

Bingham Award Renewal

Simonetta Cochis

Professor of French and Spanish

Transylvania University

January 15, 2017

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FREN 4444 – Senior Seminar : la littérature de l'engagement dans les problèmes sociaux

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Sample Teaching materials

Writing worksheet on Baroque poetry

Writing worksheet on *Les très riches heures du Duc de Berry* and Gilles Lipovetsky, « L'empire de l'éphémère »

Writing worksheet on Alfred Jarry's *Ubu Roi* using performance

Sample scholarly publication

“Plusurs en ai oïz conter: Performance and the Dramatic Poetics of Voice in the *Lais* of Marie de France.”
in *Telling the Story in the Middle Ages*, London: Boydell and Brewer, 2015. print.

Date: January 13, 2017

To: Jonathan P. Berkey, Department of History, Davidson College
Sarah Stanbury, Department of English, College of the Holy Cross
Brock Blomberg, President, Ursinus College

From: Simonetta Cochis
Professor of French and Spanish
Transylvania University

Re: Renewal Application, Bingham Award for Excellence in Teaching

I am pleased to submit my renewal application for the Bingham Award for Excellence in Teaching. Reflecting on my professional development at Transylvania University, I am filled with gratitude for the collaborative environment of the college, for the high pedagogical standards I share with my colleagues, and for the vibrant intellectual climate that reflects our commitment to the liberal arts. And, as a member of a Foreign Languages Program that is ranked in the top 1% in the nation most focused on Romance Languages,¹ I am honored to write about my teaching as it contributed to this achievement.

I joined the faculty of Transylvania University in 1997 and I was chosen for a Bingham Award for Excellence in Teaching in 2001. My thinking about teaching has deepened since then, and I believe that my classes continue to develop in ever more targeted and productive ways. My scholarship, which uses performance as a lens for the literary analysis of medieval works, enriches my classroom activities by providing a theoretical frame for communication and an interactive approach for discussing the broader foundational questions that concern us as humans. The interdisciplinary inquiry which informs many of our campus discussions has become a core feature of my courses. Engrained in the literary and cultural conversations I cultivate with students and colleagues are perspectives from theater, history, philosophy, art history, science, and other disciplines. I realize that I am no longer simply a French medievalist but rather a teacher-scholar whose aim is impart the love of learning in students, so that they may transform knowledge into wisdom as a life-long way of being. In the words of Michel de Montaigne, "While we may be knowledgeable by using the knowledge of others, nonetheless we can only be wise using our own wisdom."² I see myself as a conduit between knowledge and wisdom, and I use performance and interdisciplinary inquiry to

¹ <http://www.collegefactual.com/colleges/transylvania-university/rankings/>

² Montaigne, Michel de. *Essais*, Chapitre 25. « Quand bien nous pourrions estre sçavans du sçavoir d'autrui, au moins sages ne pouvons-nous estre que de nostre propre sagesse. » ARTFL : <http://outside.transy.edu:2457/cgi-bin/philologic/getobject.pl?c.74:2:25.frantext0513>. The translation is mine.

lead my students to investigate some of the foundational questions of liberal education: what it means to be human, and how to live as free-thinking individuals in the world.

I have observed that performance, as a methodological framework for teaching, is an effective way for students to integrate what they learn within the larger purpose of their own lives. It also addresses the major challenge I have encountered in my teaching: how to get students who can understand spoken French, who can read and write it, to overcome their fear of *speaking* French. Performance provides a natural conceptual context as well as concrete task-based activities. I derived from performance theory the idea that *action* is what animates and gives meaning to the texts and to the cultural productions that are our raw materials for learning.³ It is not sufficient to simply know something. What students actually *do*, what they produce with what they know, is the intentional objective of my teaching strategies. This core principle applies to beginning language courses as it does to the advanced topical courses. This is a much more inclusive and more targeted use of performance than I used earlier in my career; now I connect performance activities more purposefully to specific learning outcomes.

Indeed, learning a new language is fundamentally about performance: the application of action to integrate the memorized words (the basic knowledge) into usable linguistic structures that function in a communicative frame. When students are first learning French and are feeling overwhelmed by the sheer quantity of words and grammatical structures they must learn by heart, getting them to start using (performing) the language right away in ways that fit their lives is crucial. For example, performance informed a simple activity in French I last semester, when students in small groups used their cell phones to text directions – in French - to other groups of students in order to lead them to a location on campus in a kind of textual/oral treasure hunt. This activity combined the modern with the traditional by using current technology with an interactive TPR (total physical response) activity, whereby students utilize all their senses and movement in order to retain what they learn. Students learned not just how to give and follow directions, how to use prepositions of place and imperative verbs. They also learned self-reliance, ingenuity, purposefulness, and the self-confidence that comes from *performing* a task in French.

At the intermediate level, performance offers students a forum in which to enact the skills and the fluency needed to hone their linguistic abilities. In my French Rhetoric and Composition class, for which I use my colleague Brian Arganbright's masterly book *Le Creuset des savoirs*, the students' last composition is to write a story. The book carefully guides them through the stages of constructing a narrative, allowing students to showcase their creativity and mastery of French in a well-defined frame. To complement the assignment, I ask students to perform their stories for the class. I model for them a storytelling performance, one of the *lais* of Marie de France that I perform as part of my

³ Action is at the core of performance. Richard Schechner specifies that 'any action that is framed, presented, highlighted, or displayed is a performance'. Richard Schechner, *Performance Studies: An Introduction*, 2nd edn (New York, 2006), 2.

scholarly work.⁴ In order to prepare their performances, they must study phonetics as well as presentation and acting practices. By incorporating rhythm, intonation, gesture, movement, facial expressions, props, and the human voice to their written text, their creation comes fully to life. They learn not just correct pronunciation and fluency, but also the poise and the tempo that makes for successful oral delivery – a skill that transfers to other courses and to future careers. They also learn confidence and can envision being bilingual as a meaningful part of their lives.

While my use of performance in the classroom targets specific learning outcomes, on a more philosophical level I believe that it models for students a way to be *actors* in society, active participants in the events that mark their lives. They also learn the practice of being engaged audience members whose observations of rhetorical strategies and performance choices serve to shape their own future actions. The sometimes subtle and sometimes dramatic use of performance in the classroom, conjoined with an interdisciplinary way of approaching the foundational questions on what it means to be human, offers students both methodological frameworks and strategies for taking action.

Indeed, my thinking and my classes have become more deliberately interdisciplinary, while still maintaining a clear focus on linguistic and literary analysis. When I first came to Transylvania University, I was intrigued and a little intimidated by the campus-wide emphasis on interdisciplinary courses and the interdisciplinary discourse which undergirded campus conversations. It was what I had always sought but had never been allowed to do within the confines of the more traditional discipline-specific graduate programs I attended. I was eager and full of ideas, but as yet inexperienced. Teaching with colleagues in other disciplines, participating in campus-wide discussions, and the sustained collaboration I have with Brian Arganbright, my colleague in the French program, have profoundly shaped my conceptual approach to teaching in the interdisciplinary frame of the liberal arts. First, I came to develop a clearer understanding of what discipline-specific, multidisciplinary, and interdisciplinary approaches bring to how we know and understand the world.⁵ My epistemological investigations developed, not in a theoretical vacuum, but rather through the practice of team-teaching. With Nancy Wolsk (Art History), I learned to develop courses that articulate methodological and conceptual commonalities in the study of topics of human interest, and that transcend any one disciplinary approach, specifically

⁴ See my recent article *Plusurs en ai oïz conter: Performance and the Dramatic Poetics of Voice in the lais of Marie de France* included in my dossier. Also, my most recent performance of the *lai* entitled *Chaitivel* (<https://vimeo.com/196004665>, password: marie) for a Digital Humanities vimeo on performance and Marie de France, a Barnard College Digital Humanities production with Laurie Postlewaite (Barnard College) and Evelyn Birge Vitz (New York University).

⁵ My thinking is also shaped by the clarity of definitions in Peter van den Besselaar and Gaston Heimeriks, “Disciplinary, Multidisciplinary, Interdisciplinary: Concepts and Indicators,” 8th international conference on scientometrics and informetrics: proceedings ISSI-2001 : Sydney, [Australia], 16-20 July, 2001 / edited by Mari Davis and Concepcion S. Wilson (Bibliometric and Informetric Research Group, University of New South Wales Sydney, 2001) https://www.researchgate.net/publication/267939164_Disciplinary_Multidisciplinary_Interdisciplinary_-_Concepts_and_Indicators

the disciplines of Art History and French Literature.⁶ With Bob Rosenberg (Chemistry) I came to understand how the kind of questioning that Galileo proposed kept the threads of scientific and literary inquiry distinct yet parallel – one informing the other organically. With Michael Dixon (Theater) I came to understand how the narrative frames in dramaturgy connect to storytelling, so that methodologies and practices in both shape our approach to the big liberal arts questions. Through my discussions with Michael Dixon, the way my own scholarship evolved over the years came into sharper focus, and his book, *Breaking with Realism*, was instrumental in shaping how I now use performance in literary analysis.⁷ My collaboration with colleagues across disciplines has fundamentally enriched my awareness of my role as a conduit between, on the one hand, specific knowledge and disciplinary thinking, and on the other the kind of integrative thinking that leads to wisdom and that is at the core of my goals as a teacher.

My sustained collaboration with Brian Arganbright has led us to create a French curriculum based on topical courses that engage interdisciplinary inquiry in a variety of ways. We came to realize that the traditional breakdown of courses into strict skill-development categories at the intermediate level, and literary periods at the advanced level, was not allowing us to teach to our strengths, and it was becoming less and less engaging for our students. We gradually altered our curriculum to offer topical advanced courses which approach literature not just from the strict disciplinary angle of literary analysis but also integrate interdisciplinary investigation to extend and deepen the field of inquiry. Our intermediate courses now purposefully combine all skill-building categories (reading, writing, oral comprehension, and speaking), and our beginning language courses do all this in a way that is appropriate for the level, using an innovative French textbook program that engages students in a fully integrated communicative approach.

I am especially proud of the upper-level courses that we envisioned collaboratively and have taught successfully. Our intent was to address current topics that span student interests and concerns: globalization, social justice, sustainability, fashion, medicine, creative writing, etc. In my course “La Nature: Littérature, Culture, Environnement,” students investigate how contemporary attitudes towards nature have roots in medieval literature and in Enlightenment philosophical thought, and affect how the French relate to the environment. In “Le style et le goût dans la littérature et la culture française,” students consider how style, aesthetics, fashion, and gastronomy permeate intellectual and cultural discourses in France. In “L’esprit créateur : explication de texte, traduction, et créativité,” students learn creative writing through the practices of close reading and translation. In all these and my other advanced courses, I promote the close relationship between reading and writing by asking students to reflect on texts through the lens of cultural productions in other disciplines. For example, in “Le style et le gout,” students write about the baroque poetry they read through the lens of a baroque painting. In the nature course, students investigate how the work of anthropologists on labyrinths connect to depictions of nature

⁶ I owe a particular debt of gratitude to Nancy Wolsk, who was not only my official faculty mentor but also my first muse. She opened the door for me to further develop my thinking and my practice of interdisciplinary teaching, which I now apply to everything I do. I am eternally grateful.

⁷ Michael Bigelow Dixon, *Breaking from Realism* (Hanover, NH, 2013)

in medieval narratives. These activities, and others, anchor the way students read texts by shedding light on what those texts share with other mediums and disciplines, helping them relate to the ideas in more sophisticated ways.

While performance and interdisciplinary inquiry are two very significant threads in my teaching, they by no means cast me in impermeable modes of thinking. I have benefited tremendously from my participation in programs such as First Year Seminar, First Year Research Seminar, and the Writing Advisory Committee, in which discussions with colleagues from across campus focus on writing pedagogy in its multiple facets. My participation in Further Engagements, a “great books” course modeled on the St. John’s College tradition, has helped jostle me outside of my comfort level in the discussion of texts far afield from my area of expertise. These and other initiatives at Transylvania University speak to the richness of topics and approaches that make this a vibrant intellectual community. They sustain my growth and curiosity.

Supported by my colleagues and members of the administration, I envision continuing the renewal of my teaching in order to keep current and connected to the new generations of students. For example, I have already started incorporating technology more purposefully in my courses, and plan on doing more. I already embrace the ubiquitous cell phone not as a distraction but as a pedagogical tool in the classroom. Google docs offers my students a forum for collaborating and “performing” language and discussions in real time. My own scholarship in the digital humanities is prompting me to use video productions more fully in my teaching, by having students integrate sound, spatial organization, *mise-en-scène*, and performance in cultural productions that have meaning in their lives and lead them to use more sophisticated conceptual and linguistic skills. And, I also look to my colleagues at Transylvania University and others in my field to share ideas and grow creatively.

Thank you for offering me this opportunity to reflect on my teaching, and to share my reflections with you in the context of what Transylvania University values most, its commitment to excellence in teaching. My hope is that this essay will stimulate questions we can discuss more fully in person, and I look forward to our conversations.

Sincerely,

A handwritten signature in cursive script that reads "Simonetta Cochis". The ink is dark and the signature is fluid, with a large, stylized 'S' at the beginning.

Simonetta Cochis
Professor of French and Spanish
Transylvania University

Simonetta Cochis, Ph.D

Curriculum Vitae

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Transylvania University
300 North Broadway
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ACADEMIC EMPLOYMENT

Professor of French and Spanish, Transylvania University, September 2015-present
Associate Professor of French and Spanish, Transylvania University, September 2003-September 2015
Assistant Professor of French and Spanish, Transylvania University, September 1997-September 2003
Instructor in French, New York University, September 1995 to May 1997
Adjunct Professor in French, Rutgers University, Summer 1995
Graduate Teaching Assistant in French, New York University, January 1995 to May 1995
French Teacher, Banque Paribas (now BNP Paribas), September 1986 to April 1990
Graduate Teaching Assistant in French and Italian, SUNY at Stony Brook, September 1984 to May 1986

DEGREES

Ph.D. in French Literature, New York University (1998)

Specialization: Medieval and Renaissance Narrative

Doctoral Dissertation: "Antoine de La Sale's Delightful Teachings: Literature and Learning in his Late Medieval Books for Princes". Director: Dr. Nancy Freeman Regalado

M.A. in French and Italian Literature, SUNY at Stony Brook (1989)

Specialization: Medieval Love Lyrics in France and Italy

B.A. in Political Science, SUNY at Stony Brook (1983)

Major: International Relations; Minor: French Literature

TEACHING

Advanced Courses

FREN 3094	French Business Culture
FREN 3144	Medieval and Renaissance French Literature
FREN 3204	French Literature of the Seventeenth and Eighteenth Centuries
FREN 3304	Studies in Genre—French Theater; French Poetry
FREN 3504	Advanced Special Topics:
	"Paris in Art and Literature," May Term 2000 travel course to France
	"La Ville en France sous l'Ancien Régime"
	"La Nature : Littérature, Culture, et Environnement"
	"L'Esprit Créateur: explication de texte, traduction, et créativité"
	"Le Style et le goût dans la littérature et la culture française"

FREN 3014	Independent Study and Research
FREN 4444	Senior Seminar – course titles: “Le siècle du Roi Soleil: Littérature, Spectacle et Lumières ” ; “Chefs d’œuvre de la littérature française: la quête du savoir, du Moyen Âge au dix-huitième siècle ” ; “La femme et l’amour au dix-septième siècle ” ; “Le Modernisme” ; “Le féminisme de Montaigne” ; “La littérature de l’engagement dans les problèmes sociaux”

Intermediate Courses

FREN 2004	Practicum in French (a service learning course with Kentucky Refugee Ministries, with a research component to investigate issues affecting refugees in the United States and living conditions in francophone African countries)
FREN 2014	Advanced French Grammar and Composition (now French Grammar and Expression)
FREN 2024	French Conversation (now French Rhetoric and Composition)
FREN 2034	French Society and Culture
FREN 2054	Introduction to French Literature
FREN 2074	French Literature in Translation - course titles: “Fictions of Desire: The Courtly Love Tradition in French Literature” “French Women Writers” “Fictions of Desire: Women in the Courtly Love Tradition in French Literature” “Wicked Women: Disruption and Creativity in French Literature and Culture”
FREN 2294	Special Topics - Course titles: “Proficiency Through Performance” “Medieval Meets Modern in Nineteenth Century France,” team-taught course with Nancy Wolsk, May 2009; local travel to Cincinnati and Gethsemani Abbey “Medieval Meets Modern in France,” team-taught course with Nancy Wolsk (Art History), May Term 2012 travel course to France “French Gardens and Garden History,” team-taught course with Nancy Wolsk, May 2016, local travel to various gardens
IDS 2014	Further Engagements, Euripides, <i>Medea</i> , <i>Hippolytus</i> , <i>Herakles</i> , and <i>Bacchae</i> , Fall 2012 Further Engagements, Anon., <i>The Tibetan Book of the Dead</i> , Fall 2015
IDS 2294	“Galileo in Context,” team-taught course with Bob Rosenberg (Chemistry), May Term 2011 travel course to Italy
IDS 2294	Special Topics: “Further Engagements,” Dante, <i>Inferno</i> , Fall 2009
IDS 2294	“Creative Storytelling: Art, Narrative, and Performance” team-taught course with Michael Dixon (Theater), May 2014

Beginners Courses

FREN 1014	French I: The Personal World
FREN 1024	French II: The French-Speaking World
FREN 1034	French III: Topical Issues
SPAN 1014	Spanish I: The Personal World
SPAN 1024	Spanish II: The Spanish-Speaking World
FLA 1004	Foundations of the Liberal Arts I, Fall 2010
FLA 1104	Foundations of the Liberal Arts II, Winter 2011
FYS 1004	First Year Seminar, Fall 2012
FYS 1104	First Year Research Seminar, Winter 2013 and Winter 2016

Academic Advising

UNIV 1780 Creative Engagement Seminar, 2012-2013

UNIV 1111 Academic Career Skills, taught regularly every other year

Faculty-Directed Student Research

"The role of the carnivalesque and elements of the farce in avant-garde and contemporary French theater," Avignon Festival in France, June 2012. Student: Josh Berry.

"The relationship between text and image in manuscripts of Christine de Pizan's *Chemin de Longue Estude*," Bibliothèque Nationale, Paris, May 2000. Students: Julie Human and Tamara Bentley.

SCHOLARSHIP

Publications

"Plusurs en ai oïz conter: Performance and the Dramatic Poetics of Voice in the *Lais* of Marie de France." in *Telling the Story in the Middle Ages*, London: Boydell and Brewer, 2015. print. (peer-reviewed)

Dixon, Michael Bigelow, Simonetta Cochis and Gary D. Deaton. "The Great Debates: four centuries ago, these were the plays that pushed the boundaries." *Teaching Theatre*, Winter 2013: 5-9. print.

"Antoine de La Sale". *The Dictionary of Literary Biography: The French and Occitan Middle Ages*. Ed. Deborah Sinnreich-Levi. Columbia, S.Carolina: Brucoli Clark Layman, 1999. print. (peer-reviewed)

Antoine de La Sale's Delightful Teachings: Literature and Learning in his Late Medieval Books for Princes. Diss. New York University. Ann Arbor: UMI, 1998. print. (dissertation)

"The Bishop of Fools". *Fools and Jesters in Literature, Art, and History*. Ed. Vicki Janik. Westport: Greenwood, 1998. print. (peer-reviewed)

"The Sailor Demon of Vulcano in Antoine de La Sale's Geography of the Demonic, L'Excursion aux îles Lipari". *Demonic Beings in Medieval Art, Literature and Popular Tradition*. Ed. Leander Petzoldt. Gainesville: University Press of Florida, 1997. print. (peer-reviewed)

Submitted for publication

"Pour recevoir ce triomphant seigneur : Performing the Polity in the 1486 Royal Entry of Charles VIII at Troyes." *Medium Aevum*, the peer-reviewed journal of The Society for the Study of Medieval Languages and Literature. <http://mediumaevum.modhist.ox.ac.uk/journal.shtml>

General Interest Publications

"In the Name of the Flower: *Les Fleurs Animées*," *Transylvania Treasures*, Volume III, No. 2, Fall 2010.

"The Tournament Book of William IV of Bavaria," *Transylvania Treasures*, Volume 1, No. 3, Summer 2008.

"Le Jardin de Santé," *Transylvania Treasures*, Volume 1, No. 1, Winter 2008.

Published Performances

"Farces françaises," *La Compagnie Gaillarde*, XII^e Colloque de la SITM (Société Internationale du Théâtre Médiéval), CNRS France, 2008. (Video recordings of farces published as part of the conference proceedings).

Scholarly Performances

I co-direct *La Compagnie Gaillarde*, a performance troupe composed of medieval scholars. We revive medieval and Renaissance comic plays and early courtly narrative to engage in scholarly analysis, using performance to render pre-modern theater and narrative more accessible to scholars and students. Before co-directing *La Compagnie Gaillarde*, I was a member of *French Farce in Action*.

Twelfth Century Narrative Performances: La Compagnie Gaillarde

Performances of Old French narrative *lais* in honor of Glyn Burgess (Marie de France's *Prologue*, *Equitan*, *Bisclavret*, and the anonymous *Lai de l'espervier*), The XVth Congress of the International Courtly Literature Society, Lexington, Kentucky, July 2016. I performed with former students Tamara Bentley Caudill ('01) and Chloe Bingham ('16).

Equitan by Marie de France, The 51st International Congress on Medieval Studies, Kalamazoo, Michigan, May 2016.

Chievrefoil by Marie de France, invited public performance at Barnard College, September 2015.

Guigemar by Marie de France, The 50th International Congress on Medieval Studies, Kalamazoo, Michigan, May 2015.

Bisclavret by Marie de France, The 46th International Congress on Medieval Studies, Kalamazoo, Michigan, May 2010.

Chaitivel by Marie de France, The 45th International Congress on Medieval Studies, Kalamazoo, Michigan, May 2009.

Fresne by Marie de France, The 44th International Congress on Medieval Studies, Kalamazoo, Michigan, May 2008.

Chevrefoil by Marie de France and Anon., "*The Three Women of Paris*," Kentucky Foreign Language Conference, Lexington, April 2005.

Performances from the early comic repertory: La Compagnie Gaillarde

Le Savetier Calbain and *Maître Pathelin: la scène du délire*, 61st Kentucky Foreign Language Conference, April 2007.

Le Savetier Calbain, *Maître Pathelin: la scène du délire*, *La Confession Margot*, and *La farce des femmes qui font escurer leurs chaulderons*, Société Internationale du Théâtre Médiéval, Lille, July 2007.

Le Savetier Calbain, The 42nd International Congress on Medieval Studies, Kalamazoo, Michigan, May 2007.

La farce du Chaudronnier, *Le Savetier Calbain* and *L'Obstination des Femmes*, The 38th International Congress on Medieval Studies, Kalamazoo, Michigan, May 2003. (I did not perform but helped with planning, textual analysis, and rehearsals)

La Confession Margot and *La farce du paté et de la tarte*, The 37th International Congress on Medieval Studies, Kalamazoo, Michigan, May 2002.

Performances from the early comic repertory: French Farce in Action

La farce du paté et de la tarte, *La farce des femmes qui font escurer leurs chaulderons*, and *L'Obstination des Femmes*, International Medieval Congress, University of Leeds, England, July 2000. We also performed these farces for the township of Ripon for their Medieval Carnival.

L'Obstination des Femmes, *La farce du cuvier* and *La farce des femmes qui font escurer leurs chaulderons*, performed at *Rencontres Théâtrales Paris-Pareds*, a theater festival in the Vendée region, France, August 6-7, 1998. We also performed at a medieval banquet at the Château de St. Mesmin and as part of a summer theater program at the Château de Talmont, a fortress of Richard the Lionheart.

French Farce in Action: Performances from the Early Comic Repertory (farces performed: *L'Obstination des Femmes*, *La farce du cuvier* and *La farce des femmes qui font escurer leurs chaulderons*) The 33rd International Congress on Medieval Studies, Kalamazoo, Michigan, May 1998.

La farce du cuvier and *La farce des femmes qui font escurer leurs chaulderons*, The Medieval and Renaissance Studies Program of New York University, April 1996, video production by *French Farce in Action*, 1996.

La farce du cuvier, and *Maistre Mimin va à l'école*, Renaissance Society of America, New York, April 1995, video production by *French Farce in Action*, 1995.

Conference Papers

"Filling Empty Spaces: On Directing and Performing *Chievrefoil* by Marie de France," The XVth Congress of the International Courtly Literature Society, Lexington, Kentucky, July 2016. Co-presented with Transylvania University alumna Chloe Bingham '16.

"Re-forming the story in Marie de France's *Lais*: performance and the poetics of voice," International Medieval Congress, Leeds, England, July 2015.

"Clueless in the Twelfth Century: Playing Marie de France's Questionable Heroine in *Chaitivel*," The 50th International Congress on Medieval Studies, Kalamazoo, Michigan, May 2015. Short paper and roundtable discussant.

"Proficiency-based language entrance requirements in a liberal arts context," Kentucky World Language Association Conference, Lexington, Kentucky, September 2013.

"*Plusurs en ai oïz conter: Knowing through Performing the Lais of Marie de France*," Medieval Association of the Midwest Conference, Cincinnati, Ohio, September 2012.

"A Frenchman's Travels to the Exotic Italy of Legends: Antoine de la Sale's Fantastic Tales – *Le Paradis de la reine Sibylle* and *Excursion aux îles Lipari*," International Medieval Congress, Leeds, England, July 2010.

"Can Medieval Farce Still Play?" co-authored with Dr. Yvonne LeBlanc, The 44th International Congress on Medieval Studies, Kalamazoo, Michigan, May 2008.

"Integrating Performance Practice and Theory in the Teaching of Medieval Theater," co-authored with Dr. Yvonne LeBlanc and Dr. Mark Cruse, The 43rd International Congress on Medieval Studies, Kalamazoo, Michigan, May 2007.

"Acting out the Page: Manuscripts, Performance and Translation in Teaching the French Middle Ages to Undergraduates," Kentucky Foreign Language Conference, Lexington, April 2005.

"Feasts and Fights: Knights Living it Up in Antoine de La Sale's *Jehan de Saintré*," Romance Studies Conference, Jersey City, October 2004.

"*Tels esteit la diversetez...Marie de France's Cosmic Landscape in L'Espurgatoire de Saint Patrice*," Kentucky Foreign Language Conference, Lexington, April 2002.

"A Class Act: The Use of Performance in the Teaching of Medieval Drama," The 36th International Congress on Medieval Studies, Kalamazoo, Michigan, May 2001.

"A Theater for Chivalry: Performance in Antoine de La Sale's *Jehan de Saintré*," Kentucky Foreign Language Conference, Lexington, April 1999.

"Perfect Knight, Perfect Prince: Lessons of Love and Chivalry in Antoine de La Sale's *Jehan de Saintré*," Sixteenth Century Studies Conference, Atlanta, October 1997.

"The Sailor Demon of Vulcano: A Trip to the Fantastic in Antoine de la Sale's *Excursion aux îles Lipari*," 31st International Congress on Medieval Studies, Kalamazoo, May 1996.

"A Folktale for Court Folk: Antoine de La Sale's *Paradis de la reine Sibylle*," NEMLA, Montreal, April 1996.

Completed Works (to be revised and submitted for publication)

Antoine de La Sale's Fantastic Geographies: Queen Sibyl's Paradise and Excursion to the Lipari Islands, an English translation.

"Un voyage au monde de légendes: la géographie transtextuelle du *Paradis de la reine Sibylle* d'Antoine de La Sale."

Work in Progress

Almost completed: a Digital Humanities video project at Barnard College, NY, in collaboration with Laurie Postlewaite (Barnard College) and Evelyn Birge Vitz (New York University). Topic: performance and the *Lais* of Marie de France.

An article on the use of performance in the literary analysis of the *Lais* of Marie de France, written in collaboration with former student Tamara Bentley Caudill ('01), to be submitted to *Le Cygne*

Sabbatical project: manuscript evidence of orality in the *Lais* and *Fables* of Marie de France – an investigation of how word clustering in manuscripts may connect to oral delivery and performance

Architecture, narrative framing, and word clustering in the manuscripts of Tommaso di Saluzzo's *Le Livre du chevalier errant*

Book Review

Obscenity, Social Control and Artistic Creation in the European Middle Ages. Ed. Jan M. Ziolkowski, *The Sixteenth Century Journal*, XXXII/2(2001).

Academic Affairs Presentations

"From the Page to the Stage, and Back: Performance in the Literary Analysis of Marie de France's *Lais*," 2012

Sustainability Workshop Panel participant, 2011

Liberal Education Seminar Panel participant on *Education's End* by Anthony Kronman, 2008

"Translation, Performance, and two Fifteenth Century Travel Narratives: *Queen Sibyl's Paradise* and *The Book of the Knight Errant*," 2008

"Medieval Manuscripts as our Link to the Past: Bringing Early Works to Life", 2002

"French Farce in Action: Performance on Stage and in the Classroom", 1999.

SERVICE

Foreign Languages

Program Chair (included a Program Review and SACS Assessment), 2008- 2012

Faculty Advisor for Pi Delta Phi, the French Honor Society, 2000- present

Faculty Advisor for the *Cercle Français*, the French Club, 1997-2001 and 2007- present

Kentucky Regional Foreign Language Festival, judge and French judging coordinator, 1997-2010

Kentucky Regional Foreign Language Festival, Co-director, 1999

Faculty Advisor for International House – 1998-2003

Faculty Advisor for *Il Circolo Italiano*, the Italian Club, 1998-2002
Invited speaker for Sayre High School Language Honor Society Initiation, May 2006
Invited speaker for Lexington Catholic High School Language Honorary Initiation, April 2005

Campus-wide Service

Academic Dean's Faculty Budget Work Group, 2015-present
"Beyond Summa" sub-committee of Personnel to recreate student evaluation forms, 2016-present
Writing Advisory Committee, 2015-present
Faculty representative on the Finance Committee of the Board of Trustees, 2013-present
Committee on Program and Curriculum (CPC), 1998-2000 and 2013-2015 (Chair)
Transylvania University Sustainability Council, Winter 2014-2015 (Chair)
Faculty representative on the Green Revolving Loan Fund, 2013-2016
Retention Committee, 2012-2013
Premier Scholarship Interviewer, 2012, 2013, 2017
First Engagements, 2009-2011
General Education Review Committee, 2010-2011
Jacob Javits Scholarship Advisor, 2004-2010 (now suspended for lack of government funding)
President Williams' Committee on Branding, 2010
Teacher Education Advisory Board member, Fall 2000-2006
Transylvania Scholarship Committee, 1999-2001 and 2007-2009, Chair in 2009
Library Subcommittee, 2005-2007
Grants Allocation Committee, 2004-2006
Quality Enhancement Program: Library Sub-committee, 2001-2002
Study Abroad Scholarship Committee, 1999-2000
Faculty Committee for the Holleian Society, 1999-2001
Academic Affairs Committee to the Board of Trustees, 1998-1999
Teagle Grant Academic Advisement Subcommittee, 1998-1999

Search Committees

German Search, 2013-2014
Spanish Searches, 2001, 2003, 2007, 2010
Chinese Search, 2010
Theater Search, 2010
English Search, 2001
French Search, Chair, 2000
Business Administration Search, 1999

Workshops and Seminars

(Re) connecting with Sustainability Workshop, Fall 2013 (co-organizer)
First Year Seminar Summer Workshop, 2012
Foundations of the Liberal Arts Summer Workshop, 2010
Sustainability Workshop, 2010
Faculty Seminar on Liberal Education, 2008

Study Abroad

I directed the summer study abroad program in Italy (Rome and Florence) for the Kentucky Institute for International Studies (KIIS) in the summers of 2001 and 2002. I was responsible for all travel aspects, faculty, curriculum, student recruitment, safety, and I taught one Italian class.

GRANTS AND HONORS

Bingham Award for Excellence in Teaching, 2002 to present
Jones Grant for Faculty Development, 1998, 1999, 2000, 2007, 2014
New York University Fellowship (full tuition remission), 1990 to 1994
Paris-American Club Travel Fellowship Award, New York, 1996
Lane Cooper Dissertation Award, New York, 1997, declined

PROFESSIONAL MEMBERSHIPS

International Marie de France Society, Vice President 2016-present
American Association of Teachers of French
Medieval Association of the Midwest
Pi Delta Phi French Honorary
American Association of University Professors, President 2015-2016

LANGUAGES

Modern Languages: English, French, Spanish, Italian, Piedmontese; reading knowledge of Portuguese.

Historical Languages: Old French (Anglo-Norman, Francien, Occitan); basic reading knowledge of Latin.

La Nature: Littérature, Culture, et Environnement

FREN 3504 – Automne 2015



Antoine-Honoré-Louis Boizot (1774-1817)
Vue du parc d'Ermenonville

La nuit s'avavançait. J'aperçus le ciel, quelques étoiles, et un peu de verdure. Cette première sensation fut un moment délicieux. Je ne me sentais encore que par-là. Je naissais dans cet instant à la vie, et il me semblait que je remplissais de ma légère existence tous les objets que j'apercevais. Tout entier au moment présent je ne me souvenais de rien; je n'avais nulle notion distincte de mon individu, pas la moindre idée de ce qui venait de m'arriver; je ne savais ni qui j'étais ni où j'étais; je ne sentais ni mal, ni crainte, ni inquiétude...Je sentais dans tout mon être un calme ravissant, auquel chaque fois que je me le rappelle, je ne trouve rien de comparable dans toute l'activité des plaisirs connus.

Jean-Jacques Rousseau, *Les Rêveries du promeneur solitaire*

Professeur: Dr. Simonetta Cochis
Bureau: Haupt 309
Téléphone: 233-8161
Courriel: scochis@transy.edu

Heures de réception:

lundi, mercredi, vendredi: 13h30 à 15h30
jeudi: 13h30 à 15h300
mardi : par rendez-vous

Objectifs du cours: Dans ce cours, vous aurez la possibilité de développer votre sensibilité et vos idées concernant notre rapport en tant qu'êtres humains avec la nature qui nous entoure. Ce cours vise d'abord à vous présenter une sélection de textes littéraires français qui traitent le sujet de la nature et qui révèlent les idées sous-jacentes à nos conceptions modernes de la nature. Un objectif complémentaire est l'étude des attitudes contemporaines des français et du monde francophone envers l'environnement et les questions écologiques. Dans ce domaine, ce seront des articles tirés des journaux et sites en ligne qui nous donneront une image des conversations qui engagent l'attention des français. En bref, notre démarche nous portera à pondérer ces deux questions : Quelles sont les bases du rapport des français avec la nature ? Comment les français s'engagent-ils dans l'écologie et le soin de l'environnement ? Nos méditations nous porteront à faire le lien entre les mentalités concernant la nature et l'actualité écologique. Une facette complémentaire sera votre travail dans le jardin de Transylvania University, où vous aurez l'expérience du labeur de la terre – avec tous ses défis et ses satisfactions.

Textes à acheter à la librairie de Transylvania University :

Bernardin de Saint-Pierre, *Paul et Virginie*

Jean Giono, *Colline*

Marie de la Montluel, *Mélusine des détritrus*

Émile Zola, *Germinal*

Audouin, Alice. *Ecolocash: Une Ecologie de circonstance*

Vos responsabilités: Vos premières responsabilités sont: d'assister au cours assidûment, d'être toujours prêts à analyser et à discuter des textes en classe, d'écrire régulièrement dans votre journal intime, de rechercher des articles qui ont du rapport avec le sujet de notre cours, et de travailler régulièrement dans notre jardin. Trois absences vous seront permises sans préjudice à votre note. Si vous êtes obligés de vous absenter ou si vous ne pouvez pas compléter les devoirs demandés, il faut me le faire savoir au plus tôt, et **vous devrez compléter un travail écrit supplémentaire pour chaque absence**. Vous avez aussi la responsabilité de participer de façon engagée aux discussions et aux activités en classe. Il ne suffit pas de bien préparer vos lectures, il faut pouvoir partager vos découvertes, vos questions et vos connaissances avec moi et avec vos camarades de classe.

Votre travail pour ce cours :

Semer et entretenir le jardin	5%
Journal intime : 1 ou 2 pages par semaine	10%
Actualités : 3 revues de presse (1-2 pages) dont une sera un exposé oral	30%
Devoir : 1 devoir de 7-8 pages faisant le lien entre littérature et actualité	45%
Engagement avec le sujet et participation en classe	10%

Répartition des

points:

A	=	93-100%	C	=	73-76%
A-	=	90-92%	C-	=	70-72%
B+	=	87-89%	D+	=	67-69%
B	=	83-86%	D	=	63-66%
B-	=	80-82%	D-	=	60-62%
C+	=	77-79%	F	=	moins de 60%

Emploi de temps

Date	Activités et Lectures
9 sept	Introduction au cours
La forêt et le jardin : l'âme sauvage et ses métamorphoses	
11 sept	Marie de France, <i>Guigemar</i>
14 sept	Marie de France, <i>Aüstic, Chievrefueil</i>
16 sept	Brunon, « Avatars du labyrinthe de la protohistoire à la postmodernité » dans <i>Le jardin comme labyrinthe du monde</i>
18 sept	Brunon, « Avatars du labyrinthe de la protohistoire à la postmodernité » dans <i>Le jardin comme labyrinthe du monde</i>
21 sept	Guillaume de Lorris, <i>Le Roman de la rose</i> (extraits)
23 sept	(Cours avec le Prof. Arganbright)- Pétrarque, <i>Mon ascension sur le mont Ventoux</i>
La campagne : palimpsestes de l'idéal et du réel	
25 sept	Adam de la Halle, <i>Le Jeu de Robin et Marion</i>
28 sept	Adam de la Halle, <i>Le Jeu de Robin et Marion</i>
30 sept	Rousseau – <i>Discours sur l'inégalité</i> (extraits)
2 oct	Rousseau – <i>Rêveries du promeneur solitaire</i> (extraits)
5 oct	Rousseau – <i>Rêveries du promeneur solitaire</i> (extraits)
7 oct	Buffon, <i>Histoire Naturelle</i> (extraits)
9 oct	Visite à Special Collections pour voir une édition originale de l' <i>Histoire Naturelle</i> de Buffon, <i>Le Jardin de Santé</i> , et <i>Les Fleurs Animées</i>
12 oct	Bernardin de Saint Pierre – <i>Paul et Virginie</i> , p. 91-149
14 oct	Bernardin de Saint Pierre – <i>Paul et Virginie</i> , p. 149-202
16 oct	Bernardin de Saint Pierre – <i>Paul et Virginie</i> – discussion finale
19 oct	Congé d'automne
21 oct	Lamartine, <i>Le Vallon et Le Lac</i>
23 oct	La Pastorale et Rosa Bonheur – entretien avec Prof. Nancy Wolsk
La Terre : sources de vie et de mort	
26 oct	Giono, <i>Colline</i> , p. 25-76
28 oct	Giono, <i>Colline</i> , p. 77-127
30 oct	Giono, <i>Colline</i> – discussion finale

2 nov	Zola, <i>Germinal</i> – Première partie
4 nov	Zola, <i>Germinal</i> – Deuxième partie
6 nov	Zola, <i>Germinal</i> – Troisième partie
9 nov	Zola, <i>Germinal</i> – Quatrième partie
11 nov	Zola, <i>Germinal</i> – Cinquième partie
13 nov	Zola, <i>Germinal</i> – Sixième partie
16 nov	Zola, <i>Germinal</i> – Septième partie
18 nov	Zola, <i>Germinal</i> – discussion finale
20 nov	
23 nov	Jean d'Arras, <i>Mélusine</i> (extraits)
25 nov	Congé de Thanksgiving
27 nov	Congé de Thanksgiving
Nature et société : visions et transformations	
30 nov	Marie de la Montluel, <i>Mélusine des detritus</i>
2 déc	Marie de la Montluel, <i>Mélusine des detritus</i>
4 déc	Marie de la Montluel, <i>Mélusine des detritus</i>
7 déc	Audouin, Alice. <i>Ecolocash: Une Ecologie de circonstance</i>
9 déc	Audouin, Alice. <i>Ecolocash: Une Ecologie de circonstance</i>
11 déc	Audouin, Alice. <i>Ecolocash: Une Ecologie de circonstance</i>
15 déc à 15 h	Voltaire <i>Candide</i> (extraits) – Discussion et réflexions de fin de semestre

Français 3504: Le style et le goût dans la littérature et la culture française



Voyez l'article sur Marianne.net :

http://www.marianne.net/SlovarMarianne/Mondialisation-Le-luxe-vitrine-du-made-in-France-fabrique-ailleurs_a349.html

Ainsi la mode est-elle aux commandes de nos sociétés, la séduction et l'éphémère sont devenus, en moins d'un demi-siècle, les principes organisateurs de la vie collective moderne, nous vivons dans des sociétés à dominante frivole, dernier chaînon de l'aventure pluriséculaire capitaliste-démocratique-individualiste. Faut-il en être accablé ?

Gilles Lipovetsky, *L'empire de l'éphémère*, p. 15.

Professeur: Dr. Simonetta Cochis
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Téléphone: (859) 233-8161 (bureau)
(859) 624-3539 (domicile)
Courriel: scochis@transy.edu

Heures de réception:
lundi, mercredi, vendredi: 9h00 à 9h30
et 13h30-15h00
jeudi: 13h30-15h00
aussi par rendez-vous particulier

Objectifs du cours: Dans ce cours, nous allons investiguer le rôle que jouent le style et le goût dans l'élaboration des valeurs fondamentales de la culture française et francophone. On peut définir le style comme la personnalité qu'un artiste donne à son œuvre, en choisissant parmi les procédés que son art met à sa disposition. Le style est la manifestation matérielle du goût. Le goût se réfère à un de nos sens, mais on peut aussi parler de goût comme discernement, comme le sentiment du beau, ou bien comme le choix individuel qui nous met en rapport esthétique avec les choses. Dans ce cours, nous

allons discuter comment le style et le goût génèrent et codifient les productions de la mode, de la gastronomie, et des arts décoratifs, et comment leur représentation dans la littérature révèlent des valeurs culturelles fondamentales. Un objectif complémentaire est l'étude des attitudes contemporaines des français et du monde francophone dans les domaines de la mode, de la gastronomie, et des arts décoratifs. Quel rôle ont ces sphères dans les échanges intellectuelles et culturelles du moment ? Quels sont les bénéfices et les problèmes que ces sphères comportent ?

Textes à acheter à la librairie de Transylvania University :

Chrétien de Troyes, *Erec et Enide*

Molière, *Le Bourgeois Gentilhomme*

Joris-Karl Huysmans, *À rebours*

Tous les autres textes pour le cours seront disponibles sur Moodle

Vos responsabilités: Vos premières responsabilités sont: d'assister au cours assidûment, d'être toujours prêts à analyser et à discuter des textes en classe, d'écrire régulièrement dans votre journal intime, de rechercher des articles qui ont du rapport avec le sujet de notre cours, et de faire votre part pour affiner les outils de l'interprétation et le champ des connaissances de la classe. Trois absences vous seront permises sans préjudice à votre note. Si vous êtes obligés de vous absenter ou si vous ne pouvez pas compléter les devoirs demandés, il faut me le faire savoir au plus tôt, et **vous devrez compléter un travail écrit supplémentaire pour chaque absence**. Vous avez aussi la responsabilité de participer de façon engagée aux discussions et aux activités en classe. Il ne suffit pas de bien préparer vos lectures, il faut pouvoir partager vos découvertes, vos questions et vos connaissances avec moi et avec vos camarades de classe.

Votre travail pour ce cours :

Travail créatif (littéraire, artistique, ou gastronomique)	5%
Journal intime lié aux lectures	25%
Exposé d'actualité et de littérature	25%
1 devoir d'analyse littéraire (7-10 pages)	35%
Engagement avec le sujet et participation en classe	10%

Répartition des points:	A	=	93-100%
	A-	=	90-92%
	B+	=	87-89%
	B	=	83-86%
	B-	=	80-82%
	C+	=	77-79%
	C	=	73-76%
	C-	=	70-72%
	D+	=	67-69%
	D	=	63-66%
	D-	=	60-62%
	F	=	moins de 60%

Date	Œuvres et sujets de discussion	Travaux
Introduction au cours		
3 sept	Définitions et objectifs – miniature de l'adoubement de Roland	
5	Méthodes et stratégies – <i>Chanson de Roland</i> + miniature	
Le Moyen Âge et la Renaissance		
8	Marie de France, <i>Lanval</i>	
10	Chrétien de Troyes, <i>Erec et Enide</i>	
12	Chrétien de Troyes, <i>Erec et Enide</i>	
15	Chrétien de Troyes, <i>Erec et Enide</i>	
17	Gilles Lipovetsky, <i>L'empire de l'éphémère</i> (extraits)	
19	Tapisseries - <i>La dame à la Licorne</i> ; Charles d'Orléans, choix de poèmes	
22	Le livre comme objet de luxe – <i>Les très riches heures du Duc de Berry</i>	
24	Le livre comme objet de luxe – une visite à Special Collections	
26	Antoine de La Sale, <i>Jehan de Saintré</i> (extrait)	
29	Claude Fauque, <i>Les grands désirs de mode dans l'histoire</i>	
1^{er} oct	Épictète, <i>Maximes</i> et Montaigne, <i>Essais</i> (extrait)	Choix de texte
3	Charles d'Orléans ; Le blason poétique : choix de poèmes	
Les dix-septième et dix-huitième siècles		
6	Le baroque – choix de poèmes	
8	Le baroque – choix de poèmes et la <i>Grotte de Thétis</i> à Versailles	
10	Le baroque – choix de poèmes	Résumé du texte
13	Congé d'automne	
15	Jean de La Fontaine, <i>Les amours de Psyché</i> (extrait)	
17	Classicisme - L'entrée royale de Louis XIV à Paris et Versailles	Thèse et plan
20	La préciosité – portraits de précieuses et les petits genres précieux	
22	Molière, <i>Le Bourgeois Gentilhomme</i>	
24	Molière, <i>Le Bourgeois Gentilhomme</i>	
27	Molière, <i>Le Bourgeois Gentilhomme</i>	
29	Marie Antoinette et le luxe: Audrey Provost, <i>Les usages du luxe : enjeux d'un débat au XVIIIe siècle</i> ; podcast de l'IFM (l'Institut Français de la Mode)	
31	Diderot, <i>L'Encyclopédie</i> : visite à Special Collections	1 ^{er} brouillon
Du dix-neuvième siècle à l'époque contemporaine		
3 nov	Théophile Gautier – choix de poèmes	R-Vs individuels
5	Baudelaire – choix de poèmes	R-Vs individuels
7	Hegel, <i>Introduction à l'esthétique : le beau</i> (extrait)	R-Vs individuels

10	Le décadentisme - Joris-Karl Huysmans, <i>À rebours</i>	R-Vs individuels
12	Le décadentisme - Joris-Karl Huysmans, <i>À rebours</i>	R-Vs individuels
14	Le décadentisme - Joris-Karl Huysmans, <i>À rebours</i>	R-Vs individuels
17	Amanda et Sylvie – l’amour courtois	Exposés
19	Maria et Chloe – la préciosité et les lumières	Exposés
21	Chase et Chris – le réalisme et le symbolisme	Exposés
24	Aimee et Ashley – le symbolisme et les Nabis	Exposés
26	Congé de Thanksgiving	
28	Congé de Thanksgiving	
1	Matthew et Regan – Camus, l’existentialisme, et l’absurde	Exposés
3	Jamie et Benita – l’absurde et la négritude	Exposés
5	Récapitulation + un podcast sur l’expérience	
9	Dernière version du travail écrit + travail créatif	

Français 4444

Cours terminal de recherche et d'analyse littéraire

Transylvania University

Département de Français

Hiver 2017

Professeur: Simonetta Cochis
Bureau: 309 Haupt Humanities
Coordonnés: Bureau: (859) 233-8161; Portable : (859) 582-0800
Courriel : scochis@transy.edu
Heures de réception: lundi, mercredi, vendredi: de 14h30 à 15h30
jeudi: de 11h00 à 12h30 et de 13h30 à 15h30
mardi : par rendez-vous

Objectifs du cours:

Ce cours a quatre objectifs complémentaires en tant qu'apogée de votre carrière académique en français à Transylvania University :

1. La pratique de l'écriture et de la recherche littéraire au niveau avancé, en préparation pour l'école graduée.
2. L'étude des approches théoriques de la critique littéraire et de comment celles-ci s'appliquent au sujet de votre choix.
3. La pratique de la présentation orale lors d'un exposé pour la classe.
4. La collaboration intellectuelle avec les autres membres de la classe en la production de votre travail et du leur.

Résultats tangibles envisagés :

- **Un travail écrit** Vous allez préparer une rédaction de niveau avancé appropriée à un cours de haut niveau, voire d'école graduée. (*objectif 1*) Ce travail comporte la pratique de l'écriture dans un contexte collaboratif : avec les autres membres de la classe vous allez échanger des idées, des lectures, et des méthodes pour votre projet et le leur. Vous avez donc l'obligation de vous engager dans le travail des autres membres de la classe. (*objectif 4*) Vous allez incorporer le fruit de vos lectures et des discussions en classe sur les textes théoriques de la critique littéraire dans le corps de votre rédaction. (*objectif 2*)
- **Un exposé** Le deuxième résultat de votre travail sera un exposé pour la classe sur le sujet de votre travail. (*objectif 3*) Cet exposé comportera :

- Un choix d'extraits que la classe lira et pour lesquels vous allez diriger la discussion
- Des images et d'autres éléments visuels et auditifs pertinents à votre sujet
- Des informations concernant le contexte biographique, littéraire, intellectuel, et historique du texte que vous avez choisi
- Les données principaux (les questions critiques) de votre investigation
- Un résumé de votre projet pour que les membres de la classe puissent le commenter

Les étapes de votre travail

	<i>Rédaction</i>	
1. Choix d'un texte	1. Choix du texte	5%
2. Bibliographie	2. Bibliographie	10%
3. Explication de texte	3. Explication de texte	15%
4. Thèse et plan	4. Thèse et plan	
5. Première introduction	5. Première introduction	
6. Résumé du projet (400 mots)	6. Résumé du projet	
7. Exposé et discussion en classe	7. Première version	
8. Première version	8. Version finale	35%
9. Révision	<i>Exposé</i>	15%
10. Version finale	<i>Participation</i>	10%
	<i>(réflexions sur les lectures)</i>	

Thème du cours : La littérature de l'engagement dans les problèmes sociaux

Textes : (sur Moodle)

Théorie et critique littéraire:

1. Derrida, Jacques. « La structure, le signe et le jeu dans le discours des sciences humaines » in *L'écriture et la différence*, Paris : Seuil, 1967.
2. Genette, Gérard. « Structuralisme et critique littéraire » in *Figures I*. Paris : Seuil, 1969.
3. Saussure, Ferdinand de. « Nature du signe linguistique » in *Cours de linguistique générale*. Paris : Payot, 1972.
4. Starobinski, Jean. « La littérature : Le texte et l'interprète », in *Faire de l'histoire*, Jacques Le Goff et Pierre Nora eds. Paris : Gallimard, 1974.

Textes littéraires et historiques

1. Camus, Albert. « Le rénégat » dans *L'Exil et le royaume*. (1957).
2. Degag, Azouz. *Le Gone du Chaâba* (1986).
3. Jarry, Alfred. *Ubu roi*. (1896).
4. Miquel, Pierre. « Notre siècle ».
5. Thúy, Kim. *Ru*. (2009) + <https://play.spotify.com/album/46gT8r7uVCbG1VPwgxFNOM>
6. Sartre, Jean-Paul. *La putain respectueuse*. (1947).
7. Césaire, Aimé. *Une tempête*. (1969).

Emploi de temps

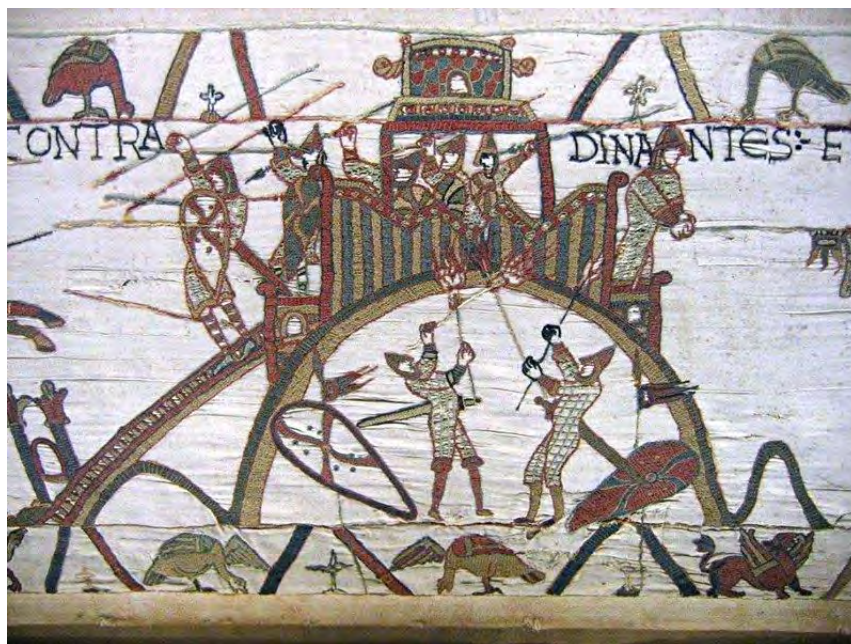
Date	Texte/activité	Auteur	La rédaction et ses étapes
L 9 janvier	Introduction – théorie littéraire	Saussure	
M 11 janvier	<i>Ubu roi</i>	Jarry	
V 13 janvier	<i>Ubu roi</i>	Jarry	
L 16 janvier	Martin Luther King Jr. – jour de congé		
M 18 janvier	théorie littéraire	Starobinski	Choix du texte
V 20 janvier	théorie littéraire	Starobinski	
L 23 janvier	« Le renégat »	Camus	Lisez « Notre siècle »
M 25 janvier	« Le renégat »	Camus	
V 27 janvier	<i>La putain respectueuse</i>	Sartre	Bibliographie
L 30 janvier	<i>La putain respectueuse</i>	Sartre	
M 1^{er} février	théorie littéraire	Genette	
V 3 février	théorie littéraire	Genette	
L 6 février	atelier d'écriture		Explication de texte
M 8 février	<i>Une tempête</i>	Césaire	
V 10 février	<i>Une tempête</i>	Césaire	
L 13 février	atelier d'écriture		Thèse et plan
M 15 février	théorie littéraire	Derrida	
V 17 février	théorie littéraire	Derrida	
L 20 février	atelier d'écriture		
M 22 février	<i>Le Gone du Chaâba</i>	Degag	Première Introduction
V 24 février	<i>Le Gone du Chaâba</i>	Degag	
L 27 février	<i>Le Gone du Chaâba</i>	Degag	Résumé du projet
M 1^{er} mars	<i>Ru</i>	Thúy	
V 3 mars	<i>Ru</i>	Thúy	
L 5 mars	<i>Ru</i>	Thúy	
M 7 mars	atelier d'écriture		La structure
V 9 mars	atelier d'écriture		L'argumentation

13-17 mars	Congé de printemps	
L 20 mars	entretiens individuels	
M 22 mars	entretiens individuels	
V 24 mars	entretiens individuels	
L 27 mars	entretiens individuels	Première version
M 29 mars	Exposé :	Jamie Vescio
V 31 mars	Exposé :	Andrew Coburn
L 3 avril	Exposé :	Jamie Chaudoin
M 5 avril	Exposé :	Amanda Wilburn
V 7 avril	Exposé :	Mary Grace Amato
L 10 avril	Exposé :	Han Qi
M 12 avril	Exposé :	Sylvie Biruta
V 14 avril	Exposé :	Sam Crankshaw
20 avril à midi	Date de remise des devoirs	déjeuner et récapitulation

INTRODUCTION A LA LITTÉRATURE FRANÇAISE

FRANÇAIS 2054

HIVER 2017



La tapisserie de Bayeux, le château de Dinan

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Heures de réception: lundi, mercredi, et vendredi : 13h30 à 15h30;
mardi : par rendez-vous
jeudi : 11h00 à 12h30 et 13h30 à 15h30

Textes: Des textes entiers et des extraits vous seront proposés sur le site « Moodle » de l'université.

Objectifs: Deux objectifs guident l'organisation du cours *Introduction à la littérature française*. D'abord, ce cours vous prépare à la lecture, à l'appréciation, à l'analyse et à la critique de textes littéraires en langue française. Ce premier but vous demande d'apprendre les méthodes de la lecture attentive et de l'analyse littéraire, ainsi que les procédés de l'argumentation et de l'écriture. Un deuxième objectif vise à vous familiariser avec quelques œuvres des principaux auteurs français et francophones. L'étude des contextes historiques, des idées, et des mouvements littéraires vous aideront à approfondir vos connaissances et votre appréciation de la littérature française. Le but de ce cours est de vous sensibiliser aux questions qui touchent la condition humaine et comment des écrivains français les ont abordées. Ces réflexions vous porteront, j'espère, à réfléchir à votre propre vie.

Matériaux et Méthodes: Les matériaux pour ce cours sont des textes, souvent des extraits de textes, qui exhibent les qualités littéraires les plus riches de leur époque. Nous commencerons avec le Moyen Age et nous finirons avec la littérature contemporaine. L'étude des méthodes de l'analyse, de l'argumentation, et de l'écriture avanceront en parallèle avec la lecture des ouvrages présentés de façon chronologique. Notre travail consistera en une étude approfondie des genres littéraires – la poésie, le théâtre, le roman, l'essai, et autres – ainsi que des courants intellectuels et artistiques qui se manifestent dans chaque moment historique. Les périodes littéraires (Moyen Âge, Renaissance, 17^{ème} siècle, 18^{ème} siècle, 19^{ème} siècle, 20^{ème} et 21^{ème} siècles) seront suivies d'examens (trois examens : M.A./Renaissance, 17^{ème}/18^{ème}, et 19^{ème}/20^{ème}et21^{ème}) pour sonder vos connaissances spécifiques des textes, du lexique et des méthodes d'analyse. Vous aurez aussi quatre travaux pratiques à écrire, sur des textes que nous ne discuterons pas en classe, en vous servant de méthodes qui vous seront suggérées le long du semestre. En octobre, vous choisirez un sujet pour une explication de texte sur laquelle vous travaillerez en consultation individuelle avec moi, et que vous complèterez avant la fin du semestre. Certains matériaux supplémentaires (matériaux filmiques, à la réserve à la bibliothèque, ou sur Internet) vous seront proposés comme complément à nos lectures.

Vos responsabilités: Votre première responsabilité est d'assister au cours assidûment, et d'être toujours prêts à analyser et à discuter des textes en classe. Ceci comporte une préparation quotidienne:

- lecture,
- travail de lexique,
- recherches complémentaires quand le sujet l'impose,
- préparation d'une question critique,
- réponses aux questions que je vous proposerai sur des fiches de travail, ou bien des questions qui se trouvent en bas des textes que vous écrirez pour chaque cours

Vous avez aussi la responsabilité de participer de façon engagée aux discussions en classe. Il ne suffit pas de bien préparer les textes, il faut pouvoir partager vos découvertes, vos questions et vos connaissances avec moi et avec vos camarades de classe.

Absences : Trois absences vous seront permises sans préjudice à votre note. Si vous êtes obligés de vous absenter ou si vous ne pouvez pas compléter les devoirs demandés, il faut me le faire savoir au plus tôt. Vous devrez également continuer à préparer les lectures et les travaux écrits pour le prochain cours. Si vous devez être absent plus de trois fois, **vous devrez compléter un travail écrit supplémentaire pour chaque absence.**

La Note:

3 Examens	30%
3 Travaux pratiques (2-3 pages)	30%
1 Explication de texte (5-6 pages)	20%
Journal quotidien	10%
Engagement et participation	10%

Répartition des points:

A+ = 97-100	A = 93-96	A- = 90-92
B+ = 87-89	B = 83-86	B- = 80-82
C+ = 77-79	C = 73-76	C- = 70-72
D+ = 67-69	D = 63-66	D- = 60-62
F = moins de 60		

EMPLOI DE TEMPS

Date	Sujet / Genre	Auteur et texte(s)	Travaux/Examens
Introduction au cours			
L 9 janvier	Introduction	Charles Baudelaire, <i>Hymne à la beauté</i>	
Le Moyen Age			
M 11 janvier	La Chanson de Geste	Anon., <i>La Chanson de Roland</i> (extraits)	
V 13 janvier	L'amour courtois	Le chant des troubadours	
L 16 janvier	Martin Luther King , Jr. – jour de congé		
M 18 janvier	L'amour courtois	Marie de France, <i>Lanval</i>	
V 20 janvier	L'amour courtois	Marie de France, <i>Lanval</i>	
L 23 janvier	Méthodes de recherche : visite à la bibliothèque		
M 25 janvier	Le réalisme bourgeois	François Villon, <i>La Ballade des pendus</i> et <i>La Ballade de la belle heaumière</i>	
V 27 janvier	Le théâtre comique	Anon., <i>La farce du cuvier</i>	Rédaction No. 1 Le Moyen Âge
La Renaissance			
L 30 janvier	Le sonnet	Pierre de Ronsard, <i>Sur la mort de Marie ;</i> DuBellay, Sonnet 30, <i>Les Ant. de Rome</i>	
M 1^{er} février	Le roman humaniste	François Rabelais, <i>Pantagruel</i> (extrait)	
V 3 février	Le roman humaniste	François Rabelais, <i>Pantagruel</i> (extrait)	
L 6 février	L'essai	Montaigne, <i>Les Essais</i> (extrait)	
M 8 février	La nouvelle	Marguerite de Navarre, <i>L'Heptaméron</i> (extrait)	
V 10 février			
Le dix-septième siècle			
L 13 février			Examen No. 1
M 15 février	Le baroque	Théophile de Viau et Jean de Sponde (extraits)	
V 17 février	La tragédie classique	Pierre Corneille, <i>Le Cid</i> (les Stances de Rodrigue)	
L 20 février	La tragédie classique	Pierre Corneille, <i>Le Cid</i> (les Stances de Rodrigue)	Rédaction No. 2 La Renaissance
M 22 février	Le roman précieux	Mme de Lafayette, <i>La Princesse de Clèves</i> (extraits)	

V 24 février	La fable	Jean de La Fontaine, <i>Les fables</i> (choix)	
L 27 février	La comédie	Molière, <i>L'avare</i> (extrait)	
Le dix-huitième siècle			
M 1^{er} mars	L'esprit critique	Montesquieu, <i>De l'Esprit des lois</i> (extraits)	
V 3 mars	L'âge des lumières	Voltaire, <i>Candide</i> (extrait)	
L 5 mars	Le savoir encyclopédique	Denis Diderot, <i>L'encyclopédie</i>	
M 7 mars	La justice	Denis Diderot, <i>Supplément au voyage de Bougainville</i>	
V 9 mars	Justice et société	Jean-Jacques Rousseau, <i>Le Contrat Social</i> (extrait)	
13-17 mars	Congé de printemps		
L 20 mars	Visite à Special Collections		
M 22 mars			Examen No. 2
		Le dix-neuvième siècle	
V 24 mars	Le Romantisme	Alphonse de Lamartine, « Le Vallon »	Rédaction No. 3 Le 17 ^{ème} siècle
L 27 mars	Le théâtre romantique	Victor Hugo, <i>Hernani</i> (extrait)	
M 29 mars	Le Symbolisme	Charles Baudelaire, « Correspondances »	
V 31 mars	Le réalisme	Flaubert, <i>Un cœur simple</i>	Explication de texte 1 ^{er} brouillon
L 3 avril	Le réalisme	Flaubert, <i>Un cœur simple</i>	
M 5 avril	Le réalisme	Flaubert, <i>Un cœur simple</i>	
		Le vingtième siècle	
V 7 avril	L'existentialisme et l'absurde	Albert Camus, <i>L'Etranger</i> et <i>La Peste</i> (extraits)	
L 10 avril	L'absurde	Samuel Beckett, <i>En attendant Godot</i> (extrait)	
M 12 avril	La francophonie	Léopold Senghor, <i>Femme nue, femme noire</i>	
V 14 avril	Ecriture féminine	Assia Djebar, <i>Vaste est la prison</i>	
19 avril à midi : Examen No. 3 sur les 19^{ème} et 20^{ème} / 21^{ème} siècles ; 20 avril : explication de texte à remettre			

French I (FREN 1014)

Transylvania University – Fall 2016



Mme Cochis à Paris en juillet 2014
Quand irez-vous à Paris?

Professor: Simonetta Cochis

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Office Hours: Monday, Wednesday, Friday: 9:00-9:30; 1:30-3:00pm
Thursday: 1:30-3:00pm
Other times available by appointment

Text:

Deux Mondes, Terrell, Rogers, Kerr, and Spielmann McGraw Hill, Seventh Edition

Online workbook and activities at McGraw Hill Connect – to register:

Section 1 (10:30): <http://connectmheducationcom/class/s-cochis-section-1---fall-2014>

Section 2 (11:30): <http://connectmheducationcom/class/s-cochis-section-2---fall-2014>

Learning Outcomes: The overall goal of this course is to guide you toward communicative competence while encouraging intercultural sophistication. Through the use of film, music, texts, communicative activities, intensive writing activities and practice in the workbook, you should be able to achieve the following learning outcomes by the end of one academic year:

- communicate orally and in writing in natural-sounding French and in culturally appropriate ways for a beginner

- read with comprehension both informal and literary texts taken from authentic French sources
- understand French when spoken by a variety of people using authentic speech patterns and rates of speed
- better understand French and Francophone cultural institutions and culturally determined patterns of behavior
- develop critical-thinking skills as they apply to language learning
- link language study to broader and complementary discipline areas

Course Content and Procedure: French I is an intensive language course. It is the first of a two-semester program designed to help you acquire initial proficiency in French language and culture. The goal of the course is to master skills at the low-intermediate level of the ACTFL guidelines.⁸ 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 four language skills (speaking, reading, writing, and listening) as well as on 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 reduce your participation grade. Any student missing more than 6 class sessions will be asked to withdraw from the course unless appropriate documentation is presented along with approval by the Associate Dean for Academic Affairs.

Participation: Participation means coming to class having read and done the workbook pages corresponding to the material that will be covered that day. Please refer to the daily schedule below to find out what material you need to study before coming to class. You must demonstrate your preparedness by making a concerted effort to speak French in class as much as possible. You are expected to contribute actively to activities done singly, with partners, and in groups. Please see the participation guidelines attached to this syllabus for a better idea of what will be expected from you in class.

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. For each class period, you are expected to do the following:

1. Read and study the assigned textbook material **BEFORE** class. However, please do NOT complete the exercises in the textbook unless they are specifically assigned on the syllabus or

⁸ ACTFL guidelines available online at <http://www.sil.org/lingualinks/languagelearning/OtherResources/ACTFLProficiencyGuidelines/contents.htm>

announced in class as additional homework; we will work in the textbook and occasionally in the workbook in class together.

2. Complete the written and oral exercises in the workbook as assigned on the syllabus. Occasionally there will also be additional activities in the textbook indicated on the syllabus or assigned in class. You will be responsible to find out what additional homework, if any, is assigned in class.

Please complete the homework activities in a timely fashion, and always BEFORE class. You will not be able to keep up with the class unless you keep up with the homework, since our class activities are geared to put in use the work you did for homework.

Writing assignments: Writing is a part of each Unité except Unité 0: there is an “Atelier d’écriture” and a “Production écrite” section in the textbook, as well as a “Production écrite” section in the workbook. The “Atelier d’écriture” serves as the prompt for the formal writing assignments, while the “production écrite” sections serve as preparatory work for writing. DO NOT USE ONLINE TRANSLATORS TO WRITE. They are “quick fix” tools which ultimately hinder your learning of the language. Writing is an important component of language learning, and if you use an online translator when working alone, you will be unable to write well in class during exams and in-class writing activities.

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 a test for every 3 Unités. Additionally, there are oral exams at midterm and during finals. Tests and oral exams cover material discussed in class, as well as material in the textbook, the workbook, other supplementary video, oral, visual or musical materials presented in class or as part of class assignments. There will be frequent, often daily mini-quizzes (*petites épreuves*) to stimulate your communicative development. Topics for the orals will be discussed in class. Oral exams last approximately 15 minutes, are done with partners, and will be scheduled a week in advance.

Grades breakdown:

3 Tests	30%
Mini quizzes	20%
Homework (devoirs)	10%
Compositions	10%
Midterm Oral Exam	10%
Final Oral Exam	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.

Grading Scale:

A	=	93-100%	B-	=	80-82%	D+	=	67-69%
A-	=	90-92%	C+	=	77-79%	D	=	63-66%
B+	=	87-89%	C	=	73-76%	D-	=	60-62%
B	=	83-86%	C-	=	70-72%	F	=	below 60%

Emploi de temps*PE* = petite épreuve*At d'É* = Atelier d'Écriture

Date	En Classe	Devoirs
7 sept	Unité 0 – p. 14, 15, 17, 19	
9	Unité 0 – p. 18 - 21 ; <i>PE</i>	T : p. 16 ; C : p. 4-11
12	Unité 1 : p. 24 ; p. 29, no. 1-2 ; p. 30	C : p. 14-17, no. 1-10
14	Unité 1 : p. 25 ; p. 29, no. 3-4 ; p. 28	C : p. 17-18, no. 11-16 ; T : p. 36
16	Unité 1 : p. 26 ; p. 29, no. 5-6 ; p. 28	C : p. 19, no. 17-19 ; T : p. 32, <i>At d'É</i>
19	Unité 1 : p. 27 ; p. 29, no. 7-8 ; <i>PE</i>	C : p. 20-21, no. 20-26
21	Unité 2 : p. 42 ; p. 47, no. 1-2 ; p. 48	C : p. 24, no. 1-2 ; p. 26, no. 8-10
23	Unité 2 : p. 43 ; p. 47, no. 3-4 ; p. 46	C : p. 25-27, no. 4-13 ; T : p. 54-55
26	Unité 2 : p. 44 ; p. 47, no. 5-6 ; p. 46	C : p. 28-30, no. 14-22 ; T : p. 50, <i>At d'É</i>
28	Unité 2 : p. 45 ; p. 47, no. 7-8 ; <i>PE</i>	C : p. 30-31, no. 23-26
30	Unité 3 : p. 60 ; p. 65, no. 1-2 ; p. 64	C : p. 34-35, no. 1-7
3 oct	Unité 3 : p. 61 ; p. 65, no. 3-4 ; p. 66	C : p. 36-37, no. 8-13 ; T : p. 72-73
5	Unité 3 : p. 62 ; p. 65, no. 5-6 ; p. 69	C : p. 37-39, no. 14-19 ; T : p. 68, <i>At d'É</i>
7	Unité 3 : p. 63 ; p. 65, no. 7-8 ; <i>PE</i>	C : p. 40-41, no. 20-26
10	Examen No. 1	
12	Unité 4 :	T : p. 78, Act. 1-3, Act. 4 a. & c. ; p. 83, Act. 1 ; p. 84, Act. 1 et étudiez le vocabulaire des vêtements.
14	Unité 4 :	T : p. 79, Act. 5-8 ; p. 83, Act. 3 ; p. 80, Act. 1-3 ; p. 83, Act. 5 C : p. 44-46 : Act. 1-10 ; p. 48 : Act. 14-16
17	Congé d'automne	
19	Unité 4 :	T : p. 80-81, Act. 1-7 ; p. 83, Act. 5 et 7 C : p. 47-48, Act. 11-13 ; p. 49-51, Act. 17-26
21	Unité 5 : petite épreuve en classe	Étudiez Unité 4 – petite épreuve en classe

	T : p. 100, Act. 1 ; p. 101, Act. 2	T : p. 86, Act. 1-3 (écrivez une carte postale) T : p. 96, regardez la vidéo, Act. 1 ; Act. 2-5 + vocabulaire des services et des commerces T : p. 101, Act. 1 C : p. 54-55, Act. 1-7. Étudiez les verbes !
	En classe	Devoirs
24	Unité 5 : atelier d'écriture : la carte postale p. 86 ; p. 100, Act. 1 ; p. 101, Act. 4 ; révision des verbes	T : p. 97, Act. 6-9 ; p. 101, Act. 3 ; p. 102, Act. 1-3 Étudiez le vocabulaire "au restaurant" C : p. 56-58, Act. 8-16
26	Unité 5 : T : p. 101, Act. 6 ; p. 103	T : p. 98, Act. 1-3 ; p. 101, Act. 5 ; p. 102, Act. 1-3 C: p. 58-59, Act. 17-19
28	Unité 5 : T: p. 101, Act. 8; p. 105 Atelier d'écriture p. 104	T : p. 99, Act. 4-7 ; p. 101, Act. 7, p. 104, Act. 1-3 écrivez une invitation à une fête C: p. 60-61, Act 20-26
	En classe	Devoirs
31	Unité 6 : T : p. 119, Act. 2 ; p. 126	T : p. 114, Act. 1-5 ; p. 119, Act. 1 ; p. 120, Act. 1-2 C: p. 64-65, Act. 1-7
2 nov	Unité 6 : T : 118, Act. 1 ; p. 119, Act. 4 ; p. 127	T : p. 115, Act. 6-9 ; p. 118 Phonétique Act. [i]-[y] 1-3; p. 119, Act. 3 C : p. 66-67, Act. 8-13
4	Unité 6: T : p. 119, Act. 6 ; p. 121, Act. 3	T : p. 116, Act. 1-4 ; p. 119, Act. 5 ; p. 118 Phonétique [s]-[z] 1-3 ; p. 121, Act. 1-2 C: p. 68-69, Act. 14-19
7	Unité 6: p. 119, Act. 8 ; <i>Atelier d'écriture</i>	T : p. 117, Act. 5-7 ; p. 119, Act. 7 ; p. 122, Act. 1-3 <i>Atelier d'écriture</i> C: p. 70-71, Act. 20-26
9	Examen No. 2	
11	Unité 7 : Épreuve : 1. Vocab : p. 146 « L'état des objets », « Le temps (2) », « Exprimer l'accord/le désaccord », et « La récupération » 2. Verbes : ÊTRE, ÉCOUTER, ÉTUDIER <u>au présent et à l'imparfait</u> En classe : T : p. 136 (révision) ; p. 141, Act. 2 ; p. 142 (discussion)	T : p. 136, Act. 1-4 ; p. 141, Act. 1 ; p. 142 Doc. 1, Doc. 2, et Doc. 3 (écoutez la bande sonore) C : p. 74-76, Act. 1-7

14	Unité 7: Épreuve : 1. Vocab : p. 146 « Le bricolage », « exprimer l'obligation, l'interdiction », et « Décrire un objet » 2. Verbes : VOIR, PERDRE, SORTIR, METTRE <u>au présent et au passé composé</u> En classe : T : p. 137 (révision) ; p. 141, Act. 4 ;	T : p. 137, Act. 5 et 6 ; p. 141, Act. 3 ; C : p. 76-77, Act. 8-13
16	Unité 7: Épreuve : 1. Verbes : AVOIR, OUVRIR, ÉCRIRE, FINIR, VENIR <u>à l'imparfait et au passé composé</u> 2. L'impératif à la forme négative En classe : T : p. 138 (révision) ; p. 141, Act. 6 ; p. 143, Act. 1 et 2	T : p. 138, Act. 1-3 ; p. 141, Act. 5 ; p. 143, Act. 1 ; p. 148 (lisez + Act. 1) C: p. 80, Act. 20-22
18	Unité 7: Épreuve : 1. Vocab : p. 146 « L'informatique » 2. Les pronoms QUI et QUE 3. Verbes : PARTIR, DESCENDRE, SAVOIR, LIRE <u>au passé composé et à l'imparfait</u> En classe : T : p. 139 (révision) ; p. 141, Act. 8 ; p. 144, Act. 3	T : p. 139, Act. 4-7 ; p. 144, Act. 1 et 2 ; p. 149 (lisez et Act. 2 et 3) C : p. 78, Act. 14-19 ; p. 81, Act. 23, 24, 26 ; Testez-vous ! Bilan p. 82-83
21	Unité 8: Épreuve : 1. Vocab : p. 164 « Les études » et « la vie professionnelle » 2. Le passé récent 3. Verbes : CROIRE, VOIR, SORTIR <u>au présent, au passé composé, et à l'imparfait</u> En classe : p. 154 (révision) ; p. 159, Act. 2 ; p. 160, Act. 3 (discussion)	T : p. 154, Act. 1-6 ; p. 159, Act. 1 ; p. 160, Doc. 1, 2, et 3, Act. 1 et 2 C : p. 84-86, Act. 1-7
23	Congé de Thanksgiving	
25	Congé de Thanksgiving	
28	Unité 8: Épreuve : 1. Vocabulaire – les professions p. 155, les voyages p. 156 et « Les formalités » p. 164. 2. Vocabulaire – la météo p. 161 3. Verbes : DÉCOUVRIR, VOULOIR T : p. 155 et 156, vérifier les réponses ; p. 159, Act. 4 et 6 ; p. 161, Act. 3.	T : p. 155, Act. 7-9 ; p. 156, Act. 1-3 ; p. 159, Act. 3 et 5 ; p. 161, Act. 1-2. C : p. 86-87, Act. 8-13 ; p. 89, Act. 17-19

30	Unité 8: Épreuve : <ol style="list-style-type: none"> 1. P. 164 « Les parties du corps et la santé » et « Dire comment on se sent » + vocabulaire dans le texte p. 157 2. Les pronoms COD 3. Verbes : PRENDRE, POUVOIR T : p. 157 vérifier les réponses ; p. 159, Act. 8 ; p. 162	T : p. 157, Act. 4-7 ; p. 159, Act. 7 ; p. 166-167, Act. 1-3 C: p. 88, Act. 14-16 ; p. 90-91, Act. 20-24 ; p. 92-93, Act. 1-9
2 déc	Unité 9: pas d'épreuve aujourd'hui En classe : p. 177, Act. 1 (révision) ; atelier d'écriture (pages en photocopie sur Moodle)	T: p. 172, Act. 1-4 ; p. 177, Act. 1 C: p. 94-96, Act. 1-7
5	Unité 9: Épreuve : <ol style="list-style-type: none"> 1. Vocabulaire : p. 182, « Vie politique et citoyenneté » et « La solidarité » 2. Depuis/pendant 3. Verbes : SAVOIR et CONNAÎTRE au présent, p. composé, imparfait En classe : Révision des récits de vendredi ; révision des exercices ; p. 177, Act. 3 (révision) ; p. 177, Act. 4 ; p. 180	***Pages photocopiées : p. 293, terminez l'activité « A Vous » et faites les Act. 7 et 8. T : p. 173, Act. 1-8 ; p. 177, Act. 3 ; lisez le texte à la page 180 sur Olympe de Gouges. C : p. 96, Act. 8-10
7	Unité 9: pas d'épreuve En classe : Révision p. 174 et p. 177, Act. 5 p. 177, Act. 6	*Choisissez un personnage historique français ou francophone et écrivez deux phrases sur les événements de sa vie, et deux phrases descriptives (utilisez le passé composé et l'imparfait). Suivez la page 180 comme modèle si vous voulez. T : p. 174, Act. 1-3 ; p. 177, Act. 5 C : p. 97-100, Act. 11-19
9	Unité 9 : pas d'épreuve <ol style="list-style-type: none"> 1. Biographie d'un personnage historique français – atelier d'écriture 2. p. 177, act. 7 (révision) 3. Que voudriez-vous faire pour être plus solidaires ? 	T : p. 175, Act. 4-7 ; p. 177, Act. 7 C : p. 100-101, Act. 20-24
12	Examen Final à 10h00	

Codes des Corrections

ACC	=	accord
ADJ	=	adjectif (possessif, démonstratif, qualificatif...)
ADV	=	adverbe
ANGL	=	anglicisme
ART	=	article (défini, indéfini, partitif, expression de quantité, art indéf au négatif...)
C/S	=	connaître / savoir
CONJ	=	conjonction (eg de + le = du)
D/P	=	depuis, pendant, il y a
EXP	=	expression idiomatique
MODE	=	mode verbal (infinitif, indicatif, impératif, conditionnel, subjonctif)
ORT	=	orthographe
PREP	=	préposition
PRO	=	pronom (sujet, objet direct, objet indirect, disjoint, ...)
REL	=	pronoms relatifs (qui, que, dont, où)
REFL	=	verbe pronominal
SYN	=	syntaxe (l'ordre des mots)
TPS	=	temps verbal (présent, passé composé, imparfait, futur...)
VB	=	verbe (conjugaison)
X	=	accent
~	=	élision
?	=	expression ou mot incompréhensible

Les accents en français pour le traitement de texte “Word”

CTL ' + e = é

CTL ` + e = è

CTL ` + a = à

CTL ` + u = ù

CTL + SHIFT ^ + une voyelle = ô, ê, etc

CTL, + c = ç

Pour écrire de bonnes compositions...

- Commencez toujours à écrire en français.
- Regardez dans le livre quelles sont les structures et le vocabulaire que vous devez utiliser, et faites une liste des verbes, des structures et des expressions utiles.
- Organisez vos idées en français et faites un plan.
- Écrivez une phrase qui résume le sujet de votre composition. Cette phrase est votre thèse, et elle doit être succincte et facile à comprendre. Vous devez la placer dans l'introduction.
- Écrivez une phrase qui résume chaque paragraphe, et puis complétez chaque paragraphe.
- Utilisez des adverbes de séquence pour organiser votre composition et donner des expressions de transition.
- Écrivez une petite conclusion qui donne une bonne perspective sur l'ensemble de la composition.
- Réviser votre composition Cherchez les erreurs suivantes:
 - Orthographe — utilisez le dictionnaire ou le livre
 - Verbes (conjugaison, expressions, etc)
 - Accords (pluriel/singulier, masculin/féminin) des adjectifs et des participes passés
 - Avez-vous utilisé les structures et le vocabulaire dans le texte?
- Si vous travaillez avec un(e) partenaire, demandez-lui de simplement souligner (underline) les erreurs, mais de ne pas changer vos phrases.

Quelques adverbes utiles...

Toujours	=	always
Souvent	=	often
En général	=	generally
D'habitude	=	habitually, generally
Quelquefois	=	sometimes
Parfois	=	sometimes
Rarement	=	rarely
De temps en temps	=	from time to time
Encore	=	still
Déjà	=	already, ever

Pour passer à un autre argument...

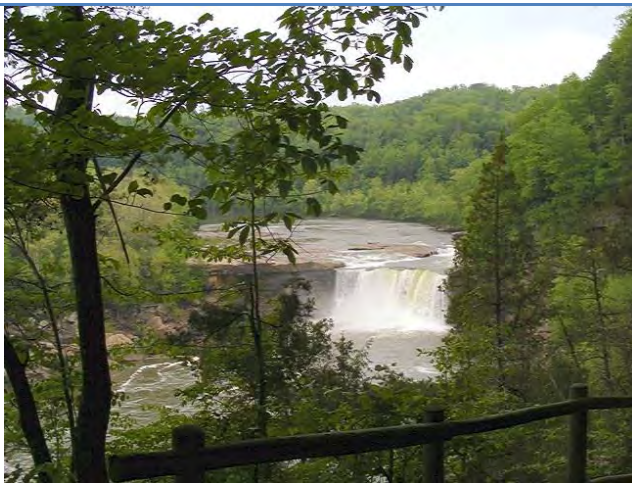
D'abord	=	First
Premièrement	=	First
En premier lieu	=	in the first place
Puis	=	then
Ensuite	=	then, following
Après	=	then, afterwards
Enfin	=	finally

Des mots de liaison...

et	=	and
alors	=	so
ou	=	or
mais	=	but
si	=	if
donc	=	therefore
parce que	=	because
par conséquent	=	consequently
toutefois	=	however

Nature and Human Interaction

First Year Seminar I - FYS 1004-13 – Fall Semester 2012



Cumberland Falls, Kentucky

Everything is in constant flux on this earth, but if there is a state where the soul can find a resting-place secure enough to establish itself and concentrate its entire being there, with no need to remember the past or reach into the future, where time is nothing to it, where the present runs on indefinitely but this duration goes unnoticed, with no sign of the passing of time, and no other feeling of deprivation or enjoyment, pleasure or pain, desire or fear than the simple feeling of existence, a feeling that fills our soul entirely, as long as this state lasts, we can call ourselves happy, not with a poor, incomplete and relative happiness such as we find in the pleasures of life, but with a sufficient, complete and perfect happiness which leaves no emptiness to be filled in the soul. Such is the state which I often experienced on the Island of Saint-Pierre in my solitary reveries, whether I lay in a boat and drifted where the water carried me, or sat by the shores of the stormy lake, or elsewhere, on the banks of a lovely river or a stream murmuring over the stones.

Jean-Jacques Rousseau, *Reveries of the Solitary Walker*, 1782.

Class information

Professor: Simonetta Cochis
Office: Haupt Humanities #309
Telephone: (859) 233-8161 (office)
(859) 624-3539 (home)

Email: scochis@transy.edu
Classroom: Haupt 202
Day/Time: MWF 1:30-2:20

***Please check your Transylvania University email and Moodle regularly for all our communications.**

Office Hours

Walk-in hours: Monday, Wednesday, Friday: 9:30 to 10:30
Thursday: 10:00 to 12:00 and 1:30 to 2:30
By appointment: Tuesday: 10:00 to 11:00 and 1:30 to 2:30

Required texts

Wendell Berry, *Jayber Crow*. Washington, D.C.: Counterpoint, 2000.

Elaine P. Maimon, et. al., *A Writer's Resource*, Fourth Edition

All other texts are on Moodle ; **please print the readings, double-sided, for use in class**. Plan on using a three-ring binder to keep your readings organized, since we will be referring to past texts in our daily discussions.

Overview of First Year Seminar

The First-Year Seminar Program (FYS) is a two-term course of study required of all first-year Transylvania students. Building on the skills gained in August term, first-year seminar courses continue to introduce students to the kinds of rigorous intellectual work necessary at the college level. The courses also seek to provide a framework for the successful pursuit of a liberal arts education and to inculcate attitudes, skills, and forms of awareness that characterize today's liberally educated citizens.

The First-Year Seminar Program focuses on:

- Developing clear and effective writing on substantial topical and enduring issues
- Fostering critical and balanced reading of complex and challenging texts
- Encouraging rigorous, critical, open minded, and sustained discussion of issues flowing from students' reading and writing
- Honing the research skills necessary to produce well-informed and original scholarship

Class Goals

In this class, we will explore our relationship to nature, and the many issues facing our generation as global changes in climate affect the choices we make and the way we live. This is a multidisciplinary seminar in which we read a broad range of shorter essays and one novel, Wendell Berry's *Jayber Crow*. We will also view films and documentaries, attend campus lectures and gallery shows, and participate in selected community events.

These experiences form the basis for seminar discussion and provide the materials from which students write three pieces of formal academic prose: an analytical summary, a text-based argument/response, and an argumentative essay based on class themes.

Practices

In this class, expect to think critically, read carefully, discuss thoughtfully, and write frequently and well.

Critical Thinking: The editors of your handbook comment as follows on thinking critically: "Like writing, critical reading is a process that involves moving back and forth, rather than in a straight line. Critical readers, thinkers, and writers get intellectually involved. They recognize that meanings and values are made, not found, so they pose pertinent questions, note significant features, and examine the credibility of various kinds of texts." (Maimon et al. 27). This definition of critical thinking will help guide our

approach to the texts we read, the discussions we hold, and the papers we write throughout the semester.

Reading: The absolutely essential first step to successful participation in this course is careful reading. Since we will be exploring challenging, college-level texts, I expect you to read and re-read thoroughly, giving all the assigned texts a great deal of attention and thought. Annotate carefully, look up words you do not know, take notes, and ask questions of the text. We will work throughout the semester on becoming what Eric Gould calls “*accommodating readers*,” or readers who *actively* engage with a text, making meaning and connections (Gould 1). We will move from reading in order to understand the argument and rhetorical strategies of a text to responding to and examining its conclusions and assumptions. The editors of your handbook also comment on this process, observing that critical reading means *thoughtful* reading. “When you read critically . . . you recognize the literal meaning of the text, make inferences about unstated meanings, and then make your own judgments in response” (Maimon et al. 28).

Discussion: Class discussions will develop from the readings. You should contribute to discussions often, and in a thoughtful and respectful manner. You should respect both the texts under consideration and other students’ views. You will further your understanding of the material by asking questions during discussions, by articulating ideas you find interesting, by making connections between the readings, and by making connections between the readings and issues related to the course topics. Keep in mind that good and lively classroom discussions will result only when you have read carefully. Please see “Class Participation” below for guidelines.

Assignments and Policies

Writing: There are three Formal Writing Assignments (FWA’s) which comprise 60% of your grade for the class, and eight to ten Informal Writing Assignments (IWA’s) which comprise 20% of your grade. All writing assignments must be typed, double-spaced, and printed on two sides.

Formal Writing Assignments (FWA’s): Designed to help you formulate a clear, workable thesis; construct an argument by using textual evidence accurately and persuasively; reason fairly; and develop, enrich, and sequence ideas, the three formal essays required this semester include an explanatory paper and two arguments. All of these writing assignments, which are based on the texts in this course, will challenge you in ascending levels of difficulty. You will begin with a summary and interpretation of a single written text; next you will write an “argument-response” essay whereby you critique a central idea in a text; and finally, you will develop an argument of your own based on evidence derived from several texts. In each case, you will write a first, carefully considered, draft. Then you will discuss your paper with your peers and then in a conference with me. Finally, you will write a finished draft of the paper.

Informal Writing Assignments (IWA’s): Over the course of the semester, I will ask you to write responses to specific texts, film viewings, or other experiences. These responses, in the form of short informal essays, should allow you to deepen and enrich your thinking on an issue; they will help you to

address the formal writing assignments as well. These “IWAs” will often give you a chance to be rather free and experimental—to test ideas, reason things out, and synthesize one reading with another. IWAs often will be shared with the entire class. IWAs may occasionally be in-class assignments, but more often you will write them outside of class (expect to spend 30-45 minutes writing). Except for in-class IWAs, all informal writing must be typed. IWAs are only **assigned in class**.

Class Participation: Class participation comprises 20% of your grade. Discussion is an integral part of your college experience, and participation is a skill that is fundamental to your learning. Participating in class means being actively engaged, and it can take these forms, among others:

- Listening actively, so that you can effectively acknowledge others in the discussion
- Making **substantive** contributions in which you often reference textual material and further the discussion by acknowledging and going beyond the previous comment
- Posing thoughtful questions to the class which further the discussion
- Exhibiting engagement in such a way as to help others learn
- Sharing appropriate additional texts (verbal, artistic, visual, etc.) with the class
- Making a concerted effort to complete the peer review activities diligently and honestly

To facilitate your development of discussion skills, please turn off any and all personal communication devices.

Attendance: Since this course relies heavily on discussion for its success, attendance is mandatory. You are allowed three unexcused absences (including class sessions or out-of-class events). Any additional absence will lower your class participation grade by one grade. After seven absences, you will fail the course. When you must be absent for any reason, please complete a one-page summary of the reading for the class you missed, and hand it to me within a week of your absence.

Portfolios: Your portfolio will include all of the informal writing assignments and all drafts and final versions of the three formal essays. Be sure to save, and keep in order, all of your written work for this course. Plan on using a three-ring binder to organize and protect your work. Portfolios are due by noon on Reading Day, Monday, December 10.

Academic Integrity: Academic integrity is central to the mission of this institution. Without honest effort, a learning community has no substance or validity. All students must maintain the highest standards of academic honesty. No excuses will be accepted for plagiarism, cheating, or any other act which suggests that students have not fulfilled their academic responsibilities in this course. For all full statement of Transylvania’s policy, see the “Academic Integrity” statement on-line at:
<http://inside.transy.edu/pages/dean/>.

Americans with Disabilities Act: Qualified students with disabilities needing appropriate academic adjustments should contact the instructor as soon as possible to ensure that their needs are met in a timely manner. For questions or concerns contact Brenda Dennis, the university’s disability services coordinator, at 281-3682; bdennis@transy.edu.

Class Schedule, Fall 2012

Please complete all readings before class on the assigned day. Be sure to read carefully and thoroughly.

Introduction		
W	Sept 5	Introduction – topic and expectations – In-class reading: Berry, Manifesto: The Mad Farmer Liberation Front
F	Sept 7	Plato, The Allegory of the Cave
S	Sept 9	Convocation – Nikki Finney, 7 p.m. in Haggin Auditorium
M	Sept 10	Discussion on Convocation; Plato, The Allegory of the Cave
W	Sept 12	Perrin, Forever Virgin: The American View of America Guthrie, This Land Is Your Land
Th	Sept 13	Taylor, selection of poems from <i>Rare Bird</i> Open Hour (12:20 meet in Library Lobby): Visit to Special Collections Audubon, <i>Le Jardin de Santé</i> , Diderot's <i>Encyclopédie</i> , <i>Les Fleurs Animées</i>
F	Sept 14	Read McKibben, Global Warming's Scary Math Assign FWA #1
Climate Change		
M	Sept 17	Discussion of McKibben, Global Warming's Scary Math
W	Sept 19	Carson, The Obligation to Endure
F	Sept 21	Colbert, The Darkening Sea: What Carbon Emissions Are Doing to the Ocean
M	Sept 24	TED Talk: Bjorn Lomborg: Global priorities bigger than climate change http://www.ted.com/talks/bjorn_lomborg_sets_global_priorities.html <i>Draft Due, FWA #1</i> Peer Review, FWA #1 Last day to drop a full-term course
The Land		
W	Sept 26	Berry, Agricultural Solutions for Agricultural Problems
F	Sept 28	No class – I will be out of town at an academic conference all day
M	Oct 1	Jackson, Tackling the Oldest Environmental Problem
W	Oct 3	Donohue and Johnson, Coming to Ground (documentary on Reserve at the Library) FWA #1 Due
F	Oct 5	Pollan, Why Mow? The Case Against Lawns
M	Oct 8	Leopold, A Sand County Almanac
Mankind and Animals		

W	Oct 10	Leopold, <i>Thinking Like a Mountain</i>
F	Oct 12	Thomas, <i>Men and Animals</i>
M	Oct 15	Fall Break
Food		
W	Oct 17	Assign FWA #2
F	Oct 19	Bomford, Getting Fossil Fuels Off the Plate Brown, The Great Food Crisis of 2011
M	Oct 22	Nestle, Food politics : how the food industry influences nutrition and health - IWA #4 Due Screening: <i>Food, Inc.</i>, Strickland Auditorium, 4:00-5:45pm; attendance mandatory
T	Oct 23	Kenan Lecture: Marion Nestle, "Food politics : how the food industry influences nutrition and health"; attendance mandatory
W	Oct 24	Discussion of Food, Inc. and Marion Nestle lecture - IWA #5 Due
F	Oct 26	Brown, Could Food Shortages Bring Down Civilization?
M	Oct 29	Draft Due, FWA #2 Peer Review, FWA #2
Our Place		
W	Oct 31	Orr, Love It or Lose It: The Coming Biophilia Revolution
F	Nov 2	House, Something's Rising Last day to withdraw from a full-term course
M	Nov 5	May and Ratcliff, Deep Down (film – on Reserve at the Library)
W	Nov 7	Continue discussion of Deep Down film FWA #2 Due
Making It Personal- How we live		
F	Nov 9	Debate on Mountain-top mining
M	Nov 12	Thoreau, Where I Lived, and What I Lived For
W	Nov 14	Thoreau, Where I Lived, and What I Lived For Assign FWA # 3
F	Nov 16	Berry, <i>Jayber Crow</i>
M	Nov 19	Berry, <i>Jayber Crow</i>
W	Nov 21	Berry, <i>Jayber Crow</i>
F	Nov 23	Thanksgiving Break
M	Nov 26	Berry, <i>Jayber Crow</i>

W	Nov 28	Draft Due, FWA #3 Peer Review, FWA #3
F	Nov 30	No Class – FWA#3 Conferences
M	Dec 3	Berry, <i>Jayber Crow</i>
W	Dec 5	Nic Marks: The Happy Planet Index : http://www.ted.com/talks/lang/en/nic_marks_the_happy_planet_index.html
F	Dec 7	McKibben, “A Modest Proposal to Destroy Western Civilization as We Know It: The \$100 Christmas”
M	Dec 10	FWA #3 and Portfolio Due by noon in my office

First Year Research Seminar
Fashion: The Avatars of Style in Society
Winter 2016



Professor: Dr. Simonetta Cochis

Email: scochis@transy.edu

Office: Haupt 309

Office Hours: M W F: 2:30-3:00

Phone: (office) 233-8161
(cell) (859) 582-0800

Tues: by appointment

Thurs: 11:00-12:30 and
1:30-3:30

Texts: Joan DeJean, *The Essence of Style : how the French invented high fashion, fine food, chic cafés, style, sophistication, and glamour*
All other texts are on Moodle

Course Description:

How did the idea of Haute Couture develop? Why is champagne the toasting drink of choice for celebrations? What made Coco Chanel famous? What possesses people to spend fortunes on the latest trend? This class will address these and myriad other questions concerning how Fashion "fashions" our society in ways that are both fruitful and pernicious. The production of luxury items, their distribution, and the acquisition of wealth on which they are predicated all point to social issues. Fashion and style spark questions involving social justice (sweat shops), health and psychology (body image), the economy (globalization), and the environment (sustainability).

In this course, many of the common readings and other class materials will provide background and an approach to the study of the cultural manifestations of fashion. Starting with an investigation of the explosion of high fashion and luxury living in 17th-century France under Louis XIV, we will consider how our own society has integrated these fundamental ideas on fashion and style. We will also draw from readings in a variety of disciplines to discuss the questions sparked by the topic. Sociology and anthropology, public health, psychology, economics, business, science, religion, and literature are some of the disciplinary angles we will adopt to discuss the subject.

Research Projects:

In FYRS, you will undertake an independent research project based on the theme of the section. The project progresses through five stages:

1. a topic analysis,
2. an annotated bibliography,
3. a proposal,
4. a conference-style presentation and a draft of the research paper,
5. and the final research-based argumentative essay of approximately fifteen pages.

By working on the project in stages, with the help and guidance of the instructor, the library staff, and the Writing Center, you should complete the process quite smoothly and successfully.

In your independent project, you can choose to investigate a topic from a disciplinary, or a multi-disciplinary, perspective. Areas of special interest can develop from a practice or a problem in one or several disciplines (or media, or modes of expression). Alternately, you can choose a medium or mode of expression to show its influence in constructing our conceptions of beauty, style, romance, and social acceptance as they relate to fashion and style. The range of potential research topics is quite broad, and you should find engaging and appropriate areas of research related to the theme of the course and to your own interests.

You will be working on individual projects at the same time that we will be reading materials assigned for the class. I expect these common texts (listed below) to be read carefully and thoroughly *before* the designated class period.

Informal Writing Assignments: Informal writings will be assigned in class throughout the term, and should be completed by the date assigned. You will write approximately eight informal essays during the course of the semester. As with FYS I, all materials (including drafts) will be turned in at the end of the semester in a portfolio. *Be sure to keep up with all class materials!*

Service Project: We will complete a fashion/style-related service project which we will discuss and decide upon collaboratively in class. It will involve crafting a fashion item, and sharing that craft project and item with a student from a local middle school or high school.

Class Participation:

Class participation comprises 15% of your grade. Discussion is an integral part of your college experience, and participation is a skill that is fundamental to your learning. Participating in class means being actively engaged, and it can take these forms, among others:

- Listening actively, so that you can effectively acknowledge others in the discussion
- Making **substantive** contributions in which you often reference textual material and further the discussion by acknowledging and going beyond the previous comment
- Posing thoughtful questions to the class which further the discussion
- Exhibiting engagement in such a way as to help others learn
- Sharing appropriate additional texts (verbal, artistic, visual, etc.) with the class

To facilitate your development of discussion skills, please turn off any and all personal communication devices. I will assign a participation grade to each student for each class.

Attendance:

Since this course relies heavily on discussion for its success, attendance is mandatory. You are allowed three unexcused absences (including class sessions or out-of-class events). Any additional absence will lower your class participation grade by one grade. After seven absences, you will fail the course.

Portfolios: Your portfolio will include all of the informal writing assignments, all drafts, and the final version of your research paper. Be sure to save, and keep in order, all of your written work for this course. Portfolios are due by noon on Reading Day, Monday, April 18.

Academic Integrity: Academic integrity is central to the mission of this institution. Without honest effort, a learning community has no substance or validity. All students must maintain the highest standards of academic honesty. No excuses will be accepted for plagiarism, cheating, or any other act which suggests that students have not fulfilled their academic responsibilities in this course. For all full statement of Transylvania's policy, see the "Academic Integrity" statement on inside.transy on the Dean's page.

Americans with Disabilities Act: Qualified students with disabilities needing appropriate academic adjustments should contact the instructor as soon as possible to ensure that their needs are met in a timely manner. For questions or concerns call Brenda Dennis, the university's disability services coordinator, at (859) 233-8502; bdennis@transy.edu.

Grading:

Topic Analysis	5%	Research Paper	25%
Annotated Bibliography	10%	Participation	15%
Proposal	10%	Informal Writing	15%
Presentation	15%	Service Project	5%

Grading scale:

A+ = 97-100	A = 93-96	A- = 90-92	B+ = 87-89	B = 83-86
B- = 80-82	C+ = 77-79	C = 73-76	C- = 70-72	D+ = 67-69

Important Dates:

Monday, February 8 – Topic Analysis due
 Friday, February 19 – Annotated Bibliography due
 Monday, March 7 – Proposal due
 March 21-25 – Service Project
 Friday, March 25 – First draft due
 Monday March 28 to Wednesday April 13 – Presentations
 Monday, April 18 – *Final* paper and Portfolio due

Class Schedule, Winter 2016

Please complete all readings before class on the assigned day. Be sure to read carefully and thoroughly.

Date	Assignment
M 11 Jan	Introduction
Historical Perspectives; Foundational Issues and Terms	
W 13 Jan	DeJean, <i>The Essence of Style</i> , Ch. 1 & 2
F 15 Jan	DeJean, <i>The Essence of Style</i> , Ch. 3 & 4 Informal #1
M 18 Jan	Martin Luther King, Jr. holiday – no class
W 20 Jan	DeJean, <i>The Essence of Style</i> , Ch. 5, 6, 7 Topic Analysis Assignment & sign-up for conferences
F 22 Jan	Snow day – class canceled
M 25 Jan	DeJean, <i>The Essence of Style</i> , Ch. 8, 9, 10
W 27 Jan	Library topic selection visit with Robert Campbell
F 29 Jan	DeJean, <i>The Essence of Style</i> , Ch. 11- end
M 1 Feb	Craik, Jennifer. <i>Fashion</i> Topic Analysis – first draft due
W 3 Feb	Craik, Jennifer. <i>Fashion</i>
Social justice	
F 5 Feb	Jackson, Jesse. Who Makes the Clothes We Wear? & Alimurung, Gendy. Sweatshops Are Fashion's Dirty Little Secret. But They Don't Exist in L.A. – Do They? Annotated Bibliography Assignment
M 8 Feb	Ross, Robert. "Explaining the Rise of the New Sweatshops" in <i>Slaves to Fashion : Poverty and Abuse in the New Sweatshops</i> http://site.ebrary.com/lib/transylvania/docDetail.action?docID=10373102 Topic Analysis due

W 10 Feb	Ross, Robert. "Explaining the Rise of the New Sweatshops" Annotated Bibliography Informal #2
F 12 Feb	Library annotated bibliography session with Robert Campbell
Society, Health, and psychology	
M 15 Feb	Calefato, Patrizia. "Dress and Social Identity" in <i>The Clothed Body</i> .
W 17 Feb	Lurie, Alison. "Sex and Fashion," in <i>The Language of Clothes</i> . New York: Random House, 1981. Print. Proposal Assignment
F 19 Feb	Morris, Cooper, & Cooper - The Changing Shape of Female Fashion Models Annotated Bibliography Due
Sustainability	
M 22 Feb	
W 24 Feb	
F 26 Feb	Proposal Assignment draft due Refining research methods session with Robert Campbell
M 29 Feb	Schor, Juliet. Cleaning the Closet: Toward a New Fashion Ethic, in <i>Sustainable Planet</i>
W 2 March	Fletcher, Kate - Reuse, Recycling and Zero Waste in Sustainable Fashion and Textiles
F 4 March	Draft #2 of introduction due – peer review Refining and articulating a thesis – class activity
M 7 March	Recycled and Sustainable Textiles (documentary) Proposal due
W 9 March	Presentation assignment "Lucy Gets a Paris Gown," Season 5, <i>I Love Lucy</i> Fashion shows on style.com
F 11 March	No class – individual conferences
March 14-18	Spring Break
M 21 March	Presentations scheduling Talking about images – class activity
W 23 March	Williams, Alex - Fur Is Back in Fashion and Debate PETA – People for the Ethical Treatment of Animals FICA – Fur Information Council of America
F 25 March	Readings TBA
M 28 March	Presentations
W 30 March	Presentations
F 1 April	Presentations
M 4 April	Presentations
W 6 April	Presentations
F 8 April	Presentations

M 11 April	Presentations
W 13 April	Presentations
F 15 April	Final thoughts
M 18 April	Final paper and portfolio due



IDS 2294 –Creative Storytelling: Art, Narrative, and Performance

Professors

Simonetta Cochis – Office: Haupt 309 – Phone: 859-233-8161

Michael Dixon – Office: MFA 111 – Phone: 859-281-3503

Office Hours

By appointment

Texts

****Telling True Stories: A Nonfiction Writers' Guide*, from the Nieman Foundation at Harvard University, Mark Kramer and Wendy Call, co-editors, Plume / Penguin, 2007 (available at the Transylvania University Bookstore on Wednesday, April 23)

***Syllabus, assignments, texts, images, and web links available on MOODLE

Materials

Required: a three-ring binder, tab dividers, ruled paper if you plan on handwriting your journal

Course Description

What do Spalding Gray's *Swimming to Cambodia*, Anna Deavere Smith's *Fires in the Mirror*, and David Sedaris's *SantaLand Diaries* have in common? They are all solo storytelling performances which draw a viewing and/or listening audience into a narrative text, inviting them to explore its meanings in a mediated, framed, creative event. Storytelling is an integral part of our mainstream cultural experience today, as it has been throughout human history. "Creative Storytelling: Art, Narrative, and Performance" explores a corpus of stories that span cultural commentary and critique, autobiography, and narrative fiction, from the classics to the present. By focusing on storytelling as a dramatic form of communication, this course emphasizes the connections between narrative and the human experience. We will view, read, analyze, discuss, and perform narratives in connection with a work of art exhibited at the Cincinnati Art Museum. By integrating storytelling with performance and with the plastic arts, we develop a

sense of how distinct art forms approach questions of human action and identity in different yet complementary ways.

Purpose of the course

In this interdisciplinary course, we read a variety of stories and engage in literary analysis and discussion. We also engage in performance critique, analyzing the storytelling performances of professional storyteller-actors. Here we interpret action, movement, gesture, costume, props, staging, etc. in order to develop our own sense of how storytelling performances are constructed. Then, while visiting the Cincinnati Art Museum we select a work of art that inspires us to write our own story. In preparing our solo performance, we write creatively in our journals, developing personal narratives which inform multiple aspects of our performance. Our creative narratives will lead us to explore connections between our storytelling performance and art works, music, and other media. The class will lead us to implement all aspects of theatrical production (props, costume, narration, characterization, action, gesture, movement, etc.) for our storytelling performance. In a carefully graduated process, we move from textual interpretation to a fully crafted event. We will then take our show on the road. At the Cincinnati Art Museum, the class will perform an “Alternative Museum Tour” for patrons, in which our storytelling performances present an alter-ego for the artworks that are displayed there. We will also perform our narratives for a “Virtual Alternative Museum Tour” for the Transylvania University stage.

Course Objectives

Through earnest engagement with course materials, discussions, activities, and assignments in the Creative Storytelling class, we will be able to:

- Develop critical distance from stories told and heard
- Develop sensitivity to audience expectations and responses
- Articulate the significance of storytelling in our lives
- Analyze narratives - theoretical frames, construction of characters, story lines, purpose of detail, lessons and meaning
- Critique others’ storytelling performances using co-created criteria for evaluation
- Use a graduated process for the creation of a story for performance
- Develop the oral, physical, and emotional skills for performance
- Experience our own performance
- Practice respectful evaluation and critique of other performances in rehearsal

The discussion and production of creative storytelling performances are enjoyable and enrich our lives because they:

- provide fascinating insights into human thought and action
- take you out of yourself for a moment and strengthen your empathetic capacities
- activate your imagination and bring focus to your own interpretations and ideas
- give meaning to our experiences

Expectations

Participation

We believe in collaborative learning: students contribute as much to one another during class discussion and analysis as do the professors. You are a valued member of the course and your contributions to the classroom learning environment matter! Your engagement through discussion, reading, planning and responding are part of your participation grade. The more we all prepare (professors and students) through research and reflection, the more pleasurable our discussions will be.

We believe that we all learn best in a relaxed and focused environment, that laughter reduces stress, and that discussing process relieves anxiety about process – so ask questions, take risks, be comfortable, and enjoy human ingenuity in the stories and in the classroom.

Preparing for Class

We believe college students are expected to do at least three (3) hours of homework for every class period. Set aside three hours to read, write, view performances, and think creatively.

In this class, we lead you in a graduated process to write and perform your own original story. Therefore, every assignment is extremely important in order to keep up the pace and support the process for yourself and for the others in the class. We are not draconian graders, but your daily contributions (in class and in writing) are essential. Plan to keep up with the work assigned.

Assignments

Our assignments for this course ask that you use both sides of your brain: creative imagination as well as critical thinking. For each class, you will prepare:

- readings of written texts (both theoretical, secondary readings as well as primary sources) and/or viewings of audio-visual materials
- journal reflections you will write every day and which consist of:
 - responses to the assigned readings and/or viewings
 - responses to prompts that stimulate your creative processJournal entries are a record, a self-evaluation of how you have grown – how you develop your skills in delivering a story and your perception of storytelling as an art.
- other activities assigned by the professors to be completed outside of class. Activities may include group work, outside research, additional writing or reflection
- your story for performance

Assignments will be posted on Moodle a few days in advance throughout the semester. Readings and/or viewings, as well as journal entries, are **due the following day**. It will be essential for you to establish a solid organization (from the very start) to keep all your readings and writings in order.

Class structure

Our daily activities will include the following:

- developing and refining criteria for effective and compelling storytelling performances
- discussing the written stories
- discussing performances of stories
- engaging in hands-on activities to prepare for creative story writing and performance

We will select the stories we will analyze (both written and performed) from a pool of materials listed in the file “Creative Storytelling Sources”.

Grade distribution

- | | | |
|----|----------------------------|-----|
| 1. | Journaling | 20% |
| 2. | Contribution to the class* | 15% |

Criteria: What do you contribute to the learning environment? Do you share your perspectives on the readings? Do you take the conversation further? Do you turn your perspectives into a conversation? Do you ask critical questions? Do you offer constructive critique to your classmates? Do you put forth a positive attitude during travel and group activities?

- | | | |
|----|--|-----|
| 3. | One Test on analysis and application | 15% |
| 4. | Performance – we don’t grade “acting” but we grade effectiveness and authenticity, we grade the narrative, we grade for effort and progress (integrating feedback and the structures we’ve studied in the class) | 25% |
| 5. | Reflections – two official responses to performances | 15% |

*Your will also turn in your binder (we will return it to you before the end of the term). It will contain the following sections: critical journaling, creative journaling, assignments, readings, my story. The binder will be part of your Contribution to the class grade.

Dates

Wednesday, April 23

Introduction of general concepts

Begin journaling

Thursday, April 24

Discuss texts and view performances by professional storyteller-actors. Critique, analysis, discussion

Friday, April 25

Storytelling workshop (with Transylvania alumni)

Monday, April 28 to Wednesday, April 30

Narrative work: structuralism, analysis of narrative structures, discussion, oral readings

Thursday, May 1

Visit the Cincinnati Art Museum

Journaling on connecting art and story: stories in the portraits, identifying with landscapes, etc.

Friday, May 2 to Friday, May 9

Narrative work: ekphrasis, narrative analysis, discussion, oral readings

Journaling on ekphrasis, finalize performance stories

Monday, May 12 to Thursday, May 15

Performance work: production and rehearsal of storytelling performances

Constructive critical feedback of performances in rehearsal

Friday, May 16

Storytelling Performances at Transylvania

Monday, May 19

Sharing, recapitulation and new perspectives

Tuesday, May 20

Performances in Cincinnati at the Art Museum

Français 3504: Le style et le goût dans la littérature et la culture française

Fiche de travail – l'esthétique baroque



Pierre-Paul Rubens, *Le Débarquement de la reine (Marie de Médicis, femme d'Henri IV) à Marseille*
394×295 cm, huile sur toile, Musée du Louvre, 1621

1. Dans le fichier intitulé « Baroque – choix de poèmes », lisez seulement le poème à la troisième page intitulé *La Mer* par Tristan L'Hermite. Puis, répondez à ces questions
 1. Quelle est la structure du poème ? Qui (ou que) sont les personnages (ou les sujets) de chaque strophe ?
 2. Identifiez au moins trois images inattendues, ou contenant des antithèses particulières, ou qui sont remarquables pour leur style.
 3. Quels éléments symboliques discernez-vous dans le poème ?

4. Quels sont les thèmes qui ressortent du poème ?

2. Lisez le fichier intitulé « Baroque – définitions ». Puis, résumez, en utilisant vos propres expressions, ce que c'est que l'esthétique baroque. Ajoutez des éléments que vous avez discernés en analysant la toile de Rubens, *Le Débarquement de la reine* (ci-dessus).

Français 3504: Le style et le goût dans la littérature et la culture française

Fiche de travail – Les Très riches heures du duc de Berry et le livre illuminé



Les très riches heures du duc de Berry
Les frères de Limbourg, 1410-1416

1. D'abord, lisez et annotez le texte intitulé « Pages manuscrites... ». Cette introduction vous offrira des notions de l'évolution et du contexte de la production du livre au Moyen Âge.
2. Écrivez dans votre journal intime quatre faits que vous avez appris de ce texte et qui vous parlent des goûts, des valeurs, et des styles médiévaux.
3. Choisissez une des images que je vous propose dans le fichier PowerPoint intitulé « Les très riches heures du duc de Berry ». Écrivez une analyse, en citant au moins une fois le texte que nous avons déjà lu de Gilles Lipovetsky, « L'empire de l'éphémère ». Quelles idées de Lipovetsky peuvent s'appliquer à l'image que vous avez choisie ? Comment s'appliquent-elles ?

Français 4444 - Fiche de Travail 2

Alfred Jarry, *Ubu roi*



Marionetteatern Stockholm – Ubu Roi, directed by Michael Meschke. Stage design and puppets: Franciszka Themerson.

La mise-en-scène et l'interprétation

Choisissez une scène de la pièce qui vous semble bien représenter les idées de Jarry ainsi que les thèmes de notre cours.

Préparez la description d'une mise-en-scène : décors, lumières, costumes, sons, etc. et expliquez vos choix. Indiquez aussi les actions des acteurs – les mouvements, les gestes, les expressions, les intonations.

Considérez que vos choix de mise-en-scène dévoilent votre interprétation de la pièce...

Gallica
Volume 36

TELLING THE STORY
IN THE MIDDLE AGES

Gallica

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Gallica aims to provide a forum for the best current work in medieval and Renaissance French studies. Literary studies are particularly welcome and preference is given to works written in English, although publication in French is not excluded.

Proposals or queries should be sent in the first instance to the editor, or to the publisher, at the addresses given below; all submissions receive prompt and informed consideration.

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are listed at the end of this book.*

TELLING THE STORY
IN THE MIDDLE AGES
ESSAYS IN HONOR OF EVELYN BIRGE VITZ

Edited by

KATHRYN A. DUYS
ELIZABETH EMERY
LAURIE POSTLEWATE

D. S. BREWER

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Plusurs en ai oïz conter: Performance and the Dramatic Poetics of Voice in the *lais* of Marie de France

SIMONETTA COCHIS

The human voice resonates in Marie de France's narrative *lais*. She says in her prologue that 'plusurs en ai oïz conter / nes vueil laissier ne obliër' (I heard many of them told / I do not want to let them go or forget them [ll. 39–40]).¹ Today we still discuss her crafting of a collection of stories to join the succession of poets and performers who retransmitted *aventures* and made them memorable.² Modern readers and scholars of Marie's *lais* connect to this continuum of reception and transmission, bringing individual approaches and knowledge to their analyses, as Marie suggests: 'gloser la letre / e de lur sen le surplus metre' (to interpret the text / and bring to bear on it their own wisdom [ll. 15–16]). One such approach is through storytelling performance,³ which uses theatrical elements – voice, tone, action, gesture, movement, staging, costumes and props – to bring out the voices in the text. I define 'voices' quite literally, as does Evelyn Birge Vitz: 'the voices of the characters – voices that performers conjured up, impersonated and made listeners physically hear'.⁴ By giving sensory form to Marie's narrative voice and to the voices of her characters, performance elicits

¹ All references to Marie de France's *lais* are from *Lais de Marie de France*, ed. Karl Warnke, trans. Laurence Harf-Lancner (Paris, 1990). Translations into English are mine.

² 'Des lais pensai qu'oïz aveie. / Ne dutai pas, bien le saveie, / que pur remembrance les firent / des aventures qu'il oïrent / cil ki primes les comencierent / e ki avant les enveierent' (I thought of the *lais* I had heard. / I had no doubt, I knew it well, / that those who first started them / from the adventures they had heard, / and who brought them forward, / made them to be remembered [ll. 33–8]).

³ My use of the term *performance* derives from Evelyn Birge Vitz: 'any fashion in which verbal/literary material is actualized; thus, any and all modes by which works are brought to life and drawn to the attention of an audience can be called performance'. Evelyn Birge Vitz, 'Erotic Reading in the Middle Ages: Performance and Re-performance of Romance', in *Performing Medieval Narrative*, ed. Evelyn Birge Vitz, Nancy Freeman Regalado and Marilyn Lawrence (Cambridge, 2005), p. 73. Richard Schechner specifies that 'any action that is framed, presented, highlighted, or displayed is a performance'. Richard Schechner, *Performance Studies: An Introduction*, 2nd edn (New York, 2006), 2.

⁴ Evelyn Birge Vitz, *Orality and Performance in Early French Romance* (Cambridge, 1999), 142.

audience reaction and discussion in ways that solitary reading and traditional analysis do not. Performance leads to communal engagement and often to new textual analysis, as I have discovered through my own experience performing medieval farces and narratives over the past two decades.⁵ The question of voice, so important for the *lais* of Marie de France, lies at the core of this analysis.

Contemporary storytelling performances such as mine do not purport to replicate the oral telling of stories which occurred at Marie's time, with harp or rote in hand.⁶ Rather, they use modern acting techniques and gestures to frame, highlight and actualize Marie's *lais* so that contemporary audiences may share in a critical understanding of these texts that complements traditional literary analysis. In my performances, I use medieval costumes and settings, but forego strict adherence to realism in favor of presenting a broader range of interpretations. Michael Dixon suggests that 'ending a reliance on conventions of realism that limit theatrical means and narrative imagination' engenders 'the exploration of form [that] can provide opportunities to discover or develop one's unique voice within a context that resonates in the new millennium rather than echoing cultural priorities of the past'.⁷ My storytelling performances connect the medieval with the modern in order to engage the audience to construct meaning by discussing and interpreting the perspectives brought out by the voicing of the *lais*.

One way that storytelling performances encourage interpretation is by reviving the kind of *experience* that was prevalent in Marie's time, namely the dynamic visual and aural narrating and discussing of tales in a communal setting. The experience of performance makes the *lais* events rather than texts on a page read in silence; it gives them presence by placing them in the moment, and makes them memorable topics of discussion as Marie herself intended.⁸ My storytelling performances bring to light the orality of the *lais* in ways that

⁵ I have been using performance to revive and analyze medieval texts since 1995, with the troupe French Farce in Action. I have co-directed La Compagnie Gaillarde with Yvonne LeBlanc since 2002, when we also began to include narratives in our repertory. I have done solo performances of Marie de France's *lais*: *Chievrefueil*, *Fresne*, *Chaitivel*, and I performed *Bisclavret* with Tamara Bentley-Caudill. My thanks go to Evelyn Birge Vitz, Nancy Regalado and Rupert Pickens for setting me on this path. I also wish to thank Matilda Bruckner for her support, and Yvonne LeBlanc for her careful reading of this essay, enlightening suggestions and steadfast encouragement.

⁶ Musical performances are also immensely valuable in reviving for modern audiences the performance modes of the Middle Ages. For example, see the insightful analyses by Benjamin Bagby, Linda Marie Zaerr and Anne Azéma in Vitz et al., *Performing Medieval Narrative*, 181–222.

⁷ Michael Bigelow Dixon, *Breaking from Realism* (Hanover, NH, 2013), 18.

⁸ Marie suggests that 'Quan uns granz biens est mult oïz, / dunc a primes est il fluriz, / e quant loëz est de plusurs, / dunc a expandues ses flurs' (when a great tale is heard many times, / it begins to blossom, / and when many praise it, / it flourishes fully [ll. 5–8]). For Marie, commentary is inherent to the reception and interpretation of her *lais*. Talking about romance narratives, Vitz suggests that in Marie's time people 'were in the habit of analyzing

may be challenging to achieve in traditional literary analysis, which generally relies on silent reading. Indeed, Vitz asserts that 'early verse narratives [...] tend to use voice, speaking characters and dramatic dialogue in ways very close to those which characterize the theatre'.⁹ Audiences are eager to participate in interpreting the performance, and through the performance, the *lai* itself. The shared experience generates not just individual but also collective, integrative interpretations.¹⁰ Storytelling performances thus provide a mediation, similar to the mediation that occurred for medieval audiences, who, as Vitz indicates, 'cannot help but have been affected by the *performers*' interpretation' of a narrative text.¹¹ Indeed, Paul Zumthor in 'Body and Performance' states that we can perceive medieval narratives authentically only through performance: 'only sound and physical presence, only the play of the voice and mimicry, can realize what was once written'.¹² The performer's voice and interpretation, an integral part of the way in which medieval audiences 'read' romances, reconstitutes a link missing in traditional scholarly analyses. Further, the different modes of performance prevalent in the Middle Ages – such as formal or informal, public or private – come to light in contemporary performance. Linda Marie Zaerr points out that 'evidence of some common characteristics and dimensions [of performance modes] can be perceived and described more readily in the light of modern experience'.¹³ Questions about how to perform medieval texts and how

and discussing the substance of what was presented to them'. Vitz, *Orality and Performance*, 45.

⁹ Vitz, *Orality and Performance*, 142.

¹⁰ By dramatizing the *lais*, storytelling performances establish a rapport with the audience analogous to the one that occurs in theatrical performances. Keir Elam speaks about the role of audiences as central to the theatrical experience. First, the audience participates in creating a 'theatrical frame' (84) that delineates a performance, and actively interprets 'presentational conventions' (81) that differentiate theatrical speech and action from their everyday counterparts. This requires audiences to 'draw upon any number of cultural, topical and popular references assuming various kinds of extra-theatrical competence' which come into play cognitively for the audience. Further, 'audience reaction ... exerts a double influence, on the performance itself and on its reception' (86). Audiences stimulate one another (for example, when one laughs others join in), reinforce one another's responses and integrate individual responses within the responses of the group (87). Keir Elam, *The Semiotics of Theatre and Drama*, 2nd edn (London, 2002).

¹¹ Vitz, *Orality and Performance*, 269. Any given performance will bring out certain features or emphasize certain actions in the narrative text and not others. In this sense, a narrative text functions like the text of a play. David Saltz, who discusses plays, argues that a performance brings out 'not a single set of the actions that the text requires, but a range of potential actions that the text might suggest, allow, or provoke'. David Z. Saltz, 'Texts in Action/Action in Texts: A Case Study in Critical Method', *Journal of Dramatic Theory and Criticism* 6 (1991), 29–44 (39). Performance choices thus constitute an interpretation.

¹² Paul Zumthor, 'Body and Performance', in *Materialities of Communication*, ed. Hans Ulrich Gumbrecht and K. Ludwig Pfeiffer (Stanford, CA, 1994), 217–26 (222). He distinguishes a 'text' or 'poem' from a 'work'. A work is 'poetically communicated (text, sounds, rhythms, optical elements)' (219), and has a certain wholeness, it 'originates in the link between textual and socio-corporeal conditions' (221).

¹³ See Linda Marie Zaerr's essay in the present volume.

audiences react to the performances invite us to reconsider the texts themselves, our understanding of their reception and our traditional scholarly interpretations of them.

In this essay, I analyze my own performances of two of Marie de France's *lais* – *Chievrefueil* and *Chaitivel* – from the performer's and the audience's perspectives. I investigate the ways in which the theatrical elements that comprise the performance of a *lai* – especially voice – reveal how characters are articulated, how the texts are constructed and how their syntax may reveal oral qualities and performance possibilities. Using theatrical means, my storytelling performances bring out the many voices that Marie incorporates in her *lais*. These voices conjoin to shape the *lais*' narrative core, revealing a distinctive poetics that binds together these non-Aristotelian narratives in order to infuse them with powerful, memorable appeal.

Matilda Bruckner remarks 'how successfully [Marie] has fused her voice with that of her characters, how successfully she has taken on the character – in her writing – of the kind of storyteller who speaks to us directly, the mimic whose changing tones and inflections make different personalities come alive before us'.¹⁴ Taking the written voices – of the narrator and of the characters – and transposing them to an oral mode of transmission underscores just how Marie's text suggests a 'fluid boundary between speakers',¹⁵ which makes her *lais* both dynamic and personally engaging. Marie elegantly shifts between different forms of discourse, integrating indirect discourse, free indirect discourse, direct discourse and free direct discourse within the frame of her narration.¹⁶ In performance, Marie's narrative tour de force becomes a one-woman show in which the narrator shines her attention on to her characters, brings out their voices, impersonates them and weaves the tale in complicity with them and with the audience. The reactions of audiences in Marie's time may be inferred from her narratives when she uses direct address to provide extradiegetic commentary. Though only implied, these indicators of possible medieval audience reactions provide a model for the dynamic that occurs with today's audiences, whose

¹⁴ Matilda Tomaryn Bruckner, *Shaping Romance: Interpretation, Truth, and Closure in Twelfth-Century French Fictions* (Philadelphia, PA, 1993), 184.

¹⁵ Bruckner, *Shaping Romance*, 185.

¹⁶ Sophie Marnette defines these as follows: '*Direct Discourse (DD)*: the reporting speaker evokes the original speech/thought situation and conveys, or rather claims to convey, the exact words [ideas] of the original locutor; [...] *Indirect Discourse (ID)*: the reporting speaker transposes the original utterance in his/her own words. The reported discourse is subordinated to a reporting verb and is introduced by a subordinating conjunction [...] *Free Indirect Discourse (FID)* is characterized by the presence of features of Direct Discourse (direct questions, exclamations, deictics, colloquialisms, etc.) reported in the fashion of Indirect Discourse, i.e. with shifted pronouns and tenses but without being syntactically dependent on a reporting clause...' '*Free Direct Discourse (FDD)*', the structure that best describes the fusion of Marie's narrative voice with Tristan's, is when 'there are two locutors [...], two enunciators and two different situations of enunciation', and when the '*verbum dicendi (sentiendi)* does not have to be expressed'. Sophie Marnette, *Speech and Thought Presentation in French* (Amsterdam and Philadelphia, PA, 2005), 23–4.

reactions validate, question and problematize different aspects of the *lais*. Whether derived from real or intended audience reactions, or evidence of an ‘oral effect’, as Cristian Bratu calls textual pointers to orality, the many voices in the narratives generate more voices, connecting the creation of the *lais* with their transmission and interpretation.¹⁷

The emphasis on voice, character and audience in the *lais* makes them perfect for a solo storyteller like me, and informed my choice of texts. In *Chievrefueil*, an emotional and psychological drama, Marie fuses her narrative voice with that of one of her characters, as Matilda Bruckner notes. The brevity and intensity of this *lai* allows for the voices and perspectives articulated in the story to coalesce in order to encapsulate a memorable, multi-layered emotional love scene. In *Chaitivel*, the narration is different. Marie entwines her narrative voice with that of her character by evoking the lady’s perspective through description, and by giving voice to the lady and the surviving knight in the final debate scene. The fusion of perspectives and the indeterminate name of the *lai* reveal the dangers of relying on an external entity (in this case a tournament) when choosing whom to love. Performances of these two *lais* display how Marie’s many voices engender action and agency, shape characters and make them memorable for audiences through time.

My performance of *Chievrefueil* at the Kentucky Foreign Language conference in 2005 served as an opportunity to study Marie’s fusion of narrative voices and connection with an audience. In performing *Chievrefueil* I experienced the merging of Marie’s voice¹⁸ with Tristan’s as a carefully graduated event anchored to the structure of the *lai*, and developing with the tempo of the narration. My primary concern in preparing the performance was how to shift among the different voices: from impersonating Marie, the strongly present narrator who identifies herself in verses 1–10, to Tristan, the queen, the lovers and then Marie again. Identifying these areas of narrative focus within the written text was easy, but pinpointing and physically enacting transitions seemed daunting at first.¹⁹ It was only by reading the text out loud and then by adding movement and expression that the transitions became organic.

In my performance, props, expression and posture signaled the transition from my person to the narrator Marie at the beginning of her *lai*. I had to take on Marie’s voice as storyteller-actor.²⁰ I sat at a table with inkwell, pen and

¹⁷ See Cristian Bratu’s essay in the present volume.

¹⁸ I often refer to Marie’s narrator or Marie’s narrative voice simply as ‘Marie’ for the sake of brevity and because, in performance, Marie’s narrator/narrative voice takes on the contours of a separate entity from the characters she creates in this *lai*.

¹⁹ Had this been a play with multiple actors rather than a narrative the issue would have been moot. Narrative, however, brings a variety of voices into a single medium. The solo storyteller’s challenge is to shift personae with the shifts in the text, all the while maintaining the cohesiveness of the story.

²⁰ I use the term ‘storyteller-actor’ to denote the complementary roles of the performer in embodying the different aspects of the tale: the text and the oral voices it contains. The storyteller relays the text, the actor performs its voices.

parchment in front of me, and my writer's posture and pensive facial expressions suggested an image of Marie as the writer at work. When Marie relates her discovery of the story, 'plusur le m'unt cunté e dit / e jeo l'ai trovê en escrit' (many have recited and told it to me / and I have discovered it in writing [ll. 5–6]), she establishes immediate narrative authority by pointing to her sources. These verses resonated especially well with an audience composed of medieval scholars. I identified myself as Marie, a transmitter of a well-known tale, thus initiating my complicity with the audience. Alternating between making eye contact with the audience and attracting attention to my props further emphasized the connections between me and Marie, and between me (as Marie) and the audience. With the storyteller presence initiated, Marie's terse summary of the Tristan story makes sense: 'de Tristram e de la reïne, / de lur amur ki tant fu fine, / dunt il ourent meinte dolor; / puis en mururent en un jur' (about Tristan and the queen, / of their love that was so perfect, / for which they knew much pain; / then, they died of it on the same day [ll. 7–10]). By encapsulating the entire saga into one sentence, Marie draws from it her narrative agency. Further, she intimates that reaching the story's ultimate outcome is not the point, since the death of the mythic lovers was already well known in her time. Rather, she positions herself to lead her audience into the presence of the characters and into a moment that encapsulates their emotional plight.

Once Marie's identity as the master crafter of the story is established, the narration gradually intensifies its focus on Tristan and his experiences. To mark this transition between the narrator's presence and the diegesis proper, I stood up and left the static and thoughtful stance of the writer in favor of the more active stance of a storyteller moving to reach her audience. After ten verses which give context to Tristan's predicament, exiled because of his love for the queen, Marie weaves her extradiegetic voice back into the narrative with a comment: 'ne vus en merveilliez niënt: / kar cil ki eime leialment / mult est dolenz e trespensez, / quant il nen a ses volentez' (do not be amazed at this: / for he who loves loyally / is greatly pained and afflicted / when he is does not have what he desires [ll. 21–4]). I used this comment as a response by Marie to a potential audience reaction. In performance, I spoke these words while moving very close to the audience and making pointed eye contact, giving them my full attention. My gestures and tone suggested complicity: Marie's extradiegetic commentary invites the audience to interpret the story as she does, and to accompany her into the universe of Tristan's despair. In my performance I noticed how audience members leaned forward in their chairs, possibly a sign that my call was heeded.

Marie's direct address to the audience also functions as a pivot or a transition marker. Up to this point, the *lai* told about what happened to Tristan, not as the agent of actions but as the recipient of Marc's anger. His return to his own country and his recklessness are reactive rather than proactive. After Marie's comment, though, Tristan becomes proactive as he seeks to alleviate his despondency. It is as if Marie's commentary gave agency to Tristan, motivating him to take action. Therefore, at this point in my performance, I picked up a black cape (symbolic of Tristan's gloom) and draped it over my shoulders.

Gradually, I made my movements and gestures different from those I had used when impersonating Marie, more purposeful and less fluid, to convey Tristan's intentionality. I gathered a small bag containing the props for this segment of the *lai*: a wooden stick with obscure engravings on it, a sharp knife and a small chisel. The series of Tristan's actions recounted in verses 25–50 – traveling to Cornwall, entering the forest, lodging with peasants, finding out about the queen's trip to Tintagel – gave me enough time to establish my persona as Tristan. I used deliberate actions and a deeper, more melancholy voice and I focused on the hazel stick and chisel to anchor the audience's attention on Tristan's presence.

This transition was particularly crucial because the voice narrating the core of the *lai* – the simile of the hazel tree and the honeysuckle as representative of the love between Tristan and the queen – is convincingly Tristan's:

D'els dous fu il tut altresì	So it was with the two of them
cume del chievrefueil esteit	As with the honeysuckle
ki a la coldre se perneit:	When it attaches to the hazel branch:
quant il s'i est laciez e pris	When it binds to it and winds itself
e tut entour le fust s'est mis,	All around the branch,
ensemble poeent bien durer ;	Together they can endure;
mes ki puis les vult desevrer,	But then should you want to separate them,
la coldre muert hastivement	the hazel branch dies quickly
e li chievrefueilz ensemment.	And the honeysuckle will do likewise.
'Bele amie, si est de nus :	'My beautiful beloved, so it is with us:
ne vus senz mei ne jeo senz vus !'	Not you without me, not me without you.'

(ll. 68–78)

In these verses we find an incidence of free direct discourse, when 'Bele amie, si est de nus: / ne vus senz mei ne jeo senz vus' [ll. 77–8]) – words that Tristan would speak – are embedded in the narrative with no indication of who speaks them. Marie focuses her narrative attention on Tristan to the point of melding her voice with his. My own performance highlighted and amplified Marie's preparation of her audience for the transformative power of this utterance by gradually shining her narrative attention more thoroughly and more deeply on Tristan. Indeed, Tristan's enunciation comparing the hazel and the honeysuckle with his love for the queen redirects the course of the narrative. It is another pivot point, a transition marker similar to the earlier extradiegetic commentary that triggered Tristan's move to action. His haunting words seem to conjure up the queen.

In my performance, I allowed a moment of silence to underscore the significance of the words. I let the black cape slip from my shoulders, and wrapped myself in a white shawl as I said 'la reine vint chevalchant. / Ele esguarda un poi avant, / le bastun vit, bien l'aparceut, / tutes les letres i conut' (the queen came by on horseback; / she looked ahead of her, / saw the branch, and recognized it well, / she understood all the letters [ll. 79–82]). As the queen in the story recognizes the writing on the stick, my audience remarked the physical shift

from Tristan to the queen persona. The actions of the queen are quick and decisive and bring about the encounter between the lovers. The writing on the stick confers agency on her, and her appearance in the story completes the metaphor. As I narrated the lovers' embrace and conversation, I removed the white shawl and held it in my arms alongside the black cape. When Marie's story draws to a close and the lovers weep upon separating, the narration returns gradually to a 'summary mode' similar to the one Marie used at the beginning of the *lai*. In two verses the encounter between the lovers is over: Tristan returns to Wales to wait until his uncle sends for him. Marie's own voice returns when she names the *lai* in French and English, and explains that this *lai* (or another inspired by the encounter) was composed by Tristan. Marie returns as storyteller and the tale comes full circle.

In the discussion following this performance, the audience's familiarity with the story and with the characters had been recast by the physicality of the storytelling. Comments focused on the gradual transitioning of personae in the narrative, and the fusion of Marie's voice with that of her characters. Audience members also recognized the conjoining of two complementary yet subtle movements that make up the *lai*: how the story moves from the margins to the center and back (or, more specifically, from the outer world of society and of writing to the inner world of the lovers, their intimate discussion, and back), and how it moves from the summary of the entire Tristan saga to the magnification of a single pivotal moment when the lovers are reunited, and then to summary mode again. Action, as in the action that constitutes a plot (an initial stable situation broken by a perturbing action and followed by a resolution), is absent in *Chievrefueil*. The audience comments echoed what Evelyn Birge Vitz (who was in the audience that day) calls the '*resistance* of the [medieval] text to being summarized, synopsisized'.²¹ The dearth of action would make a synopsis of *Chievrefueil* seem trite. Given the absence of a plot matrix, the performance highlighted what holds the *lai* together: the convergence of Marie's voice with Tristan's and the poetic resonance it generates. The fused voice articulating the union of the hazel branch with the honeysuckle brings about the memorable encounter of the lovers: '*entre els meinent joie mult grant*' (together they share great joy [l. 94]).

The scene is unforgettable in part also because it encapsulates the lovers in an 'eternal' present tense, as they share a moment of bliss.²² The image of the hazelnut tree entwined with the honeysuckle, narrated with verbs such as 'poent', 'vuel't' and 'muert', reinforces the intensity of the scene. In this pivotal

²¹ Evelyn Birge Vitz, *Medieval Narrative and Modern Narratology: Subjects and Objects of Desire* (New York, 1989), 151 (Vitz's italics).

²² Vitz notes that verb tense usage in Old French 'appears to have been dictated less by an emphasis on strict chronology or by any clean distinction between stasis and action than by what we might call dramatic and stylistic considerations: how intensely or vividly the scene is to be felt or perceived; whether the narrator wishes to change the pace of his narration, and so on'. Vitz, *Medieval Narrative*, 152.

moment in *Chievrefueil*, the use of the present tense actualizes the moment of the utterance and underscores its transformative quality, creating a here and now that triggers the union of the lovers and eventually the return of Tristan to the court – even though in this *lai* resolution is neither reached nor mentioned. In performance, the ‘present-ness’ of the scene becomes visible. The storyteller-actor embodies Tristan’s crucial utterance and the lovers’ encounter in the forest as moments that are ever-present, made possible by the transformative power of the voiced simile that identifies them. Performance magnifies the emotional and psychological intensity and gives life to the characters in their predicament.

In *Chaitivel*, Marie brings her characters into focus as well, but using voice very differently. Marie’s narrative voice is more elusive here, not as clearly delineated as in *Chievrefueil*; she enacts a different kind of fusion with her main character. There is no well-known story frame from which to draw narrative authority, and no named characters; indeed, the name of the *lai* itself is indeterminate.²³ Like *Chievrefueil*, it lacks a cogent plot and resolution. Instead, *Chaitivel* presents a core problem for audience interpretation and discussion. Marie relates the problem from the lady’s point of view, subtly taking on the role of the lady as the storyteller, since the end of the *lai* reveals that it is the lady who composed it: ‘de vus quatre ferai un lai / e Quatre Doels le numerai’ (I will make a lai about the four of you / and I will call it Four Sorrows [ll. 203–4]). Marie as narrator keeps close to her character’s perspective, which results in a delicate, indirect melding of the narrator with the main character. Marie uses what Sophie Marnette identifies as ‘external focalisation from within’, in which ‘narrators can often present their character’s thoughts and attitudes as if these were directly accessible to them’, while maintaining an external focalization that presents events in ‘panoramic and panchronic ways’.²⁴ Marie uses verbs of will and volition such as ‘pot’ and ‘volt’ to reveal the lady’s attitudes and thoughts so that when the lady finally speaks in verse 147, her persona is already well defined. Further, Marie describes the tournament events (the vespers combats, ll. 83–106, and the tournament proper, ll. 111–39) as if she shared the lady’s vantage point, watching from a tower: ‘la dame fu sur une tur, / bien choisi les suens e les lur’ (the lady was on a tower, and clearly distinguished those on her side and the adversaries [ll. 107–8]). By putting forth the lady’s attitudes and describing the tournament scenes from her position, Marie gives her audience privileged insight into the issues that arise when tournaments adjudicate in matters of the heart.

My performance of *Chaitivel* at the 45th International Congress on Medieval Studies in Kalamazoo, Michigan, in 2009 used voice intonation, expression,

²³ While for *Chievrefueil* Marie names the *lai* at the beginning and then repeats the name in both English and French at the end, in *Chaitivel* there are two names given at the beginning and again at the end – *Chaitivel* (the unhappy one) and *Les Quatre Doels* (the four sorrows) – both of them in French. The indeterminacy of the name establishes a dichotomy, two points of view, from the very beginning of the *lai*.

²⁴ Marnette, *Speech and Thought Presentation*, 54 and 81, note 18

gesture, costume, staging and props to actualize Marie's fusion with the lady's perspective. I wore a crimson-colored dress (symbolic of the blood shed for love) with a black veil (for death and mourning); my costume immediately identified me with the lady of the story. On a small table draped in black I placed a chess set, suggestive of the tournament, a visual metaphor for love and war. In order to establish my presence as the storyteller-actor, I gazed into the distance before slowly zeroing-in on the audience as I spoke the first lines: 'talenz me prist de remembrer / un lai dunt jo oï parler' (I was moved to remember / a *lai* which I had heard people talk about [ll. 1–2]). Marie's framing in the first person is brief, taken up mostly by the two different names of the *lai*. By the ninth verse, the diegesis proper begins with a description of the lady.²⁵ The proximity of Marie's narrative voice with the description of the lady makes the connection between Marie and the unnamed lady of *Chaitivel* organic in performance, so I evoked her characteristics from the start. Marie exposes the lady's predicament immediately and succinctly: she is so beautiful and worthy, 'une dame ki mult valeit / de bealté e d'enseignement' (a lady of great standing, / of beauty and learning [ll. 10–11]) that she cannot help but have multiple suitors.²⁶ I spoke these verses with the air of a coquette who revels in her success at attracting men. In this context, the verses that follow provide troubling insight into the lady's attitude: 'El nes pot mie tuz amer / ne el nes volt mie tuër' (She could not love all of them, / yet she did not want to kill them [ll. 17–18]). The effect of this line – which I said with a coy yet apologetic demeanor – was electric. The laughter that broke out in the audience revealed just how effectively this line defines the character of the lady, primes the audience for what is to come in the *lai*, while pointing to the laughable incongruity of the word 'tuër' in the context of love.²⁷ This first foray into the lady's attitudes firmly established me as a subtle blend of Marie the storyteller-actor and the lady, the protagonist and enunciator of the story.

The decision to perform the lady as a coquette came from my observation that while the lady possesses all the external characteristics of courtliness, she has very little of its substance. Marie suggests early in the *lai* that the lady has

²⁵ *Chaitivel* is the only one of the twelve *lais* to begin with a description of a woman, further supporting Marie's connection with the lady.

²⁶ Marie says that her beauty inspires love at first sight: 'pur ceo qu'une feiz la veïst, / que ne l'amast e requëist' (for [whoever] saw her only once, / could not help but love and woo her [ll. 15–16]).

²⁷ See Elizabeth Wilson Poe, 'The Problem of the Tournament in *Chaitivel*', in *In Quest of Marie de France, a Twelfth-Century Poet*, ed. Chantal A. Maréchal (Lewiston, NY, 1992). She points out that there is a 'radical incongruity between loving and killing' (177) in these verses. This insight into the lady's motivations grants us an early glimpse of the connections between love and chivalry that Marie problematizes in the *lai*, and which manifest, as Poe remarks, in the discontinuities of the text: 'we now understand that Marie's failure to make logical connections throughout this *lai* is a deliberate means of emphasizing her point that tournaments and courtship do not belong together, despite the growing tendency in her day to think of one in terms of the other' (188).

‘enseignement’ (v. 11), but her thoughts and actions show that knowledge and learning did not bring maturity or wisdom. Uproarious laughter again punctuated verses that revealed incongruity with courtly qualities: ‘la dame, dunt jo vueil cunter, / ki tant fu requise d’amer, pur sa bealté, pur sa valor, / s’en entremist e nuit e jur’ (the lady I wish to tell you about, / who was so sought after for her beauty and merit, / kept herself busy at this night and day [ll. 29–32]); these lines, said flirtatiously, revealed a single-minded coquette dedicated to multiple romantic dalliances. Marie subtly reveals the lady’s immaturity and lack of common sense by displaying her incongruous logic:

La dame fu de mult grant sens.	The lady had great wisdom.
En respit mist e en purpens	She took the time to think and consider,
pur saveir e pur demander	In order to find out and to ask
li quels sereit mielz a amer.	Which one it would be best to love.
Tant furent tuit de grant valor,	They were all so worthy,
ne pot eslire le meillur.	That she could not choose which one was best.
Ne volt les treis perdre pur l’un:	She did not want to lose three to have just one:
bel semblant faiseit a chescun	So she strung each one along (ll. 49–56)

The lady’s ‘sens’ is certainly tongue-in-cheek here, since she approaches her decision on whom to love by asking others rather than by considering her own feelings. The line ‘ne volt les treis perdre pur l’un’ generated more laughter in the performance, while also offering insight into the thought patterns and wishes of the lady. Here, the narrator becomes almost entirely effaced. By letting her audience hear the lady’s thoughts, Marie invites it to draw conclusions. The lady is not evil or conniving, she is simply rather unaware of the consequences of her ‘more is better’ approach, and the actions it might trigger. The laughter during this segment prompted audience members to reflect and then suggest, in the ensuing discussion, that the lady’s problem is not just that she cannot choose, but that she is glaringly deficient in the one component essential to courtly love: the emotion of love itself. She is never in love with any of them. Presenting the lady as a likeable but rather naive coquette revealed that this lady is form with little substance; the real problem in the *lai* is not her inability to choose, but her inability to love.

When the lady finally speaks in direct discourse, post-tournament, when three knights are dead and one is wounded, her words confirm what Marie had suggested earlier:

Il m’amoënt sur tute rien.	They loved me above everything else.
Pur lur bealté, pur lur pruësce,	For their beauty, for their prowess,
pur lur valor, pur lur largesce,	For their valor, for their largesse,
les fis d’amer a mei entendre;	I gave them hope to keep them loving me;

nes voil tuz perdre pur l'un prendre. I did not want to lose them all to have
just one.
Ne sai le quel jeo dei plus pleindre I do not know which one I should mourn
the most (ll. 152–7)

Unable to distinguish among the four knights when they were alive, she is also unable to distinguish among them when they are dead or maimed. The lady's thought process in her own voice is no longer funny. The contrast between the similar lines, 'ne volt les treis perdre pur l'un' (spoken by Marie earlier at l. 55) and 'nes voil tuz perdre pur l'un prendre' (spoken by the lady here in direct address at l. 156) is stark, brought about by the violent death of the three knights. The two similar verses, given in two different circumstances, point to the consequences of the lady's attitudes and thought processes. Performance highlights them by enacting a frame for the different contexts. The highly detailed account of the tournament with its tragic ending takes the lighthearted playfulness out of the lady's game. Her way of thinking is no laughing matter. The fact that the deaths were useless, and that they did not help the lady choose her knight, makes them doubly tragic.

While the lady is certainly sorrowful, she is unrepentant. Even in sorrow she retains her superficiality; it reaches its apotheosis in the final debate scene, when the remaining knight and the lady argue as to who has suffered the most. Here, the lady's frivolous views contrast strikingly with those of the remaining knight:

Ja mes dame de mun parage tant nen iert bele, pruz ne sage, tels quatre ensemble n'amera ne en un jur si les perdra [...] Pur ceo que tant vus ai amez, Vueil que mis doels seit remembrez	Never a lady of my standing Whether beautiful, noble, and wise Has ever loved four knights such as you And lost them all in one day [...] Since I loved you all so much, I want my sorrows to be remembered (ll. 195–8, 201–2)
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My performance embodied her sorrow at losing the game. I played up her smugness, 'dame de mun parage', and emphasized her selfishness, '*mis* doels'. Although she speaks about loving the knights, her words make it clear that love for her is connected to position and admiration, qualities extraneous to true love such as that of Tristan and the queen in *Chievrefueil*.

When the knight's voice is finally heard, his complaint highlights the underlying problem: the nonexistent love relationship. He sees his lady every day, but says that 'si n'en puis nule joie avoir / ne de baisier ne d'acoler / ne d'altre bien fors de parler' (yet I can derive no joy from it, / neither in kissing nor embracing, / and no pleasure other than talking [ll. 220–2]). In performance, I made the knight's voice plaintive and sincere, in order to accentuate the contrast between the characters. The knight speaks of the sentiments and actions of lovers, mentioning 'joie', 'baisier' and 'acoler'. He contrasts these with the paltry consolation of 'parler', which drew uproarious laughter from the audience. Indeed, he sums up the problem: love isn't just talk, it needs substance.

When the knight argues that the *lai* should be named *Chaitivel* rather than *Quatre Doels*, the lady does not even provide a counter-argument. Rather, her reaction, “Par fei”, fet ele, “ceo m’est bel. / Or l’apelum ‘Le Chaitivel’” (“On my faith,” she said, “that is fine with me / Let us call it *Le Chaitivel*.” [ll. 229–30]), is in keeping with her overall persona. During my performance, this line drew widespread laughter, as the coquette from the beginning of the *lai* reappears here. The fact that she does not react to the knight’s plea but rather acquiesces without acknowledging his pain or countering his argument demonstrates that the lady is still glaringly unaware of the consequences of her superficiality.

In the discussion following the performance, audience members noted that my interpretation of the *lai* had humanized the lady and made her more likeable than their silent reading had. Hearing Marie the narrator speaking (with my voice as Marie) through the perspective of the lady makes her real. We are able to ‘get into her head’, to see from her vantage point in a way that is only insinuated in the text and may be easily missed. The spoken voice connected to gesture and expression makes her understandable, and her unlikely situation becomes believable. In fact, many in the audience expressed discomfort at liking the lady, because my embodiment of her differed so much from the image they had formed in silent reading. However, such comments brought group discussion back to the text, which represents the lady as neither malicious nor immoral, but rather as naive and immature, characteristics amplified by my performance.

Afterward, I realized that *what* we were doing, weighing the moral qualities of the lady, was interpreting the work as medieval audiences may have done. As Vitz suggests, medieval romances were not intended as ‘hermeneutical puzzles’ or “‘literary’ challenges’. Instead, ‘interpretation was strongly ethical and practical, with implications within the work itself, rather than being, as it generally is today, a game for readers, without real consequences’.²⁸ Our discussion suggested that Marie’s narrator carefully laid the frame for debate by recalling the two alternate names of the *lai* at the end of her tale. This indeterminacy encourages audiences to choose a name, to take sides, as audiences of Marie’s time likely did. As Vitz points out, ‘we know that medieval court audiences were fond of debates [...] the issue is not what something “means” but rather which character is in the *right*, or which of several characters suffered (or loved) the *most*, or some such question’.²⁹ Marie, however, tips the scales and divulges her preference by stating that *Le Chaitivel* is the name more commonly used. By stopping short of judging at the end, she makes it clear that it is up to her audiences to resolve not just the matter of the name, but the ‘goodness’ or ‘rightness’ of the characters as well. However, mirroring the end of the *lai* itself, the lively discussion after my performance generated no clear resolution.

²⁸ Vitz, *Orality and Performance*, 280.

²⁹ Vitz, *Orality and Performance*, 281 (Vitz’s italics).

Closure without complete resolution³⁰ seems to be Marie's preferred way of ending her stories, a technique that, for an audience, encourages group discussion and further reflection or analysis. Given the popularity of Marie's *lais* in aristocratic circles of her day,³¹ we can surmise that this may have been intentional. Irresolute endings may very well have been attributes of the oral, performed delivery of the *lais*, functioning as clever narrative ploys that a talented performer could use to rally the crowd, to create the 'intense, interpersonal, heavily-mediated and strongly interactive situation'³² that characterized the performance of romances in Marie's time. They leave the audience wanting more: a continuation in the form of discussion. Like Marie's twelfth-century audiences, today's audiences take sides, question and debate the poetic works and the mastery of the performers delivering them. The performed voices elicit audience voices to complete the cycle of meaning.

Indeed, the conjoining of the narrative text with the performer's spoken voice and interpretation generates a kind of dramatic poetics of voice which completes the *lais* by involving the audience to derive meaning. In *Chievrefueil*, Marie's voice melding with Tristan's leads the audience into the presence of two lovers united in an eternally present, memorable embrace. In *Chaitivel*, Marie voices the thoughts and wishes of the lady to present a subtle cautionary tale of the treacherous nature of the surface trappings of courtly love. The transference of the written text to a voiced text amplifies these core characteristics of the *lais*, brings them forth into the present, and opens them up to further discussion and interpretation. In a communal setting, which echoes the experience of the storytelling events of the past, the storyteller-actor gives voice and shape to details or aspects of the text that may lie dormant on the written page. Now, like then, the embodiment of the text and the immediacy of the human voice in performance offer layers of meaning and possibilities for new interpretations. The 'sen' that Marie suggests we use to interpret her tales is, after all, inscribed in voices waiting to be spoken aloud in her *lais*.

³⁰ Vitz argues that Marie de France's *lais* have satisfactory endings, although they do not fully conclude the narratives (Vitz, *Medieval Narrative*, 164–73). Bruckner situates Marie's closure at the intersection of the written and the oral traditions of her time (Bruckner, *Shaping Romance*, 199–206).

³¹ Denis Piramus, a contemporary of Marie, indicated that her *lais* were 'much appreciated by counts and barons and knights who love to have her writings read out again and again', and he wrote that ladies 'listen to them joyfully and willingly, for they are just what they desire'. *The Lais of Marie de France*, trans. Glyn S. Burgess and Keith Busby, 2nd edn (London, 1999), 11.

³² Vitz, *Orality and Performance*, 275.

January 13, 2017

To the Committee:

I write this letter in support of Simonetta Cochis' application for the renewal of her Bingham Award. I know Simonetta as a colleague in the Humanities division, but I have also had the chance to become even more familiar with her teaching and research because of my own scholarly interest in French theory. Although my background is in contemporary continental philosophy and Simonetta's work is in Renaissance texts, we have spent a considerable amount of time discussing "performance," which is a common theme in both of our fields.

As someone who has taken many of the courses Simonetta offers in her area of specialty during my own undergraduate education, I can confirm that Medieval French verse (and which dialect? D'Oc? D'Oil?) is not the easiest period and form of the language to explore. And yet, Simonetta is a beloved professor. I had the pleasure of visiting her Introduction à la Littérature Française course recently, on a day when the class was reading poetry by the troubadours Guillaume IX of Aquitaine and Jaufre Rudel, and by Christine de Pisan. All the students seemed deeply engaged, even captivated, by Simonetta's interpretation and explication, despite the obvious difficulty of these texts. And although the class was conducted exclusively in French, the students seemed to follow quite well and to participate by offering very good answers to Simonetta's guiding questions. In fact, what made the experience all the more impressive was that Simonetta was able to run the class conversationally, with what seemed almost like casual back-and-forth with the students which when teaching in a foreign language is much harder than presenting a formal, prepared lecture. It was clear that she had developed a sense of trust in her students, who participated willingly and to the best of their abilities in French without fear of mispronouncing or misunderstanding something. Such trust is likely the result of Simonetta's tireless good humor and ability to "repackage" back to the class a very polished version of what the students try to express.

The relationship between Simonetta's scholarship and her teaching is apparent. Her deep knowledge and love of the texts she teaches, particularly in the Introduction à la Littérature class, but in upper level seminars and introductory language classes where she brings in these interests as well, animates the material in a way that is compelling for students. She brings this period to life in a manner that is intriguing and fun for the class, while at the same time revealing the complexity of the period and its connections to contemporary times (on the day I visited, she and the class talked about how women's lives were represented very differently in the poems based on the poets' regional affiliations, because Spanish and English influences allowed for very different experiences of gender within the same French society). I also know that Simonetta has included students in the performance work she does as part of her scholarship and that this has provided incredible opportunities for these young people to travel, to perform, and to gain valuable experience in preparation for graduate work or time spent in the Francophone world.

I want to add that Simonetta does not confine herself to the things she knows best. Over the past few years, she has been part of initiatives at Transy regarding environmental sustainability, and we have spoken at length about her desire to translate this service work into something to be shared with her students. She has challenged herself by incorporating themes of nature and the garden into new courses recently developed. I am also always impressed by her commitment to teaching in the first year program (FYS, FYRS and August Term) whenever the constraints of the French program allow.

In closing, I will say that Simonetta is someone who cares deeply about her students, and whose passion for teaching equals her love of performing Medieval and Renaissance French poetry. These aspects come together in the classroom to produce very fine teaching. I enthusiastically recommend the renewal of her Bingham Award.

Sincerely,

Ellen Cox, Humanities Chair



To: Bingham Renewal Committee
From: Dr. Brian Arganbright, Associate Professor of French
Date: January 15, 2017
Re: Dr. Simonetta Cochis / Renewal of Bingham Award for Excellence in Teaching

Dear Committee Members:

It is a great pleasure to write a letter of recommendation in support of my colleague in French, Dr. Simonetta Cochis. For the past sixteen years, I have worked very closely with Simonetta to build a dynamic French program. Over the years we have spent countless hours discussing pedagogy, teaching effectiveness, changes in the field of second language acquisition, and the scholarship of teaching. She is constantly assessing her effectiveness as a teacher and constantly looking for ways to benefit our students' intellectual growth. I can think of no one else who better epitomizes the professionalism, strength, brilliance, originality, commitment and passion of a professor in a liberal arts college.

As a teacher and a scholar, Simonetta has a profound impact on the development of our French students. Being a small program teaching exclusively in French, we both have a very strong sense of the progress of our students. When a student reappears in one of my classes after having taken a class or two with her, it is markedly obvious that their language and analytical skills are much stronger. They invariably exhibit a deeper understanding of issues and gain maturity and perspective. In her classes, I have witnessed Simonetta's exceptional ability to integrate language and content into a seamless pattern where student's linguistic skills are put to use discussing ideas and issues of the French-speaking world. In the several classes I have observed her teach over the years, I see a model teacher who implements an invigorating lesson plan with precision and perfection. She skillfully moves students through communicative activities and knows when to challenge and to push students to excel. Through her insight, intelligence and passion for teaching, she inspires and motivates students in their study of French language and literature. On any given day one can see her impact on students as they line up for her office hours. They go to her because they know they will find a very attentive listener who with utter brilliance is able to synthesize thoughts and unearth that which is special and meaningful. I see firsthand the way she is able to work with our students in French (on research projects, on papers, etc.) and the results go hand in hand. Our French majors present papers at conferences, conduct original research in French, attend prestigious graduate programs in French, are consistently awarded paid internships in France, are chosen to teach ESL in France, etc. Moreover, enrollment in French, even in times of declines in the general student population, has been steady and strong. Seven French majors graduated last year, which is a very respectable number given the size of our university and compared to all our benchmarks and aspirant benchmarks. I truly appreciate the time, effort and commitment she puts into her teaching and the work she does to assure that our students receive a world-class education.

I also appreciate her willingness to continuously innovate within the broader context of a liberal arts college. She was instrumental in our transforming the French curriculum to better reflect French as a language of diversity spoken in different cultures and in different contexts. Our 3000-level classes

broke from traditional century-based literature courses to become topical courses organized around compelling universal themes such as ecology, globalization, identity, and health. Simonetta has been instrumental in getting this new approach off the ground and we based much of the design of the new courses on her multidisciplinary courses *The City in the Ancien Regime* and *French Perspectives on Nature and the Environment*. The beauty of this design is that our new courses are multidisciplinary in nature and allow us to foster greater collaboration across disciplines. This is demonstrated by her regularly co-teaching courses most recently with professors Nancy Wolsk, Bob Rosenberg and Michael Dixon. I also appreciate her willingness to share her passion with students. She regularly takes students to Transylvania's Special Collections to share with them the work she does on manuscripts, some dating back to the fifteenth century. I find this to be entirely commensurate with the true spirit of a liberal arts teacher.

Simonetta has also been instrumental in modifying and enhancing our Senior Seminar course. Simonetta assumed responsibility for this endeavor and has created an entirely new capstone experience in Senior Seminar. Students now read provocative essays in French literary criticism and theory and ultimately produce a serious scholarly article. The results have been outstanding, most notably with French majors presenting papers at national conferences. Moreover, two of our former French majors who worked very closely with Simonetta on their own scholarship in the field of Medieval Studies have been highly successful since leaving Transylvania. The first is a rising scholar in Medieval Studies who has a tenure-track position in French at the University of Kentucky (Julie Human). The other has just about finished her PhD in French at Tulane University (Tamara Caudill Bentley). When I speak with these students at conferences, they hold Simonetta in the highest esteem and attribute much of their success to her leadership and supervision. This is the essence of a first-rate professor in a liberal arts college. Consistent dedication to teaching, a solid scholarship record, and mentoring students to succeed professionally are entirely commensurate with the true spirit of the liberal arts.

As I conclude this letter at roughly the same time of submitting my own application for a Bingham Award renewal, I realize that this has been an excellent opportunity for us, as a two-person program, to reflect on where we have been, to see how we are doing, and to envision where we would like to take the program in the future. I am fortunate to teach at a university that understands the importance of excellent teaching. It is an honor and a pleasure to be part of such a distinguished group of teachers who truly value a liberal arts education. Through Simonetta's commitment to the university, her effectiveness as an inspiring teacher, and her dedication to student success, she represents all that is good of a liberal arts college. In our effort to build and maintain a premier French program, I realize that so much of our success is the result of her hard work and vision. Undoubtedly, she is entirely deserving of a renewal of her Bingham Award for Excellence in Teaching.

Sincerely,

Brian Arganbright
Associate Professor of French