friday May 16	Paris Charles De Gaulle – Atlanta	1:55P-5:25P
Delta 2633	Friday May 16	Atlanta – Lexington	7:26P-8:40P

Schedule

Wednesday, April 23 Lexington

Readings Hemingway, *Moveable Feast*; Barlow and Nadeau *Sixty Million French, Tour de France*
 Observation What type of questions does the Tour de France raise about memory, landscape, and local identity?
 Description Group bike ride (9-12) and Presidents room luncheon meeting (12-2)

Thursday, April 24 Lexington

Readings Kurgan, *Close up at a Distance*

- Observation How did the readings challenge you to think about determining where you are in space and how you communicate this with others? What questions do the readings raise?
- Description Group bike ride (9:30 - 12:30). Meet at trailhead at the end of the Legacy Trail off Ironworks Pike. This is across the street from the Kentucky Horse Park. Class will be held outside, so bring notebooks and reading materials.

Friday, April 25 Lexington

- Readings Dean and Miller, *Art Works-Place*, Braudel, *Identity of France*
- Description 3050 Beck. Discuss readings, Provence presentations, Group bike ride

Monday April 28 Lexington

- Readings Ackerman, *Natural History of the Senses*, Corbin, *Foul and the Fragrant*, *The Man Who Planted Trees* (short animated film based on Jean Giono story)
- Observation How is *place* "best imagined through the senses and through the memory of the senses"? (Dean 178)
- Description 3050 Beck. Discuss readings, Paris presentations, Introduction to audio editing with Audacity software

Tuesday, April 29 Lexington to Paris

- Readings Proust, *Swann's Way*; Balzac, *Father Goriot*; Hemingway, *Moveable Feast*, Davis (Great travel reading!)
- Observation How do Proust, Balzac, Hemingway and Davis communicate space/place in their writing?
- Description Travel from Lexington to Paris

Wednesday, April 30

Hotel FIAP Jean Monnet, 30 Rue Cabanis, 75014 Paris Tel. +33 1 43 13 17 00 (April 30 -May 3)

- Readings 60 Million French *Melting Pot*; Noiriel, *French and Foreigners*
- Observation Think about the French Paradoxes we discussed in class last week and observe signs of these as you move through the city. What new questions do your observations raise? Write about this in your journal.
- Description Arrive in Paris, Transfer to FIAP Jean Monnet, Walking tour of Paris, Luxembourg gardens and the Latin Quarter

Thursday, May 1

Paris

Hotel FIAP Jean Monnet, 30 Rue Cabanis, 75014 Paris Tel. +33 1 43 13 17 00 (April 30 -May 3)

Readings Corbin *Divisions of Time and Space: Paris-Province*
Observation What are the differences between the terms “space” and “place”? Make use of Dean and Miller’s “Place - The First of All Things” in *Artworks: Place* as well as Corbin’s *Time and Space* article.
Description Breakfast and dinner at FIAP Jean Monnet

Friday, May 2

Paris

Hotel FIAP Jean Monnet, 30 Rue Cabanis, 75014 Paris Tel. +33 1 43 13 17 00 (April 30 -May 3)

Readings Read more from Hemingway, *Moveable Feast*
Observation What questions emerge for you about daily life in Paris as you engage in your specific observations (images, scent, etc.)?
Description Breakfast and dinner at FIAP Jean Monnet. Evening Ride Paris Rando-Vélo: Transylvania University group to meet at 8pm at the FIAP, bike rental at 9pm, ride begins at 10pm and finishes at 12:30 am. The ride will cover 20 to 25 kilometers and last approximately two hours. We will return together (via metro) to hotel.

Saturday, May 3

Paris

Hotel FIAP Jean Monnet, 30 Rue Cabanis, 75014 Paris Tel. +33 1 43 13 17 00 (April 30 -May 3)

Readings Selected Stories by Lydia Davis
Observation Experience is so rich, layered and perpetually changing! Art requires distillation--tough choices about what to keep what to set aside. As you read the minimalist pieces by Davis, think about an experience you have during the day and write about how you might anchor that to a small, artful work of visual or literary art.
Description Breakfast and dinner at FIAP Jean Monnet. Evening: *Bateaux mouches*: We will take in the sites of Paris as viewed from the Seine River on one hour boat ride.

Sunday, May 4

Paris to Provence

Hotel le Saint Genies, Chemin de Saint-Genies, Uzès 30700, France. Tel - +33 (0)4 66 222 999 (May 4-6)

Readings	Fremont, <i>The Land</i>
Observation	Think about Fremont's article The Land. How does the land appear to you from the window of the TGV (fast train)?
Description	Breakfast at FIAP Jean Monnet. We will meet at the FIAP, take a metro to the <i>Gare de Lyon</i> (train station) and take the TGV (train) to Avignon. In Avignon, Transylvania University group to meet with Ashby's Europe guide and driver at Avignon TGV station. From there we will transfer to Uzès and our accommodation. In the afternoon we will gather for a welcome meeting. We round off the day with a meal prepared by our hosts and some local wines.

Monday May 5

Uzès Circuit ride - 45kms

Hotel le Saint Genies, Chemin de Saint-Genies, Uzès 30700, France. Tel - +33 (0)4 66 222 999 (May 4-6)

Readings	Re-read passages from Proust.
Observation	Does the town, in particular the market, seem to be from an earlier time or firmly in the present? What marks the era?
Description	This morning we walk the short distance into Uzès, the premier Duchy of France. Few towns of 800 souls have so bold a skyline or so little to do with the modern industrial world. Uzès seems to have been vacuum-packed when its wealthy Protestant merchants of cloth and silk stockings packed their bags and left at the Revocation of the Edict of Nantes. To see in Uzès: • The Duché – the grand fortified residence of the de Crussols. Dating from the 11th century with a Renaissance façade in the central courtyard and an interior well stocked with period furnishings and wax dukes and duchesses in 16th century costumes. • Cathédrale St-Théodorit – built in 1663 and containing a splendid organ with original painted shutters. • Place aux Herbes – the Saturday 7 Tuesday market venue and a delightful medieval area. Picnic supplies will be bought here. • Ancien Palais Episcopal- built in 1671 as the seat of the powerful bishops of Uzès. Stocking up on picnic supplies we then return to the hotel and set off on our bikes for a gentle ride north into the Uzège - the countryside around Uzès – where fields of asparagus, cherry orchards, forests of truffle oaks and vineyards alternate with <i>garrigues</i> and is dotted with attractive old villages.

Tuesday May 6

Uzès to St Rémy - 55kms

**Les Residences de Metifiot, Chemin de la Croix des Vertus, 13210
Saint Rémy de Provence, France. Tel - +33 (0)4 90 92 65 46 (May 6 – 10)**

Readings	Garret, <i>Provence, Van Gogh and Giono</i>
Observation	Ponder the enduring presence of the past in France.
Description	Heading south and then east on a cycle route and then a short stretch on the GR6 walking route we follow the ruined remains of a substantial civil engineering project and then emerge onto a rocky plateau to get a great first sight of the Pont du Gard, mightiest of all Roman aqueducts. Then, on through Remoulins and following the Garonne to where it meets the imposing Rhône River at Comps. To see: • Pont du Gard • Tarascon – Château du Roi René • Maillane – birthplace of Nobel prize-winning Poet Frédéric Mistral St Rémy is the medieval successor to the abandoned Roman town of Glanum a kilometre to the south. With its boulevards lined with plane trees the town's tranquility has attracted its fair share of the famous. Nostradamus was born here, Gertrude Stein lived for years here, and Vincent Van Gogh spent his last tragic year here and painted much in the surrounding countryside. Our accommodation is to the south of the town out in the countryside so beloved of Van Gogh.

Wednesday May 7 St Rémy and local area

**Les Residences de Metifiot, Chemin de la Croix des Vertus, 13210
Saint Rémy de Provence, France. Tel - +33 (0)4 90 92 65 46 (May 6 - 10)**

Readings	Michèle de la Pradelle, <i>Market Day in Provence</i> ;
Observation	Write an imaginary letter to Michèle de la Pradelle in which you discuss your observations of markets in France. Find at least one aspect of her reading you agree with and something that one might question.
Description	Today is market day in St Rémy, one of the prettiest markets in Provence, and the air will be aroma filled with the herbs, foods, and produce from all over the region. Bring a large shopping bag and get there early! After lunch in town we meet up to discover the origins of St Rémy with a visit to the Greek and Roman ruins of Glanum just to the south and a walk into the Alpilles with a local guide to discover the flora and fauna. To see: • Les Antiques – Roman Mausoleum and Triumphal Arch • Remains of ancient city of Glanum • Monastery of St-Paul-de-Mausole - founded in the 900s the complex includes a simple Romanesque church and a cloister with carved capitals. This is the

place that Van Gogh chose as a refuge from the troubles of life in the outside world. He spent a year here and painted over 150 canvases.

- A guided walk with a local forest ranger looking at the distinct flora and fauna of the Alpilles region

Later we return to the atmospheric old quarry from where the stone for Glanum was quarried. We will have time to visit the site, see the caves where the slaves were kept and look around the still inhabited troglodyte dwellings. We stay here to eat and if lucky will be joined by the colourful owner of the quarry Monsieur Marron who will tell tales of Provencal life and time spent with *Le Maquis* – the French resistance – in the hills near Gordes.

Thursday May 8 St Rémy-Les Baux circuit - 45kms

**Les Residences de Metifiot, Chemin de la Croix des Vertus, 13210
Saint Rémy de Provence, France. Tel - +33 (0)4 90 92 65 46 (May 6 - 10)**

Readings NY Times article, *Roman France*

Observation You get an email from a friend today: "What's your impression of the French? What's going on in France these days?" How do you respond?

Description This morning we take some time to sample some local olive oil and appreciate the characters of this wonderful elixir and note how its importance to the local economy has been and still is. Then we head straight up into 'Les Alpilles' – the Little Alps – the rugged ridges of which can be seen from town. A steep climb brings us to a magnificent vista south through the Val d'enfer [it inspired Dante in his writing of 'the Inferno'] to the Mediterranean and away to Arles and the Camargue. However, in the foreground is the superbly sited Les Baux-de-Provence, the most spectacular perched village of Provence: once the home to Celts, Romans, medieval troubadours, and kings, the village is now a showcase for local artisans and artists. We have a Provencal lunch at a beautiful private house in a remote valley, one of whose former owners received visits from none other than Pablo Picasso. After lunch we return to Les Baux via the old 'quarantine' gateway and explore the old citadel and visit the ruins of medieval castles and admire breathtaking views as well as the noble renaissance homes of the lower village.

Friday May 9 St Rémy - Arles circuit - 55kms

**Les Residences de Metifiot, Chemin de la Croix des Vertus, 13210
Saint Rémy de Provence, France. Tel - +33 (0)4 90 92 65 46 (May 6 - 10)**

Readings Re-read excerpts from *Artworks: Place*, Dean and Millar.

Observation Choose a quote from this reading and think about it in the context of your experience in Provence.

Description This morning we head over Les Alpilles and through the strange stone-scattered wasteland that is La Crau before arriving in Arles. To see:

- 12th century Church of St Gabriel – with one of the finest Romanesque façades in the Midi
- Moulin de Daudet – a rare survivor among the hundreds of windmills that once embellished every hilltop of Southern Provence
- Abbaye de Montmajour – a Benedictine abbey founded in the 10th century.
- Ste-Croix – the abbey's 11th century funeral chapel with complex geometry and a mastery of proportion in the pure Romanesque style.

Arles has enough intact antiquities to call itself the 'Rome of France'. Arles today is one of the liveliest and most delightful cities in Provence. To See:

- The Arènes – once another arcade higher and clad in marble this enormous amphitheatre could pack in 20,000 spectators to watch the gladiators.
- Théâtre Antique – largely destroyed by Christian fanatics in the 5th century it is now used for modern performances
- Place de la République & Cathédrale de St-Trophime
- The Cloister – rich sculpture by the masters of St-Gilles
- Musée d'Arles Antique

Return to St Rémy on the Vieux Chemin d'Arles, passing through Fontvielle.

Saturday May 10 St Rémy to Lumières - 55kms

Hotel Le Roy Soleil, Le Fort, Menerbes 84560, France. Tel - +33 (0)4 90 72 25 61 (May 10-13)

Readings Barlow and Nadeau, *60 Million French* "Dogs, Towns and Local Government"

Observation If you were to choose your own "site" that is imbued with memory and emblematic of French national identity, what site would that be. Please be creative here!

Description Leaving St Rémy we head east via Eygalières and cross the Durance River at Cavaillon. We are now in the Luberon Regional Park made famous by Peter Mayle in his bestselling book '*A Year in Provence*'. We pick up a pretty little cycle path and meander along the southern edge of the Luberon. To see:

- Oppède-le-Vieux - a little hilltop village. Built high on a rocky outcrop and surrounded by lush vegetation, thick forests and rocks Ruins of a feudal château: 12th century church: Ancient washing places: Renaissance and medieval houses.
- Mènerbes – honey-coloured artsy and cute village perched on a narrow ribbon of rock.
- Maison de la Truffe et du Vin - Mènerbes

The final part of today's ride takes us across the plain to Lumières, beneath the pretty hilltop village of Goult and centered on the legendary Café de la Poste. The Montagne du Luberon rises to the south and the Vaucluse Plateau to the north.

Sunday May 11 Goult - Fort Buox circuit - 55kms

Hotel Le Roy Soleil, Le Fort, Menerbes 84560, France. Tel - +33 (0)4 90 72 25 61 (May 10-13)

Readings Joan De Jean *Essence of Style*

Observation Choose a site you've seen and reflect on the topography of this space. What is symbolic about this site? Reflect on the symbolism of the site.

Description Today we head across the Luberon Plain via Lacoste and Bonnieux to Fort Buox, which is dramatically perched on a promontory over the Aiguebrun gorge: it was originally inhabited by Neolithic tribes before becoming an oppidum and later on a medieval fort. Everywhere there is evidence of former inhabitants and a wide variety of terrain with open green glades, big moss-covered rock, towering white cliffs, caves and abandoned dwellings. We picnic up on the fort itself above the Aiguebrun River. To see:

- Pont Julien – well-preserved Roman bridge
- Bonnieux – biggest, busiest and loveliest village of the Petit Lubéron.
- Lacoste – ruined castle of the Marquis de Sade

Monday May 12 Goult - Gordes circuit - 40kms

Hotel Le Roy Soleil, Le Fort, Menerbes 84560, France. Tel - +33 (0)4 90 72 25 61 (May 10-13)

Readings Barlow and Nadeau, *60 Million French "Civil Society"*

Observation Think of examples of how the French embrace the principles of equality, fraternity and liberty. Of the three, which is most important to Americans? Which is the most important to the French, based on your observations.

Description A circular ride to the north of Goult. To see:

- The striking perched village of Gordes. With its enormous rock problem it feels more like a Southern Italian village than a one in Provence. The inhabitants used it for everything and planted olives as the stones made agriculture a bad bet. Dominated by its 16th century château, with old cobbled alleyways, Gordes is the Acropolis of the Luberon.
- Village des Bories – a Bronze Age village. These unusual stone buildings were used as accommodation during the Provencal 'transhumance' - sheep grazing migrations
- Roussillon – village on spectacular hilltop site [with ochre quarries]
- Cistercian Abbey of Sénanque - 12th century church, cloisters and dormitory

Tuesday May 13 Goult to Sault - 85kms

Hotel Le Louvre, Place du Marche, Sault, France. Tel - +33 (0)4 90 64 08 88 (May 13-16)

- Readings Re-read the "Tour de France," Vigarello
Observation Consider the ways the Tour is an aesthetic experience.
Description Today we transfer to the small village of Sault on a promontory at the foot of the eastern slope of 'The Giant of Provence', Mont Ventoux. Two big climbs in store for us today as first we head up and over the Vaucluse Plateau via the Col de Murs and secondly as we snake up the spectacular Gorges de la Nesque. To See:
- Fôret de Venasque
 - Gorges de la Nesque
 - Village of Venasque
 - Monieux – village that seems to have grown out of the rocky cliffs

Wednesday May 14 Sault

Hotel Le Louvre, Place du Marche, Sault, France. Tel - +33 (0)4 90 64 08 88 (May 13-16)

- Readings Re-read excerpts from *Close-up At a Distance*, Kurgan
Observation Consider the difference between knowing a site as an abstract, mathematical position (like a GPS coordinate) and knowing it as a place with particularities understood through the senses, including our muscles.
Description Today is mainly a rest day although the intrepid can explore the Plateau d'Albion on bikes or the local area on foot. There are great spa and leisure facilities at our final hotel and tomorrow will be a tough day on the route up to the summit of Mont Ventoux.

Thursday May 15 Sault - Mont Ventoux - 55Kms

Hotel Le Louvre, Place du Marche, Sault, France. Tel - +33 (0)4 90 64 08 88 (May 13-16)

- Readings Pay full attention to your body and your senses.
Observation Focus intently on your experience of the climb. Consider how it is an individual effort and how it is a group experience.
Description A commanding presence on the northern horizon, Mont Ventoux, a bald, humpbacked massif over 20kms across, is the northern boundary to Provence. For the Celts it was the home of the winds. Petrarch became the world's first climbing tourist when he ascended it with his brother in 1336. But today Mont Ventoux is a

favorite among cyclists as one of the most famous stages of the *Tour de France*. The summit stands over 1600 metres, or a vertical mile, above the Provence countryside. To see:

- The world famous ascent from Sault to the top of Mount Ventoux
- The view from the top!

Tonight we will have our farewell meal to look back on our time in Provence and celebrate our achievements and appreciate what we have learnt. Fine food will be eaten, fine wines drunk, and closing speeches will be made.

Friday May 16 Double Departure Day

Departure Transylvania group to return to the TGV station in Avignon for train to Paris. This train will take us directly to the CDG airport where we will catch our flight back to Lexington. Arrival in Lexington late Friday evening.

Monday May 19

Lexington

Final Editing Session - Fine Arts Technology (DART) Lab

Tuesday, May 20

Lexington

Final Exam: Show final Art Projects to class and submit all materials to Professors Arganbright and Strecker

Coursework: Creative and Intellectual Responses to Sites

General:

Students will work in groups of 3 each day to pay attention in particular ways to each site / landscape by paying attention in particular ways to elements of experience -- scents, sounds (including local stories via interviews), materials, images, fictional stories.

Dinnertime each evening we will informally share our collected experiences.

Individually, students will generate creative and intellectual responses for each day as described in the daily worksheets. Students will work independently on their assignments in the evenings and be prepared to show them to Professors Arganbright and Strecker each morning during brief breakfast meetings.

Graded Elements

[20%] Training, participation and Group Spirit

[80%] Projects

- As requested during the course, submit completed worksheets and show your daily journal entries.
- On the final day of class, you will turn in your completed trip journal and all collected materials, digital and actual. (These will be returned to you.)
- At the end of our travel, individual students will draw from our shared collection of materials to generate one, highly polished, creative project that engages a significant theme or idea with which we have we have dealt during the course. Choose between:
 - An "audio postcard" of about a minute in length with at least 5 field recorded sounds and a thoughtfully constructed voice over. Submit digitally as an MP3 or .wav file with one "album cover" type image, title, and a one paragraph artist's statement.
 - An artist's book that creatively combines 10-20 images with written text. Submit in print or in digital form, according to your aesthetic preference, and a one paragraph prologue that serves as an artist's statement.

In early October we may publish / exhibit select creative projects for inclusion in Transylvania's BYTE: Digital Art Gallery.

Daily Worksheet Guides: Modes of observation and response

I. SCENT - The foul, the fragrant, the memory catalyst

Note the smells.

"Gather" them in the following **three (3)** ways in writing. Submit all three things for your assignment.

1. **Note the site associations in a logical causal way. MAKE A LIST of ten (10).**

Examples:

Bakery nearby, smell of toasting sesame seeds at [location].

Yeasty smell coming from street drain near a brewery at [location].

Laundry smell from the back of a hotel at [location].

Horse manure from a riding stable at [location].

Language can not describe aroma so we have to talk and write in a parallel manner. Do the following two exercises and write responses.

2. **From your list (above), choose five (5) and describe the smell using similes.** A simile is "a phrase that uses the words *like* or *as* to describe someone or something by comparing it with someone or something else that is similar."

Example:

The smell is like a combination of incense in a Greek Orthodox church and the smell of rice burnt onto the bottom of a pan.

3. From your list, **choose at least one (1) aroma that triggers a specific memory for you and write a one to two (1-2) paragraph memoir.**

Example:

The scent of the oval, cream-colored soap in the little silver tray by our hotel sink reminds me of the day I got in trouble for stepping on the cabbage plants right after my mother planted them in our garden. I was sent to my room. My visiting Giagia (Greek for grandmother)

came and sat with me on my bed where I was sulking. She pulled me close and walked her fingers along the pink and green plaid boxes on my bedsheets. "Walk like this on the rows, not on the plants here in the spaces." She held me tight and I sobbed a little into the sleeve of her dress and breathed in the clean sudsy smell of her detergent. etc.

As models, look to literature (assigned for this course and otherwise). Also look broadly for other inspiration, e.g. the [website of perfumer Christian Brosius](#). He recounts personal memories as connected to each of the aromas he sought to create. The scents are a source of aesthetic experience or a memory prosthetic that can be shared.

II. SOUND - everywhere and ever-changing, invisible except when we attend to them

Note **ten (10) sounds** at specific locations and "gather" them in the following ways:

1. Write down location names (using a map, if necessary).
2. Look all the way around you and write a passage describing what is visible in your surroundings. Do this in the form of a list.
3. Write a list of sounds you hear.
4. Using the digital audio recorder, document the **ten (10) sounds** for a maximum of one (1) minute each. Try to include field sounds--church bells, trains, cups clinking in a restaurant--as well as sounds you are making--talking, eating, pedaling your bike, whistling, etc.--at those same sites for about one (1) minute each.

* French speakers - Considering use this opportunity to briefly interview people in French.

NOTE: Professor Strecker will collect these onto a hard drive over the course of our trip. When we return to Transy you will edit them into an audio "postcards." (Note: If you bring your own laptop, you may want to begin editing during the trip.)

III. MATERIAL - the world of touch and sight. Bits of it connect us to places.

1. Gather **ten (10) bits and pieces of (very small and light weight) real world things**, parts of posters, bits of macadam, rocks, match boxes, napkins, feathers, money, shoelaces, lost earrings, lavender stems, and so on.
2. Write a very brief description of each thing and note the location.
3. For each object, write a passage describing the setting. and how the thing is part of the setting Think of this as an elaborate list with material show-and-tell objects.

IV. IMAGES

Collect **ten (10) images** at specific locations and "gather" them in the following ways:

1. For each image you gather, write a brief passage describing it, the location, other details about the setting, and the reason you were compelled to collect this image. Think of this as an elaborate list.
2. Take photos, make sketches or gather (find or purchase) postcards, poster, or other printed materials. You will have a minimum of 10 separate image events for the assignment. You may, however, want to make more than one image of any specific moment. For example, you might photograph

or make a sketch of a cathedral gargoyle from three different views; from these you will choose one or you will count the array as one event.

V. FICTIONAL STORY

Create /spin / fabricate, imaginative narratives / yarns that are tied to the sites/landscapes/places but not necessarily tied to reality in the usual documentary way. **Submit one (1) story** for your assignment.

Use all of the categories above to inform your work. As models, look to writers we've included in this course, Marcel Proust, Lydia Davis, Honoré de Balzac, and Ernest Hemingway.

1. Write. Edit and distill them into gem-like passages.
2. Be prepared to share these. Polished drafts will be added to our collective library of resources.
3. [optional] Audio record yourself reading the short pieces out loud.

VI. NON-FICTIONAL ESSAY

Like a great journalist or essayist, write about your one or more experiences of the day. Avoid a diaristic tone by taking this opportunity to respond in writing to the course observation of the day. Make connections between the sites/landscapes/places we have experiences and the readings we have been exploring.

Submit one (1) essay for your assignment.

1. Write. Edit and distill them into gem-like passages.
2. Be prepared to share these. Polished drafts will be added to our collective library of resources.
3. [optional] Audio record yourself reading the short pieces out loud.

VII. THOUGHTFUL OBSERVATIONS AND QUESTIONS

Daily themes will be topics of discussion for everyone in the course. You are expected to be prepared to contribute to the conversation by making specific references to our assigned readings.

Code of Conduct

Be positive
Be open to new ideas
Enjoy the experiences
Breathe. Relax. Relish the time.
Train so that you are well-prepared
Always be on time. This is IMPORTANT for safety and for the group's efficiency.
Make an effort to get to know everyone in the group
Work as a team
French speakers help non-speakers
Be a great ambassador for Transylvania and for America (don't be an "ugly American")
Encourage and support one another while biking
Help others achieve their own goals

Do not leave anyone behind
Don't intentionally be the "weakest link" in our team
Be respectful of each other and of the people we meet
Respect the various skills and abilities each person brings to the team
When critical, be positive and constructive
Maintain the buddy system at all times
Obey traffic rules
Make sure safety is your top priority
Encourage and remind each other to wear safety gear
Work at the pace that's possible for you
Be ready to try new things
Contribute new ideas
Persevere
Follow directions
Speak your mind respectfully
Be accountable for your actions
Be willing to depend on one another

AMÉNAGER

v. tr. 1. Disposer et préparer méthodiquement en vue d'un usage déterminé. **agencer, arranger.** *Le rez-de-chaussée avait été aménagé en laboratoire.* **2.** Adapter pour rendre plus efficace. *Aménager l'enseignement, un projet.*

« Choisie ou forcée, transitoire ou définitive, la solitude est de plus en plus préférée au lien forcé. On apprend à l'aménager et à profiter de son égoïsme. »

—Élisabeth Badinter

FORMULATION DE LA THÈSE

DIALOGUE Essai critique, uniquement un exercice académique ?

Sylvain La rédaction d'un essai critique me rend nerveux parce que je ne sais pas par où commencer.

Professeur Vous n'êtes sûrement pas seul. Vous est-il déjà arrivé d'éprouver un sentiment fort à l'égard d'un aspect de votre vie et ensuite d'avoir envie d'en parler ? Avez-vous déjà participé à une discussion dans laquelle les participants défendaient passionnément un point de vue ? Défendre une idée ou proposer une solution est l'une des expériences les plus exaltantes qui soit. Mais, faute de bien maîtriser les moyens d'exprimer leur pensée, bien des gens renoncent à développer leur critique et de participer pleinement aux débats qui les intéressent.

Sylvain Mais, pour écrire un essai critique, il faut avoir une certaine expérience de la vie, et, peut-être, des idées. J'ai fait des études mais j'ai une expérience limitée. Je ne sais pas comment choisir un sujet ni comment développer une thèse.

Professeur Vous trouverez certainement un sujet car ce sujet peut trouver son origine dans les circonstances de la vie quotidienne. On peut, ensuite, décider de développer cette idée pour qu'elle touche à certains grands sujets qui intéressent l'esprit humain.

Sylvain Une idée qui touche à des sujets qui intéressent l'esprit humain ? C'est bien ambitieux. Comment puis-je évoquer de grandes causes dans un essai ?

Professeur La motivation qui sous-tend l'écriture d'un essai critique est à la fois personnelle et sociale. Du côté personnel, celui qui écrit apprend à mieux définir ses idées et ses sentiments sur un sujet donné. Cela peut être très satisfaisant de connaître sa propre pensée. Du côté social, l'auteur espère provoquer un changement en vue de régler un problème qui l'affecte. Cela peut être également satisfaisant d'en discuter avec d'autres.

Sylvain Je ne sais toujours pas très bien comment trouver un sujet pour un tel essai. Je ne crois pas posséder suffisamment d'idées pour concevoir un essai critique.

Professeur Imaginez que vous vivez au sein d'un monde dans lequel rien ne fonctionne. Un monde qui semble mal pensé, imparfait. Les besoins prioritaires—comme l'alimentation ou la santé—sont négligés et placés derrière les besoins les moins importants. Les principes qui devraient fonder l'action sont absents. Par ailleurs, tous les gens que vous fréquentez semblent indifférents et sans énergie pour changer les choses. Ne seriez-vous pas déçu, même révolté ? N'auriez-vous pas envie d'agir ? Ou, du moins, n'auriez-vous pas des choses à dire ? C'est un peu le sentiment que vous devez avoir avant de formuler votre thèse. C'est-à-dire que vous pouvez penser à ce qui ne vous satisfait pas.

- Sylvain Alors, il faut identifier quelque chose qui me semble imparfait ? C'est tout ?
- Professeur Pas tout à fait. Car, dans le cas de l'essai critique, il s'agit aussi de trouver un sujet qui suscite en vous une certaine émotion et vous pousse à prendre position. Le développement de votre pensée sera d'autant plus fort si vous vous intéressez au sujet que vous défendez. Ainsi, l'émotion éprouvée face à un aspect de votre monde, que ce soit de l'irritation ou de la compassion peut servir de point de départ à l'élaboration de l'essai critique. Mais, attention ! Il ne s'agit que d'un point de départ. Il vous faudra ensuite imaginer le monde tel qu'il devrait être. À partir de ces deux actions intellectuelles, soit la conscience d'une imperfection, soit l'imagination d'un idéal, vous pourrez élaborer une critique et une thèse.
- Sylvain Il me semble qu'écrire un essai critique doit être une expérience à la fois difficile et exaltante. Par où dois-je commencer ?
- Professeur Suivez le processus par étapes qui est présenté dans les pages qui suivent. D'abord, ce processus vous aidera à identifier un sujet qui vous intéresse. Ensuite, il vous guidera dans l'élaboration d'une thèse. Bien entendu, il existe plus d'une méthode pour arriver à un énoncé de thèse. Nous en proposons une dont le point de départ est la découverte d'un intérêt.

PENSER L'ÉCRITURE

1. Quels sont les principaux soucis de Sylvain ?

2. Face à l'essai critique, éprouvez-vous des préoccupations semblables à celles de Sylvain ? D'autres préoccupations ?

3. Quelles sont les principales caractéristiques d'un essai critique d'après ce que vous venez de lire ?

EN QUÊTE D'UN SUJET CAPTIVANT

Il est important de vous laisser influencer par vos lectures, car votre essai plaira davantage à vos lecteurs (ainsi qu'à vous-même) s'il porte la trace de lectures qui sont autant de perspectives sur le monde. Ainsi, votre effort personnel ne paraîtra pas détaché de la communauté dans laquelle vous vivez. Les liens entre vos lectures et votre expérience personnelle peuvent être esquissés rapidement ou ils peuvent provenir d'une réflexion plus profonde.

Répondez aux questions suivantes.

1. De vos lectures de Carole Poliquin (*Homo Toxicus*), Fatour Diome (*Impossible de grandir*), Nicolas Hulot (*Pacte écologique*) et Agnès Sinaï (*Faux nex de la biodiversité*) quel sujet vous a le plus marqué ? Choisissez-en un et expliquez brièvement.

2. Établissez un rapport entre ce sujet et un aspect de votre vie en communauté ou une imperfection dans votre communauté. Exercez-vous à analyser un incident récent, une scène dont vous avez été témoin, une discussion avec quelqu'un,

un article de journal, un événement qui vous irrite ou qui éveille certains sentiments. Écrivez librement pendant quelques minutes.

 _____

ÉLABORATION DU PROBLÈME

Il est maintenant temps d'approfondir votre pensée. L'activité suivante vous guidera vers une perspective plus globale de votre thème et vers l'élaboration d'un problème. Les réponses aux questions suivantes pourraient servir de base à votre essai critique.

Écrivez une phrase concise pour les situations suivantes.

1. **Les données concrètes du problème** Donnez un exemple concret de ce que vous avez trouvé d'imparfait dans la situation évoquée dans l'activité précédente.

2. **La critique** Selon vous, pourquoi la situation n'est-elle pas juste, appropriée ou conforme ? Est-ce que les causes de cette situation sont facilement identifiables ?

3. **Les conséquences** Réfléchissez aux conséquences de la situation. S'il y en a plusieurs, identifiez celles qui vous semblent les plus urgentes ou les plus graves.

4. **L'idéal qui sert de contrepoint** Comment les choses devraient-elles se présenter ? Quelle est la situation idéale et juste ?

5. **Une valeur universelle** Quels principes ou quelles valeurs devraient guider la réalisation d'une meilleure situation. Sur quelles valeurs ou sur quels principes reposent votre critique de la situation ?

Astuce Remarquez que vous avez maintenant les éléments d'une prise de position sur un sujet. Par la suite, ces idées peuvent s'organiser autour d'une structure cohérente. Notez aussi la différence entre les affirmations. La réponse à la première question permet d'établir concrètement le problème. Les réponses des deux questions suivantes posent la critique sous forme de causes et de conséquences. La quatrième esquisse une situation plus juste. Et la cinquième énonce un principe sur lequel est fondée votre prise de position.

ÉNONCÉ DE THÈSE

Votre réponse à la quatrième question—*comment les choses devraient-elles se présenter ?*—peut servir comme version préliminaire d'un énoncé de thèse. D'une façon rudimentaire, la thèse est une réponse à une question à propos d'un thème. Reproduisez ici, sous forme d'affirmation simple, claire et concise une thèse pour votre essai critique. Écrivez cette thèse pour qu'elle suscite l'intérêt de vos lecteurs.

Première version de votre thèse : _____

À L'ÉPREUVE DES CRITÈRES

Il convient maintenant de vérifier que l'énoncé a certaines caractéristiques d'une forte thèse. En réfléchissant aux critères suivants, imaginez des changements potentiels que pourrait subir votre thèse.

CRITÈRE 1 Une bonne thèse est audacieuse.

Modèle d'une thèse faible : *Il est important d'avoir des manifestations culturelles à l'université.*

Cette déclaration, mène-t-elle à un débat ? Provoque-t-elle une conversation réflexive ? Il est sûr que cet énoncé est un peu timide. On peut dire qu'il ne provoquera pas de grande passion ni pour ni contre. Pour mieux la développer, on peut se demander le rôle et le devoir de l'université vis-à-vis des arts et de la culture. En outre, le terme *manifestations culturelles* est vague et la thèse ne livre pas vraiment un point de vue. L'auteur de cette thèse contourne la question de la culture et ne dit pas ce qu'il en pense. Est-ce que toutes les manifestations culturelles doivent être encouragées sans distinction ? Est-ce que la culture étudiante peut être nourrie de n'importe quelle manifestation culturelle ? Quelles sont les caractéristiques que l'auteur veut voir privilégiées à l'université ou dans la communauté ? En plus, il vaut mieux choisir des verbes qui indiquent une participation active dans lequel on peut envisager le rôle de l'université.

Entraînez-vous Modifiez les énoncés pour les rendre plus audacieux et provocateurs.

1. Il est important d'avoir des manifestations culturelles à l'université.

2. La communauté pourrait offrir plus de services pour les sans-abris.

3. L'art est parfois nécessaire pour bien vivre.

4. Il est préférable qu'un éducateur enseigne par l'exemple.

CRITÈRE 2 Une bonne thèse prend une position ferme.

Modèle d'une thèse faible : La coopération internationale est bonne et nécessaire.

Que pensez-vous de cette thèse ? Est-ce que cela vous donne envie de lire un texte de trois pages à propos de ce sujet ? On dirait que l'auteur a trouvé un sujet qui l'intéresse, mais ne prend pas de position ferme. On peut se demander en quoi la coopération est nécessaire. Pour quels objectifs ? Et de quelle sorte de coopération parlons-nous ?

Entraînez-vous Les thèses suivantes sont jugées faibles. Modifiez-les pour qu'elles prennent une position ferme et qu'elles soient explicites et détaillées.

1. La coopération internationale est bonne et nécessaire.

2. Les espaces urbains doivent être plus accessibles.

3. La discrimination est mauvaise.

CRITÈRE 3 Une bonne thèse stimule l'esprit.

Modèle d'une thèse faible : La nourriture du restaurant universitaire est fade.

Trouvez-vous cette déclaration passionnante ? Il se peut que l'on se sente peu enthousiaste devant une thèse trop particulière ou concrète. Par contre, une thèse plus abstraite appartient moins au monde pratique et davantage au monde des idées et de la pensée. Elle paraît moins évidente et plus complexe. Ce passage à l'abstraction est stimulant pour l'esprit et donne envie de s'expliquer. Pour améliorer cette thèse faible, on pourrait penser à la finalité ou au but de cette responsabilité que l'on donne à la cafétéria d'une université. Par exemple, dans quel but ou pourquoi l'université doit-elle offrir de la nourriture saine et nourrissante ? Que doit accomplir l'université par l'offre d'une nourriture de meilleure qualité ? En répondant à de telles questions, on peut passer de l'exemple particulier à un problème plus vaste, voire universel.

Entraînez-vous Les thèses suivantes manquent d'inspiration. Modifiez-les en les rendant plus stimulantes pour l'esprit.

1. La nourriture du restaurant universitaire est fade.

2. Paul Cézanne est un bon peintre.

3. Les chaussures de sport *Nike* sont les meilleures au monde.

CRITÈRE 4 Une bonne thèse est objective.

Modèle d'une thèse faible : Il faudrait que je puisse facilement acheter des produits biologiques.

Connaissez-vous le dicton : des goûts et des couleurs, ça ne discute pas ? Cette affirmation peut être certainement juste. Cependant, elle est énoncée de façon subjective et elle est difficilement contestée. Un énoncé subjectif ne mène pas à la discussion. Or, un énoncé objectif entraîne un débat. Pensez à effacer l'auteur et à soustraire toute référence personnelle telle que le pronom « *je* », les articles personnels « *mon, ma, notre, nos* » et surtout les verbes affectifs comme *aimer, préférer, détester*.

Entraînez-vous Modifiez les thèses suivantes en effaçant l'auteur et en leur donnant une plus grande ampleur.

1. Il faudrait que je puisse facilement acheter des produits biologiques.

2. Les jeux vidéo me passionnent plus que la littérature.

3. Je crois qu'il faut promouvoir la paix.

MODIFICATION DE VOTRE THÈSE

Est-ce nécessaire de modifier votre thèse ? Est-elle peu audacieuse ? La trouvez-vous peu détaillée ou peu explicite à certains égards ? La position que vous prenez, est-elle ferme ? Est-ce qu'elle touche à l'abstraction ou s'enracine-t-elle dans une particularité banale ? Peut-on facilement contester votre thèse ? Est-elle objective ? La rédaction d'un essai critique est l'occasion d'oser ! Pourriez-vous effectuer des changements afin de améliorer votre thèse ? Si oui, modifiez-la ci dessous.

Deuxième version de votre thèse : _____

** PERFECTIONNEMENT LINGUISTIQUE **

L'atelier de langue Essai 1

www.frenchgram.org

résultat du quiz ____%

L'ART D'ÉCRIRE

ESSAI 1 en classe

ATELIER DE LANGUE www.frenchgram.org

PHONÉTIQUE

Entamer la conversation Avec votre partenaire, posez des questions suivantes en veillant sur la liaison

1. **aménager**/ Dès ton arrivée à l'université, as-tu aménagé tes horaires pour étudier efficacement ?
2. Tes amis, savent-ils parler français ? Les hôtels de luxe, sont-ils trop chers ? Y a-t-il des arbres fruitiers sur le campus ? Quand tes amis te donnent des conseils, tu les écoutes ? Sous quelles circonstances habiteras-tu en Inde dans dix ans ? Tous les étudiants, est-ce qu'ils sont arrivés à l'heure aujourd'hui ? Peut-on vivre sans argent ?

Lecture rythmique Pratiquez la prononciation à haute voix en conservant un rythme égal et mesuré.

3. Dans une exposition

Dans une exposition consacrée au peintre américain,

Dans une exposition consacrée au peintre américain, deux peintures abstraites

Dans une exposition consacrée au peintre américain, deux peintures abstraites avaient été accrochées

Dans une exposition consacrée au peintre américain, deux peintures abstraites avaient été accrochées dans le mauvais sens.

Résultat : Perfectionnement de la prononciation

ART ORATOIRE Discours célèbre de Jean Monnet (1952)

Entraînez-vous à lire un discours célèbre qui a marqué l'histoire.



L'unification de l'Europe a, pour la civilisation, une portée qui dépasse même la sécurité et la paix. L'Europe est à l'origine des progrès dont nous bénéficions tous et les Européens sont aujourd'hui capables d'apporter

au développement de la civilisation, par leur esprit créateur, une contribution aussi grande que dans le passé. Mais pour permettre à cet esprit créateur de s'épanouir à nouveau, nous devons harmoniser nos institutions et notre économie avec l'époque moderne. C'est en unifiant l'Europe que nous y parviendrons. [...]

Rien n'est plus stérile que d'anticiper, dans le contexte du présent, des questions qui se poseront seulement dans l'avenir, alors que l'objet même de notre action est de transformer le contexte actuel. Si nous attendons, pour agir, que toutes les questions aient trouvé leur réponse, nous n'agissons jamais, nous n'atteindrons jamais la certitude attendue et nous serons entraînés par les événements que nous aurons renoncé à orienter.

Nous sommes résolus à agir. Nous sommes résolus à faire l'unité de l'Europe et à la faire rapidement. Avec le plan Schuman et avec l'armée européenne, nous avons posé les fondations sur lesquelles nous pourrions construire les États-Unis d'Europe, libres, vigoureux, pacifiques et prospères.»

—Jean Monnet, «Une Europe fédérée» 1952.

Résultat : Parler en public

VARIATIONS

EXPRIMEZ L'INDIFFÉRENCE

Répondez avec une forme de *n'importe quel* et en transformant le verbe en italique à l'impératif (*tu, vous* ou *nous*).

Modèle : Quel roman de Zola dois-je lire ?

Vous : Lis n'importe quel roman de Zola.

1) À quel moment de la journée dois-je le *faire* ? 2) De quelle gare devons-nous *partir* ? 3) Dans quel restaurant devons-nous *manger* ? 4) À quelle heure devons-nous *arriver* ? 5) Dans quel parc devons-nous *aller* ? 6) Quelle sortie de l'autoroute dois-je *prendre* ? 7) Quel film devons-nous *regarder* ? 8) Quel repas devons-nous *préparer* ce soir ? 9) Quelle voiture de location dois-je *choisir* ?

PLACE DE L'ADJECTIF

Placez et accordez correctement l'adjectif proposé.

Modèle : Comment trouves-tu cette robe ? (beau)

Vous : C'est une belle robe.

1) Comment trouves-tu ce film ? (triste) 2) Comment trouves-tu ce paysage ? (joli) 3) Comment trouves-tu la région ? (froid) 4) Comment trouves-tu cette voiture ? (petit) 5) Comment trouves-tu la connexion wifi ? (lent) 6) Comment trouves-tu cet immeuble ? (vieux) 7) Comment trouves-tu le séjour ? (génial) 8) Comment trouves-tu cette montagne ? (haut) 9) Comment trouves-tu cette tenue ? (convenable)

Résultat : Exercices de syntaxe

GRAMMAIRE Partie du discours

DÉTERMINANTS

Groupe nominal féminin Complétez le tableau suivant en formant un groupe nominal (*article+nom+adjectif*).

1. Les mots se terminant en *-s* sont souvent masculins. Voici cependant quelques exceptions : **a. brebis b. fois c. oasis d. souris**. Formez un groupe nominal féminin en ajoutant un adjectif de la liste suivante : (*prochaine, saharienne, égarée, grise*). Par exemple : *Une brebis égarée*. 2. Les mots se terminant en *-r* sont souvent masculins. Voici cependant quelques exceptions : **a. cour b. mer c. tour**. Formez un groupe nominal féminin en ajoutant un adjectif de la liste suivante (*carrée, haute, bleue*). 3. Les mots se terminant en *-n* sont souvent masculins. Voici cependant quelques exceptions : **a. fin b. leçon c. main d. rançon**. Formez un groupe nominal féminin en ajoutant un adjectif de la liste suivante (versée, particulière, droite, incertaine). 4. Les mots se terminant en *-i* sont souvent masculins. Voici cependant quelques exceptions : **foi, fourmi, loi, paroi (rock)**. Formez un groupe nominal féminin en ajoutant un adjectif de la liste suivante : (*mauvaise, rocheuse, charpentière (carpenter), fondamentale*).

ADJECTIFS

Groupe nominal masculin Complétez le tableau suivant en formant un groupe nominal (*article+nom+adjectif*). 1. Les mots se terminant en **-ole** sont souvent féminins. Voici cependant quelques exceptions : **a. contrôle b. monopole c. rôle d. symbole**. Formez un groupe nominal masculin en ajoutant un adjectif de la liste suivante : **principal, monétaire, figuratif, aérien**. Par exemple : **Un monopole monétaire**. 2. Les mots se terminant en **-ie** sont souvent féminins. Voici cependant quelques exceptions : **a. beurre b. tonnerre c. verre**. Formez un groupe nominal masculin en ajoutant un adjectif de la liste suivante : **fort, fondu, brisé**. 3. Les mots se terminant en **-ine** sont souvent féminins. Voici cependant quelques exceptions : **a. comité b. côté c. été, d. traité**. Formez un groupe nominal masculin en ajoutant un adjectif de la liste suivante : **chaud, pratique, permanent, contraignant**.

Résultat : Révision de grammaire

ATELIER D'ÉCRITURE Formulation de la thèse

PENSER L'ÉCRITURE

↔ Parlez de vos expériences avec l'écriture et confrontez-les à celles de Sylvain (dialogue).

1. Faites un résumé du dialogue entre Sylvain et son professeur.
2. Quels sont les principaux soucis de Sylvain ?
3. Quelles sont les caractéristiques d'un essai critique ?
4. Lors de la rédaction d'un travail écrit, comment remédiez-vous au manque d'inspiration ?
5. Aimez-vous trouver vous-même le sujet de vos travaux ?
6. Vous sentez-vous responsable de participer à des débats sur des grands sujets de l'humanité comme l'injustice, le terrorisme, la guerre, l'inégalité, la pauvreté, le racisme ?
7. Est-ce important que l'étudiant universitaire participe à de tels débats ?
8. Comment un essai critique peut-il vous aider à contribuer à de grandes discussions sur les sujets importants ?
9. Parlez d'un essai que vous avez écrit dont vous étiez particulièrement fier. Qu'est-ce qui a contribué à la réussite de cet essai ?

Mise en œuvre Avec votre partenaire, imaginez l'avis que vous pouvez donner à des étudiants dans un cours de français débutant. Adaptez par exemple ce que vous avez appris dans le dialogue entre Sylvain et son professeur. Sélectionnez les aspects les plus saillants pour un étudiant qui commence à apprendre le français. Ensuite, concevez un moyen de les communiquer avec eux (une page Web, un blog, une appli, un mème, un tweet, un snapchat ou n'importe quel autre moyen de communication qui est populaire chez les jeunes).

Résultat : Projet de diffusion des conseils

EN QUÊTE D'UN SUJET CAPTIVANT

↔ Partagez les idées qui vous sont venues à l'esprit en répondant à la question sur l'imperfection dans votre communauté.

1. Quelles idées avez-vous eues en écrivant librement au sujet de ces imperfections ?
2. Quelle idée vous semble la plus prometteuse ? En quoi est-ce que cela représente une situation imparfaite ?
3. Pourquoi ce sujet vous intéresse-t-il ?
4. Ce sujet touche-t-il d'autres personnes ou seulement vous-même ?
5. En quoi ce sujet peut-il évoquer la passion chez autrui ?

Mise en œuvre Après la discussion avec vos partenaires, écrivez en cinq mots maximum votre sujet. Annoncez-le à la classe.

Résultat : Rendre un sujet captivant

ÉLABORATION DU PROBLÈME

⇒ ∪ Parlez librement des éléments qui forment la fondation de votre prise de position.

1. À votre avis, quel est le problème qui est au centre de votre essai critique ?
2. Selon votre opinion, quelles sont les causes principales de cette situation ?
3. Quelles sont les conséquences de cette situation ? Laquelle est la plus grave ?
4. Selon vous, quelle serait la situation idéale et juste ?
5. Sur quelle valeur universelle repose votre critique de la situation ?

Mise en œuvre Après avoir discuté avec vos partenaires, écrivez un court message à distribuer électroniquement dans les réseaux sociaux qui pourrait sensibiliser le public à votre cause. Partagez-le avec les autres.

Résultat : Sensibiliser le public à une cause

AVIS DES PAIRS Thèses à l'épreuve des critères

Évaluation Échangez vos livres et comparez les changements effectués sur les thèses faibles. Commentez les modifications de votre partenaire et comparez-les aux vôtres.

1. Trouvez-vous que les modifications rendent les affirmations plus audacieuses ?
2. Pour chaque thèse, l'auteur prend-il une position ferme ?
3. Quelle thèse vous semble la plus intéressante à débattre ? Pourquoi ?
4. De toutes les modifications, laquelle stimule l'esprit le mieux ? Pourquoi ?
5. Quelle modification vous plaît le mieux ? Pourquoi ?
6. Selon vous, quels sont les éléments d'une thèse réussie ?
7. Dressez une liste des caractéristiques qu'il faut éviter lorsque l'on rédige une thèse.
8. Comment caractériser les changements que vous avez effectués ?

Mise en œuvre Chaque groupe choisit une des thèses faibles qu'il présente à la classe avec des modifications effectuées. Identifiez les changements qui ont été faits pour que la thèse réponde mieux aux quatre critères.

Résultat : Évaluer les thèses

À VOUS D'ÉVALUER

⇒ ∪ Chaque membre du groupe choisit une thèse à modifier de la liste ci-dessous. Pensez à ce que l'on pourrait changer. Transformez-la en prise de position. Rendez-la plus audacieuse, universelle et stimulante. Dégagez-la d'un contexte limité et particulier.

- | | |
|---------|---|
| THÈSE 1 | JE N'AIME PAS L'ART MODERNE. |
| THÈSE 2 | L'ARCHITECTURE EST L'ART DE CONCEVOIR ET D'ÉRIGER DES ÉDIFICES. |
| THÈSE 3 | L'HUMAIN A BESOIN DE LA NATURE. |
| THÈSE 4 | IL EST NÉCESSAIRE DE SE CONFRONTER À UNE CULTURE ÉTRANGÈRE. |

Modification

Mise en œuvre Discutez librement des modifications que chaque membre a faites et choisissez la nouvelle thèse à présenter à la classe.

Résultat : Évaluer les thèses

AVIS DES PAIRS Évaluation de la thèse

Vous avez sans doute beaucoup réfléchi à l'énonciation de votre thèse. Pour que vous puissiez avoir l'avis de vos pairs en classe, écrivez-la ci-dessous.

Votre thèse : _____

Évaluation Échangez votre thèse avec un membre du cours et sollicitez son opinion.

1. Nom de la personne qui commente votre thèse : _____
2. Cette thèse, est-elle audacieuse ? Oui Non Un peu
3. Cette thèse, prend-elle une position ferme ? Oui Non Pas tout à fait
4. Cette thèse, est-elle stimulante ? Oui Non Un peu
5. Cette thèse, est-elle objective ? Oui Non
6. Vos commentaires :

7. Quelle est la principale qualité de cette thèse ?

8. Qu'est-ce qui peut être amélioré ?

Astuce Il est toujours bon de recevoir l'avis de vos collègues. En vous critiquant ou en vous conseillant, ils peuvent vous aider à solidifier votre thèse. Cependant, ce n'est qu'à vous de décider des changements qui s'imposent. Ne changez pas votre thèse seulement pour vous conformer à l'opinion de quelqu'un d'autre sur le sujet. Dans la section suivante, vous continuerez à travailler sur votre essai critique grâce à la collecte d'idées et d'arguments qui doivent étayer votre thèse.

Résultat : Avis des pairs

COURS 5.4 en classe



ATELIER DE LANGUE www.frenchgram.org

PHONÉTIQUE

Entamer la conversation Posez les questions à votre partenaire qui vous répondra.

1. **Indolence**/ Sur les 47 427 objets déposés au service des objets trouvés de la préfecture de police de Paris, 9 828 ont été rendus aux propriétaires, soit 20,7%. Indolence moral ou indolence physique ?
2. **[j]** Mets-tu de l'ail sur tes pâtes ? As-tu lu la fable de La Fontaine qui s'appelle Le Lièvre et la tortue ? As-tu déjà visité les Nations Unies à New York ? Quels pays veux-tu visiter prochainement ? Aimerais-tu apprendre à jouer du piano ? Mac ou PC, est-ce pareil ?
3. **[w]** Que feras-tu au mois de juin prochain ? Aimes-tu les kiwis ? Toi et moi, nous jouons aux cartes ce weekend ? Connais-tu un chien qui aboie beaucoup ? Qu'aimes-tu faire quand il fait froid ? Es-tu doué en science et mathématiques ? Sous quelles conditions feras-tu un voyage autour du monde ?

Résultat : Conversation

RÉCITATION POÉTIQUE

Lisez à haute voix le sonnet de Louise Labé, poétesse française du seizième siècle. Sensibilisez-vous à la répétition de certains sons à l'intérieur des vers (l'allitération et l'assonance) et au système de rimes à la fin des vers.

Sonnets III

Ô longs désirs, ô espérances vaines,
Tristes soupirs et larmes coutumières
À engendrer de moi maintes rivières,
Dont mes deux yeux sont sources et fontaines !

Ô cruautés, ô duretés inhumaines,
Piteux regards des célestes lumières,
Du cœur transi ô passions premières,
Estimez-vous croître encore mes peines ?

Qu'encor Amour sur moi son arc essaie,
Que nouveaux feux me jette et nouveaux dards,
Qu'il se dépîte, et pis qu'il pourra fasse :

Car je suis tant navrée en toutes parts
Que plus en moi une nouvelle plaie,
Pour m'empirer, ne pourrait trouver place.

Résultat : Réciter un poème

VARIATIONS

ON LE LUI PRÊTE

Répondez aux questions en remplaçant les objets directs et indirects avec des pronoms. Ensuite, refaites l'activité en donnant une réponse négative, ensuite une réponse au passé composé (affirmatif et négatif).

Modèle	Est-ce qu'il offre son conseil à son collègue ?
Vous :	Oui, il le lui offre. Non, il ne le lui offre pas. (présent)
	Oui, il le lui a offert. Non, il ne le lui a pas offert. (passé composé)

1. Le jury, apporte-t-il le verdict au juge ? 2. Le procureur, montre-t-il les preuves aux témoins ? 3. L'avocate, explique-t-elle les conséquences au juge ? 4. L'accusé, dit-il la vérité aux membres du jury ? 5. Demandent-ils la grâce présidentielle au président ?

DEPUIS ET POURQUOI

Posez une question en utilisant l'inversion et en choisissant entre *pourquoi*, *depuis combien de temps* et *depuis quand*.

Modèle	Il se couche tôt.	Vous	Pourquoi se couche-t-il tôt ?
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1. Elle se réveille tard. 2. Il se borne à ne faire que le minimum. 3. Elle se met à étudier la contrebasse. 4. Ils se résignent à ne plus trouver de boulot. 5. On s'amuse à faire du bénévolat. 6. Il s'accommode de ses pénibles conditions de travail. 7. Elle se dépêche pour avancer les négociations. 8. Il s'étonne d'avoir si bien réussi. 9. Ils s'excusent d'avoir dérangé les spectateurs.

Résultat : Exercices de syntaxe

SYNTAXE DE LA PHRASE Subjonctif

A. Subjonctif ou indicatif Conjuguez les verbes en italique. Notez que les phrases avec * prennent l'indicatif. 1. Il faut que tu *mettre* une nuance de peinture rouge sur ton tableau. 2. *Elle trouve que son visage *devenir* rouge foncé quand il fait chaud. 3. *Elles sont convaincues que le langage soutenu *ne plus être* beaucoup utilisé. 4. Il préfère que nous *trouver* un endroit avec plus de verdure. 5. *Il a annoncé qu'il *venir*.

B. Certitude et doute Transformez les déclarations en ajoutant l'expression de doute. 6. Ils se réconcilieront rapidement. (Elle ne pense pas que) 7. Amandine s'est dévouée pour faire ce travail laborieux. (Ce n'est pas sûr que) 8. Son attitude provoquera beaucoup de reproches. (Cela ne veut pas dire que) 9. Il se montre très héroïque au combat. (Il n'est pas exact que)

C. Subjonctif et volonté Transformez le verbe en italique en subjonctif. 10. Je demande que tu ne le *contraindre* pas à faire ce qu'il ne veut pas faire. 11. Il attend que tu lui *faire* signe pour partir. 12. Il est nécessaire que nous *se presser* pour arriver à l'heure. 13. Ils lui ont recommandé qu'il *ménager* ses forces. 14. Je préfère que tu *aller* t'amuser.

D. Émotion et jugement Transformez le verbe en italique en subjonctif. 15. Comment se fait-il que le joueur de tennis *finir* sa carrière. 16. Ils sont navrés que ce vendeur *ne plus vendre* de voitures. 17. Il est logique que cet escrimeur *faire* un bon score. 18. Pour ne pas manquer le train, il suffit que le touriste *partir* avant 13 heures.

Résultat : Révision de grammaire

ARRÊT SUR LECTURE Esther Mujawayo et Souâd Belhaddad

DISCOURS PUBLIC

- ↔ ↻ Lisez pour d'autres membres de votre cours l'intervention que vous avez écrite à partir du texte de Mujawayo. Voici quelques conseils pour bien réussir votre discours public. ☒ Utilisez le regard. Cherchez à établir contact visuel avec chaque membre de votre public. ☒ Maîtrisez votre voix. Il faut qu'on vous entende. ☒ Articulez et bien prononcez les mots. ☒ Jouez avec le silence. ☒ Prenez garde à votre posture. Commencez par la phrase : « Je m'adresse à vous aujourd'hui pour vous informer de l'impact du génocide sur un individu. »

Résultat : Discours public

EXPRESSION ÉCRITE Récit de sept phrases

Par écrit Au tournant du vingtième siècle, l'Affaire Dreyfus a fortement divisé la France entre Dreyfusards (qui croyait en l'innocence du capitaine Dreyfus, un juif qui fut faussement accusé d'espionnage contre la France) et les Antidreyfusards (qui croyait à tort qu'il fut coupable). L'écrivain Émile Zola s'est engagé du côté des dreyfusards en publiant un article en 1898, *J'Accuse* dans lequel il accuse le président de la France, certains membres du gouvernement et même des institutions telles que l'armée et l'église. À l'instar de Zola, écrivez un paragraphe dans lequel vous répondez avec passion aux deux questions : trouvez-vous que vos concitoyens soient assez informés de l'actualité internationale ? Sont-ils suffisamment au courant des atrocités dans le monde ? Écrivez avec passion et conviction.

 _____

Mise en œuvre Suggestions 1) Faites lire votre texte 2) Lisez à haute voix votre texte 3) Participer à un débat autour de ce thème.

Résultat : Réflexion individuelle par écrit

AU DELÀ DE LA LECTURE

QUESTIONS RHÉTORIQUES

- ↔ ↻ Partagez les questions rhétoriques que vous avez écrites pour les situations suivantes. Discutez de l'efficacité de vos questions rhétoriques. Faites des modifications. Présentez-les en public. Organisez un débat autour d'un des sujets.

1. Le service militaire d'un an doit être obligatoire à tous les citoyens américains, masculins et féminins.
2. Les transgenres doivent fréquenter les toilettes correspondant au sexe figurant sur leur acte de naissance.

3. La question d'égalité des salaires entre hommes et femmes est une idée simple, mais une réalité irréaliste.

Mise en œuvre En équipe de trois ou quatre, chaque personne écrit une de leurs trois questions rhétoriques sur une feuille de papier. Ensuite, on passe la feuille à quelqu'un d'autre qui lit la question et poursuit le discours en écrivant une deuxième phrase. Attention, il faut bien identifier le point de vue communiqué dans la question rhétorique. Continuez en passant la feuille une troisième et quatrième fois.

Résultat : Conversation silencieuse

FUTUR ANTÉRIEUR

⇒ ∪ Le futur antérieur s'emploie pour exprimer qu'un événement aura lieu avant un autre événement. Il y a un rapport temporel entre les événements. En suivant le modèle, construisez des phrases à l'aide des verbes donnés, employés deux par deux. Par exemple : **J'irai** à Bruxelles l'été prochain, mais avant d'y aller, **j'aurai mis** mon passeport à jour.

1. Les étudiants en lettres *travailler à l'étranger*, mais avant d'y aller, ils *apprendre une langue étrangère*.
2. Maryse *faire un stage* en Belgique, mais avant d'y aller, elle *finir ses cours à la fac*.
3. Nous *assister au colloque du professeur Duby*, mais avant d'y assister, nous *lire son livre le plus récent*.
4. Les nouveaux amis *visiter le musée cet après-midi*, mais avant d'y aller, ils *se téléphoner pour fixer une heure de visite*.

Mise en œuvre Qu'est-ce qui est sur votre liste d'objectifs à réaliser avant de mourir ? Choisissez une idée de la liste suivante (ou créez-en une) et parlez de ce que vous devez faire avant de la réaliser. Utilisez le futur antérieur. Par exemple : voyager en Afrique, visiter le Louvre, dresser un chien, écrire un livre pour enfants, apprendre le tango en Argentine, faire du parapente, être DJ lors d'une soirée, conduire une Vespa, faire un road-trip sur la route 66, faire une chose folle par amour, etc.

Résultat : Parler du futur

JEU DE RÔLES

CONVAINCRE

⇒ ∪ Êtes-vous capable d'infléchir la position d'autrui ? Avec autant de passion que possible, persuadez votre partenaire de faire une ou plusieurs des activités suivantes : ☐ apprendre le danois, ☐ se priver du téléphone et d'Internet pour un mois, ☐ préparer un triathlon, ☐ se faire tatouer le visage, ☐ communiquer ses secrets les plus intimes, ☐ changer son allégeance politique. Pour la plupart, votre partenaire va réagir négativement. Essayez de trouver le moyen de le convaincre.

CLUB DE THÉÂTRE

⇒ ∪ Imaginez que vous êtes trois amis inscrits dans un club de théâtre. Aujourd'hui, vous devez créer une scénette, le sujet étant *la surcharge de travail*.

1. Choisissez les thèmes fondamentaux tels que le lieu, les personnages, l'intrigue, le dénouement et la chute.
2. Écrivez le dialogue ou jouez la scène à l'improviste.

Résultat : Sketch

Year	Deauville Teaching Assistantship
-------------	---

2008-2009	Bridgette Brown
2010-2011	Erin Overstreet
2011-2012	Julianne Norman
2013-2014	Jennifer Lancaster
2016-2017	Barton Lynch
	Chase Coleman

Summer	Calvados Internship
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2006	Barclay Spriggs
2007	Noel McKay
2008	Sonia Erfani
	Mariam Hanna
	Austin Price
2009	Caroline Miller
2010	Karoline Weber
	Brittany Grey
	Lillie Beiting
2011	Kelsey Truman
2013	Aimee Ashcraft
	Barton Lynch
2014	Aimee Ashcraft
	Chase Coleman
	Raisa Tikhtman
	Marina Morgan
2015	Chloe Bingham
	Maria Sawaya
	Amanda Wilburn
	Andrew Coburn



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Promotion Review Committee
Foreign Languages Program
Transylvania University
300 North Broadway
Lexington, KY 40508

September 27, 2013

Dear Promotion Review Committee,

It is with great pleasure that I write this letter on behalf of Brian Arganbright as supporting material for his promotion dossier. I met Brian at a CIEE seminar on "Francophone Literature and the Arts" in Senegal this past summer. Over the course of the two weeks we were in Senegal, we had a chance to talk about the textbook that he has been working on *Le creuset du savoir: cours de composition et de rhétorique*. I told him that I would be interested in looking at the manuscript, and, back in the U.S., he sent me a chapter. A few weeks ago, he also asked me to write a letter on his behalf for his promotion dossier, based on my evaluation of his textbook chapter. I am happy to comply.

First, let me say that Brian's textbook strikes me as a very ambitious endeavor. It represents an enormous amount of work, and, is undoubtedly the result of many years of research and writing. It is carefully thought-out and demonstrates that Brian is well versed in pedagogy and methodology. One of the main goals of the textbook is to help students become aware of rhetorical strategies used by writers to get readers to think or act in a certain way. The book contains many activities sensitizing students to rhetorical tools and their impact and effectiveness, aimed at making students better readers. It also teaches them how to use these tools in their own writing so that they will be better writers.

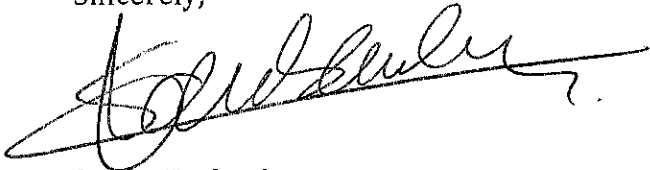
Brian didn't choose the easy path and the texts he has included in the chapter that I read are challenging. He has created a very sound pedagogical sequence of activities around each text, from pre-reading activities activating students' schemes and preparing them for the reading, to post-reading exercises, going from basic comprehension questions to more complex evaluation of the author's intentions and use of rhetorical strategies. All the activities help students refine their skills, better understand the subtlety of the language and grasp the implicit meanings of a text. This is very useful to train students to become readers of literature, as meaning often requires careful decoding.

The textbook is accompanied by a *Renvoi* in which Brian provides a wealth of activities to enrich students' vocabulary and help them review key grammatical concepts. I particularly like Brian's work with the lexicon. He has created exercises on prefixes, suffixes and roots, that I find very useful to help expand vocabulary and get students to decompose an unfamiliar word to understand its meaning.

From his C.V it is clear that Brian has been very active in the field of methodology. He has collaborated on French textbooks and has taken the natural next step in writing his own textbook. I don't know of any other textbook which is quite like Brian's. His is original and will fill a need in upper-level French classes.

Brian's textbook represents serious scholarship and is a sure testimony of his expertise in, and contribution to the field of French studies and methodology. I strongly support his candidacy for promotion to full professor. If you would like any additional information, please do not hesitate to contact me.

Sincerely,

A handwritten signature in black ink, appearing to read 'Sylvie Vanbaelen', with a long horizontal flourish extending to the right.

Sylvie Vanbaelen
Professor of French
(317) 940-9529



Dartmouth College

The Institute for Writing and Rhetoric

Writing.Program@Dartmouth.edu
<http://www.dartmouth.edu/~writing/>

6250 Baker/Berry Library, Room 204
Hanover, NH 03755
Phone: 603.646.9748
Fax: 603.646.9747

October 1, 2013

Dear colleagues,

I am writing to offer my thoughts on Professor Brian Arganbright's textbook, *Le Creuset des Savoirs*. As the Director of Dartmouth College's Institute for Writing and Rhetoric and an Associate Professor of Linguistics, and a bilingual scholar of French and United States student writing, I am uniquely positioned to consider what this book has set out to do. In my position at Dartmouth I am responsible for guiding faculty in their pedagogies, for scholarly activity about teaching and learning writing, and for overseeing our initiatives involving teaching writing in languages other than English. I am also personally very excited for the opportunity to review a colleague's work in this area and to exchange ideas about writing pedagogy.

I reviewed Professor Arganbright's second chapter of his French textbook, focused on reading, along with two "Atelier" chapters focused on writing. The goal of the reading chapters is to improve reading and analytical skills in preparation for the formal writing assignments of the ateliers.

Each reading chapter includes challenging selections of reading, along with comprehension work, activities requiring extensions of the text's meaning and responses to it, and pre-writing and writing activities. The ateliers create an environment for learning about writing, learning to write, conceptualizing writing, and producing writing in a French context.

Let me say first that this textbook has a unique place in French instruction, to my knowledge, because of its deep focus on developing writing abilities, using the strategies of writing instruction that we see less often in this discipline. The chapter and atelier sections are beautifully formatted, which is just a surface example of the deeper holistic overall approach and its thoughtful parts and careful design. Overall, the selections of readings, the questions asked, the connections to students' intellectual lives give this textbook real intellectual, conceptual, and academic substance. It's an academic approach, a university approach. Students using this book would, from my perspective, be able to enter into a French classroom equipped to join that particular writing and speaking community.

In the attention to reading, the contrast between understanding in general and the more in-depth understanding of the deeper points of the reading is clear for faculty and students alike. There is also a crafted and well-developed balance between spoken and written activities and between written work in informal and formal modes (see below). Finally, there is a balance between local grammatical issues and global reading- and text-related conceptual work.

The book's activities and staging of work indicate strong pedagogical grounding in the principles of group interaction and of collaboration. We know in the field of Writing Studies that peer-to-peer work is essential to developing writing and developing literate competence. Each peer activity here is carefully

designed to encourage dialogue, to emphasize co-construction of understanding, and to allow students with different strengths to help each other.

The informal work staged throughout—for example, freewriting—supports the well-established value of low stakes writing as an opportunity to work through ideas; in language classes, this opportunity resembles what we offer students in a writing class in which we don't immediately respond to "error" but allow first a working-through of thoughts and arguments. Writing strategies such as mindmaps, idea trees, etc. (for example, p. 51) are concrete ways to support this growth.

The reading and writing exercises are closely linked to precisely the kind of work asked of students in France. In much of my collaborative work with our French and Italian Department here at Dartmouth on questions of writing, we have asked, "are you preparing students to write in French but US-style essays? Or to write in French language and discourse styles?" Professor Arganbright's book addresses both of these issues. "*Cours 2.2*," for example, offers a focus on "pastiche" that echoes the work of French writing tasks, while making references to current cultural issues or questions that we might find in US textbooks or writing prompts. We have often discussed the lack of these kinds of materials among my colleagues interested in supporting students' work on writing in modern languages.

Le Creuset draws from classic texts but also from Internet forums and other current sources, enabling students to make connections of relevance and interest and asking them to engage with the reading ideas by going into the world of French press and drawing parallels or exploring claims about timeless topics. The textbook scaffolds the students' work carefully. Professor Arganbright unpacks the various aspects of French writing into discrete components, allowing students to build the competencies one by one, but his overall vision is clear, and the parts are brought back together into synthesized final activities. For example, in *Cours 2.2*, he offers students the opportunity to work on *thèse-antithèse*, *analogie*, and *analyse du discours* leading to written assignments that allow the components studied to be brought into play, either via a written text turned in to the professor (*travaux écrits*) or by a peer activity that enables deep conversation about the reading and the students' efforts to explain that reading in writing. This scaffolded approach is at the heart of good teaching and in particular good teaching of writing.

The constant weaving together of reading, responding, inventing, writing, and analyzing is a hallmark of the "writing to learn" movement. These "write to learn" aspects of the project are particularly notable to me because they fit a trend we have been working to support in Writing Studies: as colleges and universities adopt writing across the curriculum or writing in the disciplines requirements, the question of modern languages always comes up. We have argued that students fulfilling an upper-level writing requirement should be able to do so in another language, in part because writing helps to learn the material in that major, and in part because writing is writing, whether in English or another language.

The Ateliers I reviewed were simply excellent. The initial dialogues with students capture the very essence of French writing questions, in a way that students can immediately enter into. I felt as though I were listening to an authentic discussion between a professor and a student in France. The various templates for structuring academic writing in French were particularly interesting, given the many debates in US writing instruction about such template approaches. Certainly any template risks oversimplifying writing tasks. However, as Gerald Graff and Cathy Birkenstein have powerfully demonstrated with their writing manual *They Say I Say*, when used well, templates are precisely what developing writers need.

Several of the writing activities also support students' growth in terms of meta-reflection about writing. For example (p. 91) the *Discours sur l'Ecriture* activity asks students to work beyond simple writing production to connect to their own writing and to reflect on how they have seen writing influence their thinking. Students work through progressive components of prewriting, an outline (the famous French *plan*), structures of arguments, and drafts towards complex final written texts. Most notable are the various points at which students write about writing, work informally through ideas, and then develop

more formal texts that attend to ideas, correctness, and expression. Every step is considered and built into a challenging but manageable progression.

This is an exciting book, presenting a new and intellectually rigorous approach to reading, thinking, and writing in French. Its new conceptualization of these crucial language activities contributes to the field of French and to the field of Writing Studies. I'm honored to have had the opportunity to read it.

Thank you,

A handwritten signature in cursive script that reads "Christiane".

Christiane Donahue
Institute for Writing and Rhetoric

THE COLLEGE OF
WOOSTER

September 29, 2013

To whom it may concern,

I have recently reviewed important portions of a textbook designed and written by Professor Brian Arganbright. I am writing to convey my impression of this textbook and its importance to the field.

Le Creuset des Savoirs is a highly original textbook that professors of French will find innovative and exciting to use. This textbook is geared for advanced French courses with a focus on reading and writing. Although every college French program works to help students become competent – and hopefully sophisticated – readers and writers, we often make do with inadequate teaching tools. There is a rather thin selection of textbooks devoted specifically to reading and writing in French. The textbooks that exist offer some interesting starting points, but they tend to remain too cursory and too predictable, and insufficiently engaging. Existing textbooks do not begin to bring to the teaching and learning of reading and writing the wealth of ideas that one finds in Brian Arganbright's forthcoming book.

Le Creuset des Savoirs is devoted not only to reading and writing, but also to rhetoric. The textbook provides countless concrete techniques that students can draw on as they work to become more skilled readers and writers. But equally impressive are the many rhetorical devices and strategies that Professor Arganbright examines. No other textbook on the market tackles rhetoric as interestingly and engagingly as *Le Creuset des Savoirs*. Students are challenged to think about such things as how texts function, the ways arguments are assembled, the choices that authors make, the way texts appeal to readers, the authority that texts project...

This textbook is built around a fascinating selection of texts relating to timely subjects that are sure to be of interest to students. For example, chapter four focuses on several provocative texts on ecology, conservation, and consumerism. The sample texts are both highly rhetorical – they use a range of devices to make specific claims and to have specific impacts on the reader. *Le Creuset des Savoirs* leads students into these texts, helping them to discover how and why these texts work the way they do. Students are encouraged not just to admire the workings of these texts, but also to critically evaluate what they are reading. Professor Arganbright provides terrific questions and classroom activities, which will make students want to engage these texts and the arguments they make. Although *Le Creuset des Savoirs* is geared towards reading, writing and rhetoric, it will also be very successful at generating rich classroom discussions.

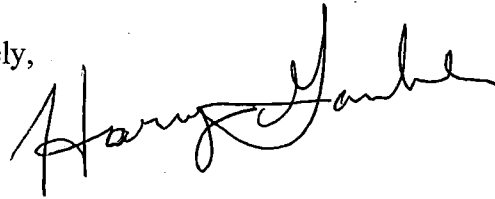
This textbook functions well on many different levels. It proposes fascinating thematic units that encourage students to engage with important dimensions and tensions of today's world. It presents texts that allow students to investigate the francophone world, and the points of view of French and francophone authors. While engaging with these compelling subjects and texts, students discover tools that can make for successful reading and writing. Professor Arganbright explains and demonstrates techniques that will benefit all students, while also making sure to provide ample challenges for even the most ambitious of our students. Along the way, *Le Creuset des Savoirs*

provides countless activities that allow students to experiment with the techniques that they are learning.

There are several other appealing features of this textbook. Within the context of each thematic unit, Professor Arganbright has built in connections to important points of grammar. These grammatical points emerge from within the sample texts, rather than appearing as separate topics that have been tacked on. This embedded approach allows students to immediately see the applications of grammatical points in sample texts. Similarly, each chapter also presents a series of keywords and key concepts – a toolkit that students begin to use as they think about the readings in a given chapter. For example, in chapter four, students learn to define and employ terms and concepts such as: engagement, supporting facts, refutation, insouciance, rhetoric, repetition, obfuscation, rhetorical questions, irony... There is food for thought for everyone. Professors of French will themselves learn more about writing, reading, and rhetoric as they work with this textbook.

Professor Arganbright's textbook will not only inspire professors and students in the classroom, it also contributes to new thinking about foreign-language pedagogy and particularly the teaching of writing and rhetoric. Many people in the field will be impressed by the freshness and ambition that is packed into *Le Creuset des Savoirs*. Among other things, this textbook shows how reading and writing connect to other goals that colleges and universities share, such as fostering critical thinking, personal engagement, and cross-cultural competence.

Yours sincerely,

A handwritten signature in black ink, appearing to read "Harry Gamble", written in a cursive style.

Harry Gamble
Chair, Department of French and Francophone Studies
The College of Wooster

MUHLENBERG
COLLEGE

Personnel Committee
Transylvania University
300 North Broadway
Lexington, KY 40508

September 28, 2013

Dear Members of the Personnel Committee:

I am writing in support of Brian Arganbright's application for promotion. I met Brian this past summer at a CIEE International Faculty Development Seminar in Senegal that we both attended and have since been working with him as he edits the final version of his advanced French grammar and composition textbook. As a tenured French faculty member at a small liberal arts college in Allentown, PA, I found that Brian and I had much in common regarding our vision for the French program in a small interdisciplinary setting and the goals and objectives that we set for our students.

Brian's textbook that is near ready for publication, *Creuset des savoirs*, is a prime example of his keen knowledge of the field and what is particularly lacking for students in small liberal arts programs. His textbook fills a void that French professors often find when faced with teaching an advanced grammar and composition course, because there are very few good textbooks at this level on the market that are well contextualized and integrated into a liberal arts tradition. Brian's textbook does just that by using authentic literary pieces from various fields (medicine, environmental and natural sciences, psychology, economics, philosophy, and literature), the starting point that students then analyze for content, literary strategies, linguistic elements, and as models for advanced writing. In this way, students from various disciplines find content with which they may or may not be familiar that they then use as models for linguistic and literary analysis. In my own advanced composition and grammar courses, often referred to in our field as "bridge" courses in that they help students transition from lower-level language courses to upper-level content and literature courses, I struggle to find texts that will both interest my students (who are often double majoring or minoring in other fields) and that are accessible to them at this somewhat advanced level. Brian's textbook has done that work for us, in that the texts he has chosen are intellectually rigorous but broken down into manageable pieces for the students, allowing them to build their confidence in being able to read more advanced texts.

The tension between providing an intellectually rigorous textbook and encouraging our students to continue in French is one that Brian seems to handle with ease in *Creuset des savoirs*. As you probably well know, French programs are struggling around the country in competition with other languages such as Spanish, Chinese, and Arabic. Therefore French professors might feel compelled to make their courses "easier" to attract students. However, Brian's textbook adeptly maintains a high level of intellectual rigor while attracting students through interdisciplinary subjects of most interest to them. This book promises to make a significant contribution to

French programs because of this delicate balance that Brian has achieved, providing a challenging advanced writing textbook that also establishes confidence in our students. His instructions in the textbook often read like a conversation with the students, telling them to be confident in what they have achieved so far and letting them know in advance what they will be tackling next. Entirely in French, his prose is encouraging, guiding, and extremely well written. His French is of native fluency and provides an excellent model for students in their own writing.

In the past twenty years, the communicative method has become the standard methodology used in foreign language classrooms. While this method has been excellent at helping students speak with one another with ease and communicate effectively in various settings, it has often been at the detriment of writing and grammar skills. Linguistic perfection has been placed secondary to communication, and the textbooks at the lower-level languages have generally followed this trend. This means that upper-level students are weaker in grammatical nuances and writing stylistics that are key to understanding the French language. Brian's textbook, however, reinforces these important concepts by encouraging students to analyze the language at its deepest nuances and understand advanced grammatical functions as they are modeled by each text. Moreover, his textbook maintains a focus on the communicative method by including several conversational activities within each chapter, asking students to either discuss their homework or to have further reflections about a particular topic of the text.

I find this textbook timely, rigorous, and extremely useful for students in smaller programs that are searching for ways to incorporate French within their other fields of interest. Taken in its entirety, this book represents solid scholarship that is commensurate with standards for promotion to full professor. Given that it is near publication, I will certainly consider it for my own advanced grammar and composition courses and will encourage my colleagues at other institutions to review it for their own programs.

Sincerely,

Eileen McEwan

Eileen McEwan, Ph.D.
Associate Professor of French
Muhlenberg College
Allentown, PA



ALLEGHENY COLLEGE

DEPARTMENT of MODERN & CLASSICAL LANGUAGES
520 North Main Street
Meadville, PA 16335

September 24, 2013

To whom it may concern,

I am writing this letter of support on behalf of Brian Arganbright, whom I met at New York University when we were completing our PhDs. Brian and I have remained in touch ever since. In what follows, I want to comment specifically on the contribution that his book, *Le Creuset des savoirs*, will make to the field of French language pedagogy.

At various stages along the way, Brian has described or shown me parts of his book project. Our conversations have typically addressed the use of such a book in the French language sequence and its critical role in the context of a bridge course between lower level language courses and advanced literature and culture courses. Because of this unique location within the French language sequence, the ideal book must introduce narrative and rhetorical analysis. And this is precisely what Brian has done in *Le Creuset des savoirs*.

Chapters in Brian's book are extremely well structured and very comprehensive as well. Each chapter begins with a reading passage and series of discussion-based activities on it. Then follow free-writing exercises, comprehension questions, and grammar and rhetoric exercises. In *Le Creuset des savoirs*, the grammatical explanations are located in a separate auxiliary book, which is one possible model for such courses and one that works well in this case. When students reach the advanced level in grammar and composition, they are more motivated by writing and discussion than by grammar exercises. By putting the grammar review in a separate book, Brian has at once consolidated it and, to a certain degree, de-emphasized it, though it remains a crucial part of the course design. In real terms, he has placed the focus on developing students' critical thinking skills and how to use them both in interpretation and writing: the grammar review becomes the support for this larger end.

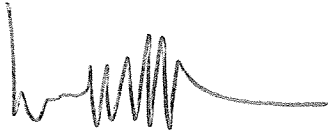
As someone who has taught advanced grammar and composition many times over the last ten years, I can say that Brian's book is a welcome addition to what is currently available. I have seen many editions come into and fall out of print, and I believe this is because no book to date has convincingly brought together the "grammar" and "composition" aspects. I believe Brian's book does. Whereas I typically have had to make do with a grammar book and supplement with outside materials, I am confident that Brian's *Le Creuset des savoirs* has brought the two together in a coherent and original way. Further, everything from the speaking prompts to the reading passages fit with the student experience, or at a minimum speak to a student audience. And by self-publishing, I think Brian has made a wise choice: he

can continue to update the book and make changes without issuing a new edition, which always comes at great expense to students.

As impressed as I am with *Le Creuset des savoirs*, I have already told Brian that I will use it the next time I teach "Advanced Grammar and Composition" at Allegheny College.

I hope this letter clearly details why Brian offers a very unique and compelling addition to French language pedagogy. If you have any questions about his book or his candidacy, please do not hesitate to contact me.

Sincerely yours,

A handwritten signature in black ink, appearing to read 'Laura Reeck', with a stylized, wavy line extending to the right.

Laura Reeck, Associate Professor of French, Allegheny College

Date: January 15, 2017
To: The Bingham Renewal Committee
From: Simonetta Cochis
Re: Letter of support for Brian Arganbright



Dear Members of the Bingham Renewal Committee:

I am writing to express my enthusiastic support for Brian Arganbright's Bingham Teaching Award renewal application. I have been his colleague in the French program for the past fifteen years, and I know his teaching well. We regularly sit in each other's classes and discuss pedagogy as well as curricular matters. I feel qualified to evaluate his teaching, and I consider it outstanding.

I believe that Brian Arganbright's success as a teacher stems to a great degree to his strong foundation in foreign language acquisition pedagogy (communicative, interactive and skill-based methodologies), which he knows how to tailor in order to support student learning. He has dedicated much of his scholarly work in the past couple of years to the scholarship of pedagogy, and it is evident in his teaching performance that he is grounded in the most solid, well-thought out methodologies targeted to generate specific learning outcomes. His book for intermediate to advanced French language, culture, and composition classes, *Le Creuset des savoirs*, is nothing short of a paradigm shift in the field. It is by far the most exciting, innovative, and usable textbook created to date, and it is poised to create a stir in the discipline. The book capitalizes on foundational principles of the liberal arts to provide a graduated approach to developing sophistication in thinking, reading, writing, and speaking in French. It is a testament to his in-depth understanding not only of the questions that undergird liberal education, but also of the methodologies that deliver the most rigorously conceived responses and the best linguistic practices to express them. Dr. Arganbright chose thoughtful and challenging texts that treat meaningful issues and which form the backbone of his book. He then guides students to question the texts, establish a dialogue with the texts, and he suggests multiple ways to articulate individual responses to the texts. The gradual development of skills and confidence-building, outcome-oriented activities make this an easy to use and effective book.

While his book certainly gives evidence of his extensive expertise in pedagogy, it is certainly not the only indicator of his teaching excellence. I have had the pleasure of observing several of his classes, and I can attest to the professionalism and sophistication he brings to his practice of teaching. What strikes me as a core component of his performance is his good humor, which he applies to his well-planned course structure in order to intentionally create an atmosphere supportive of the pleasure of collaborative learning. His easy and enthusiastic rapport with students establishes an immediate point of contact which he masterfully maintains throughout the class period. He often begins his classes with a moment of carefree banter that may seem unconnected with the topic of the class, but that in retrospect connects exactly to the material for the day. During the most recent class I observed, his special topics advanced class on Modernism, he used humor to engage with the students who had not yet picked up their work binders from last semester, which led him organically to talk about the written work for the current class. The laughter quickly eased the tensions associated with treating difficult readings at the advanced level, and students contributed to class discussion in a relaxed and conversational way.

Another very strong quality of Brian Arganbright's teaching performance is his talent at telling compelling stories. His extensive knowledge of history and of the important cultural, philosophical, and artistic contexts of literary works make him a well-spring of enrichment in the work of literary analysis. During the brief moments of lecture which punctuate his discussion-based course, he delivers his narrative with the poise and ease of a master storyteller. His interpolation of contextual information make the work of close reading vibrant and engaging. He guides students thoughtfully through difficult passages, and never succumbs to filling uncomfortable silences which are the natural outcome of students thinking deeply about questions of content and form. Further, Dr. Arganbright engages all students in the class, not just the most expressive ones. He uses student responses to deepen the discussion, and he leads students gradually from the analysis of textual structures and contexts to the analysis of the conceptual and aesthetic content of the text. He remains sensitive to his interaction with students, and students' interactions amongst themselves and with the text. He is also sensitive to activity and attention levels during the class period, varying the tempo between whole group discussions, small group discussions, and individual writing activities.

He integrates artwork from the time period that connects to the artistic contexts of the text in order to establish fruitful parallels with both the form and the content of the work. And, he guides students to consider not just the contextual and the internal workings of the text, but also its philosophical significance. Brian Arganbright's seasoned professionalism in action is a joy to behold.

In conclusion, I strongly endorse Brian Arganbright's application for his Bingham Teaching Award renewal. I am truly fortunate to have such an excellent teacher as my colleague in French. He is a generous and grounded person with whom I never cease to learn, and whose acuity and knowhow make him a model of excellence in teaching.

Please do not hesitate to contact me should you require additional information or clarification.

Sincerely,

A handwritten signature in black ink, reading "Simonetta Cochis". The script is cursive and fluid, with the first name and last name clearly distinguishable.

Simonetta Cochis
Professor of French and Spanish
Transylvania University



January 5, 2017

Bingham Renewal Committee
c/o Michael Bell, Bingham Trust
Transylvania University
300 N. Broadway
Lexington, Kentucky 40508

Dear Committee Members:

I am writing to support the Bingham Renewal Award application submitted by my colleague, Dr. Brian Arganbright. I am proud to recommend that his award be renewed, as I have known Dr. Arganbright and his work since we came to Transylvania in the same year, sixteen years ago. During our tenure, we have worked together on committees and shared many conversations about teaching and scholarship. I have attended presentations given by Dr. Arganbright and most recently, I visited a French course that he was teaching. He is an excellent instructor who sees his role as teacher as the core of his vocation, the place at which his scholarship and service take root and grow.

When I visited Dr. Arganbright's "French Society and Culture" class in early December of 2016, I observed an engaging conversation—all in French—among the eight students and their professor for the entire 50 minutes. Following a short quiz, Dr. Arganbright asked a series of questions, directing those questions to individual students so that he could more adequately assess each learner. For homework, the students had listened to a podcast on a French public radio station and completed tasks that required them to take notes, write down main ideas, key words and concepts that were discussed in the podcast. The quiz question was in response to the assignments, and in pairs, the students were asked to discuss their answer. The podcast strikes me as a particularly good pedagogical resource because it is current and relevant and offers students insight into French culture as described and explained by French experts. For example, this particular podcast by a literature professor talked about myths and stereotypes associated with Mother-in-Law (Belle-Mere) in French literature. The students were able to discuss the contents of the podcast with ease, telling Dr. Arganbright that it was a bit easier to follow than previous ones. I note this detail because I think it's important for students to experience a variety of podcasts (which they do in this class) with various degrees

of difficulty so that they may see their own growth and identify their own areas of weakness.

Later in the class, Dr. Arganbright showed a post card with an image from the 19th century, walking by each student seated in the “horseshoe” configuration so that everyone could see it. He explained how one can conduct research on a literary figure like a Mother-in-Law and how post cards, as well as court documents in divorce papers (where Mother-in-Laws are often mentioned) are one of the ways to do this. Dr. Arganbright’s use of audio and visual resources keeps students more engaged than simply reading textbooks.

The rest of the class session was dedicated to the role of literature in French society and the prominence of certain authors. One student in the class was able to share a story of his experience living with a French family, saying that “they always talked about books and literature” and he “found that most people did.” This immediate connection to lived experience by a student made the content seem more meaningful and interesting. The role of literary prizes in France are, I learned, very important to French society, so Dr. Arganbright distributed a list of the six top literary prizes awarded in 2016. Each prize had a synopsis of the novel that won, and the students were required to choose a novel to be used in the class the following year. In other words, they had to explain why a particular book would fit the themes and ideas that had been discussed throughout the semester. By giving students this kind of ownership, Dr. Arganbright was able to not only assess their understanding of the course themes, but also empower them as scholars. Furthermore, it was another way for them read and comprehend French in a relevant manner. Dr. Arganbright was very pleased with their contributions to this task and told me that he would probably choose one of those novels for a future section of the course.

Finally, before Dr. Arganbright dismissed the class, he made a point to highlight a current, local event that was especially appropriate to his course. He shared a newspaper article that noted the elimination of the French program at a nearby university, pointing especially to government officials who have made public statements about the irrelevance of “French literature” and other liberal arts programs. This infuriated the students who are clearly passionate about their study of French, and there was a short conversation about the need to be proactive in maintaining and sustaining the values of a liberal arts education. I was impressed by the students’ interest and commitment to their love of learning a language, and I saw, in this particular exchange especially, a genuine fondness and respect for their professor.

I took the time to describe my observations of Dr. Arganbright’s class because I believe that they support his application materials and his beliefs about teaching. He prepares well, and he considers student learning to be the main objective, the driving force of his work. In fact, I had an extensive discussion with Dr. Arganbright about his teaching and found his insights to be inspiring and helpful as I consider my

own pedagogy. His most pressing concern when teaching is how to push students, how to keep them challenged and maintain high expectations while also making the discipline appealing and interesting for the sake of recruiting new majors and minors. In a time when there is great pressure to attract students to programs and meet minimum course enrollment numbers, Dr. Arganbright seems to have a very good understanding of who the college learner is today. He is first and foremost committed to the integrity of his discipline and his own identity as a teacher, and with that comes a strong desire to help students master the language and culture. He also recognizes the forces of competition that are driving students away from various disciplines (or even liberal arts colleges), so he thinks a lot about how to design curriculum and instruction that inspires interest in and study of French. We need every professor of the liberal arts to hold this kind of passion for their discipline while also understanding the shoes in which our students walk.

Dr. Arganbright's most notable pedagogical strategy is that which many call the "flipped classroom." There is a great deal of preparation the students are to do before they come to the class. They listen to podcasts, complete workbook pages, read articles and textbooks, and interpret various documents. Therefore, when they meet with their professor, they are more likely to demonstrate in his presence what they are learning or that with which they are struggling. He engages them in conversations about their preparation, but he also uses regular, in-class, on-demand writing to assess their learning. In this way, he is implementing constant assessment and feedback. He collects their in-class writing and compares it to that which they can do at home, with more tools for translation. The technology translations (i.e. Google translator, etc.) are a constant challenge for language instructors because they do not provide a truly accurate or correct use of language by the students in various contexts. In other words, when students type in English to get French and then try to piece together an essay in that manner, the incoherent and disjointed syntax is illogical and obviously erroneous. Dr. Arganbright is very aware of this and therefore uses a lot of in-class assessment to help students recognize the wrong-minded approach of just using translation tools. In short, he is steadfast in calling out students for poor practice while also helping them improve by way of various homework assignments and in-class performance opportunities.

One of the classes that I teach at Transylvania is "Learning Theory and Pedagogy." In that course, we cover various learning theories, most notably constructivism. A theory that continues to evolve with the development of others, the basic premise is that students construct their own meaning. They build upon various schema and prior knowledge, but they have to *make the meaning themselves*, with the assistance and guidance of the instructor. They are not passive learners who receive information and then simply give it back to their teacher. Dr. Arganbright's "flipped classroom" and various assignments and assessments are quite constructivist. He told me that, more than anything, he aims "to get them to produce the language." He wants them to construct (and deconstruct) French in relevant and meaningful ways, not simply translate, follow rules, or complete exercises. He wants the students to

immerse themselves in building the language much like infants and children do English. In my mind, this is the mark of an excellent teacher.

Dr. Arganbright loves being a teacher. In fact, like so many of my colleagues across campus, he wanted to come to Transylvania because of our mission and commitment to quality teaching. In fact, his love of teaching inspired his scholarly work in writing a textbook for French professors. The scholarship of teaching is indeed a critical part of Dr. Arganbright's many strengths and perhaps the most obvious reason to support his renewal of the Bingham Award. He is passionate about teaching well, and he speaks of it and practices it with great enthusiasm and experience. I believe that he is most deserving of the Bingham Award for Teaching Excellence, so I recommend him without any reservations.

Sincerely,

Amy B. Maupin, Associate Professor of Education
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