

Term Information

Effective Term Summer 2016
Previous Value Summer 2012

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

To change course to a 5000-level.

What is the rationale for the proposed change(s)?

To allow undergraduate students to take it in order to 1) accommodate undergraduates interested in the medieval period, and 2) boost enrollments in the course. Under quarters, the course was at the 700 level, which meant that undergraduates could take it. We feel we made a mistake in placing it at the 7000 level under semesters.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

This course will still count toward the graduate degree in French (1st and 2nd year graduate students will be able to take it), but now undergraduate students may now take it and count it as one of three 5000-level courses required for the major. The attached, revised syllabus indicates somewhat different assignments for undergraduate versus graduate students.

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area French
Fiscal Unit/Academic Org French & Italian - D0545
College/Academic Group Arts and Sciences
Level/Career Graduate, Undergraduate
Previous Value Graduate
Course Number/Catalog 5104
Previous Value 7101
Course Title Medieval French
Transcript Abbreviation Medieval French
Course Description Introduction to medieval French grammar and vocabulary, using a medieval text as vehicle.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 7 Week, 12 Week (May + Summer)
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No

| | |
|----------------------------|--------------------------|
| Admission Condition Course | Yes |
| Admission Condition | Foreign Language - Level |
| Off Campus | Never |
| Campus of Offering | Columbus |

Prerequisites and Exclusions

| | |
|--------------------------------|--|
| Prerequisites/Corequisites | FR 3101 and at least two other courses at the 3000-level or above; or grad standing (graduate students require written permission of the Graduate Studies Chair in consultation with student's advisor). |
| Previous Value | Permission of instructor. |
| Exclusions | Not open to students with credit for 7101 (716.01). |
| Previous Value | Not open to students with credit for 716.01. |

Cross-Listings

Cross-Listings

Subject/CIP Code

| | |
|--------------------------------|-----------------------------------|
| Subject/CIP Code | 16.0901 |
| Subsidy Level | Doctoral Course |
| Intended Rank | Junior, Senior, Masters, Doctoral |
| Previous Value | Doctoral |

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

| | |
|--|---|
| Course goals or learning objectives/outcomes | <ul style="list-style-type: none">• - gain reading comprehension of texts in Old French, progressing towards ability to sight read larger portions of text- translate Old French into idiomatic modern English and French prose, working to improve stylistics in both |
|--|---|

[Previous Value](#)

| | |
|--------------------|--|
| Content Topic List | <ul style="list-style-type: none">• Old French grammar• Translations of period texts• Stylistics, morphology, and linguistics• Medieval French culture• Romance and courtly love• 12th-14th centuries |
|--------------------|--|

Attachments

- Syllabus FR 5104.docx
(Syllabus. Owner: Willging, Jennifer)
- FR UG curricular map rev 8-28-15.docx
(Academic Program Revision Stmt. Owner: Willging, Jennifer)

Comments

- Hello Elizabeth, in reagard to the recent course change you submitted, I approved but changed the effective date for the following reason. If you have any questions, let me know okay?

All my best,
Garett

This course change could not possibly make it to OUR by 9/1/15 so without appeal, I've changed the effective date to SU16. Please advise if you have any questions or concerns. *(by Heysel, Garrett Robert on 09/22/2015 11:43 PM)*

Workflow Information

| Status | User(s) | Date/Time | Step |
|------------------|---|---------------------|------------------------|
| Submitted | Willging, Jennifer | 08/29/2015 11:30 AM | Submitted for Approval |
| Approved | Willging, Jennifer | 08/29/2015 11:31 AM | Unit Approval |
| Approved | Heysel, Garrett Robert | 09/22/2015 11:43 PM | College Approval |
| Pending Approval | Nolen, Dawn Vankeerbergen, Bernadette Chantal Hanlin, Deborah Kay Jenkins, Mary Ellen Bigler Hogle, Danielle Nicole | 09/22/2015 11:43 PM | ASCCAO Approval |

FR 5104: Introduction to Medieval French

Spring 2016

day/time : 2 days per week x 80 min.

#call number

#room

Prof. Heller heller.64@osu.edu

mobile: 614-915-7568

bureau: Hagerty 230

office hours: XXX

Description:

The Old French vernacular was the primary European language for romance and epic from the 11th to the 15th century, used across Northern France and from England to Venice. It was a language of verse narrative, lyric, customary law, and satire. Study methods for reading and translating Old French into Modern French and English, while working on your translation stylistics. Learn to recognize regional dialects such as Picard, Anglo-Norman (spoken in England), and Francien (the area around Paris), and learn about the different cultures of these regions. Survey the changes in the language as it evolved from Latin to the Middle French of the 14th-16th centuries, deepening your understanding of modern grammar in the process. A helpful course for those interested in romance linguistics, translation, courtly literature, Medieval England and "Francophonie," or the broader culture and history of France. Accommodations made for students from other departments.

Graduate Area Satisfied: Language/Linguistics, Medieval



Course goals/ learning outcomes. Students will:

1. gain a reading comprehension of texts in Old French, progressing towards an ability to sight read larger portions of text.
2. translate Old French into idiomatic modern English and French prose, working to improve stylistics in both modern French and English vernaculars.
3. attempt verse translations, gaining appreciation for the versification and metrics of Old French, modern French, and English.

4. read aloud in Old French with sensitivity to pronunciation and how it changed over time.
5. study the evolution of the French language from vulgar Latin, learning some historical morphology.
6. learn to identify major characteristics of the different Old French dialects, leading to flexibility in reading ability and ability to suggest the provenance of a text.
7. gain acquaintance with some of the cultural background essential to understanding the medieval French lexicon.

Assignments, as related to course goals:

1-3. Translations ("trad.") and analytical exercises ("exo.")

To compare in class, then turn in each day as assigned (10 points). Translate on your own, then compare with distributed model and classmates' renderings; mark grammatical/lexical errors in red; mark stylistic suggestions from class discussion in pencil. (-2 if translation does not show corrections). Double space and use 1.5" margins to leave room for corrections and comments. Undergraduates may limit themselves to 20 lines, but do more if you are motivated.

Friday= English; Wednesday= Modern Romance language.

1-7. Make your own textbook ("cahier")

Input from philology manuals is passive. To make the learning process more active, you will create a set of your own tables, explanations, verb conjugations, maps, word lists, mnemonics, etc. adapted to your own learning style. Dialect exposés (below) should include a guide to recognizing dialectal forms. You will be assigned verbs to conjugate and share with the class. This *cahier* will be collected and graded for clarity, accuracy, breadth, and innovation on *contrôle* days and as noted.

1-3, 5-6. Contrôles

These will be short tests (less than a full class period) assessing your mastery of certain key skills necessary for reading Old French: case system, verb morphology, versification, dialect identification.

4. Memorization: one *contrôle* will include oral recitation of a poem. We will read and sing aloud together in class as a way to appreciate the musicality and versification of the Old French poetic tradition, as well as to better process pronunciation. Part of your grade will be asking questions of your classmates to engage in discussion.

5-7. First exposé: on a region

Give a carefully researched and rehearsed multimedia presentation on an Old French region and its dialect. 10 minutes (you will be timed, and asked to stop if you go longer than 10 min; likewise you will lose points if too short). 20% of your grade is asking questions of other presenters (min. 5 x 2 points; bonus possible). Undergraduates should do this exposé with a partner. Treat the following topics:

- location, geographic features, *terroir*, cultural specificities
- brief chronology of major political events and movements (prehistory, Romans, Great Migrations, medieval to modern)

- importance in medieval period: significant courts, patrons, markets, poets
- linguistic particularities
- textual and linguistic analysis of a sample text (with handout for textbooks)

Possibilités: le francien; le picard; le champenois; le lorrain; le bourguignon (nivernais, bourbonnais aussi); le normand; l'orléanais; le gallo et le breton; le poitevin et le saintongeais; le berrichon; le wallon; le franco-provençal; l'anglo-normand en Angleterre et Irlande; le franco-vénitien

5-7. Project & Presentation

Develop a research project using a methodology that interests you, surveying the secondary sources on the topic and formulating your own perspective.

For example:

- a) study an author or genre; translate and analyze several texts
- b) study a cultural problem through a comparison of literary and historical sources.
- c) do a morphological/ linguistic study, e.g. using the TFA database [<http://artfl-project.uchicago.edu/content/tfa-search-form>] or other corpus of digitized texts to examine occurrences of forms
- d) study a narrative work from a thematic or linguistic point of view

The project will be "scaffolded" to include a proposal early in the term, peer editing of an outline, an oral presentation (5 minutes + questions), and a written paper of 12-15 pages including notes for graduate students and 8-10 for undergraduates.

7. Medieval Studies Events

- When you attend an event, at the beginning of the next class period briefly summarize the thesis of the talk or the contents of the event, and offer your reactions
- Some events are listed in syllabus and will be announced in class; see also <https://cmrs.osu.edu/events>
- Also possible: visit a museum collection (e.g. Cleveland Museum of Art; Met/ Cloisters NY; Walters Gallery, Baltimore; Glencairn Museum, Bryn Athyn PA; Nasher Collection, Duke U...) or concert (e.g. <http://earlymusicincolumbus.org/>)

Bibliographic methods. All sources for all work (*traductions, projets, exposés*, etc.) MUST be clearly cited with footnotes (no parenthetical notes) using the Chicago Manual of Style Humanities form (Turabian). In Powerpoint presentations, note sources for illustrations in a text box below image; note textual sources at bottom of page; include bibliography at the end. For citation conventions specific to Medieval Studies, see the instructions for the Medieval Academy journal

Speculum: http://www.medievalacademy.org/speculum/speculum_submissions.htm

All papers must be word-processed, double-spaced, 12-point font with 1.5" margins, spell-checked, and written in the target language (French for Anglophone students, English for native French speakers or graduate students from other departments).

Points for grading (assignment values may be subject to change as the course evolves; percentages are approximate)

| | | | |
|---|--------------------------------------|------------|-------|
| attendance & participation | | 28 points | =6.5% |
| translations | 3 x 10, 3 dropped | 100 points | =23% |
| <i>contrôles</i> | 3 x 20 | 60 points | =15% |
| make-your-own-textbook | 3 x 10 | 30 points | =7% |
| region & dialect exposé | | 50 points | =11% |
| final project | 5 proposal + 50 exposé + 100 project | 155 points | =36% |
| attend at least 2 medieval events and report to class (+ poss.) | | 10 points | =2.3% |

Grade scale (assigned from points earned using Carmen/ OSU standard grading scale)

- A: Original, clear structure, well researched and documented. I learned something. Translation is publishable with revisions. Thorough, perceptive textual analysis, well-chosen passages. Knowledgeably critical of stereotypes, commonplaces, generalizations.
- A-: Well-written and researched, but needs work in one area: style, structure, organization, originality, clarity, tenability of thesis, or references.
- B+: A good effort, but lacking in 2 of above areas.
- B: Good effort, but lacking in 3 areas; needs work in cohesion, critical thinking, or proficiency.
- C: Work submitted, some effort shown, not graduate quality.
- D: Work submitted, but not acceptable in quality or quantity.
- E: Deficient work and participation.

Late work. Late papers are penalized one grade increment per day late (ex. B paper 1 day late = B-); extremely late work will still be accepted, and given 60% credit. Work may be turned in to my box in 200 Hagerty, or under my office door (230 Hagerty) after hours. Due to rapid turn-around time, late translations risk getting lost in the shuffle. Make every effort to turn them in on time.

Attendance. Attendance, preparation, and participation are required. No grading distinction is made between excused and unexcused absences. There is the possibility of making up some lost points by attending an additional medieval studies-related event. Attendance will be taken at each class. -0.5 if you are late, leave early, not bring discussion materials, or do not participate.

Electronic devices.

- Please bring laptops and tablets to class to access electronic texts for discussion, as well as search for vocabulary terms or unfamiliar references.
- Turn off ringers and sounds when you enter the room.
- Refrain from personal use of these devices during class time (e.g. texting, email, social media, games).

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487).

For additional information, see the Code of Student Conduct
<http://studentlife.osu.edu/csc/>.

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

Texts (ordered from OSU B&N, <http://ohiostate.bncollege.com/>, but you may wish to find your own copies-- they are generally slow, expensive, and do not order enough)

1. Sylvie Bazin-Tacchella, *Initiation à l'ancien français* (Hachette, 2001), ISBN: 978-2011454454
2. Karl Bartsch, *Chrestomathie de l'ancien français (VIIIe-XVe siècles) accompagné d'une glossaire*. Reprint edition: ISBN 1148752714 or on line, <https://archive.org/details/chrestomathiedel00bartuoft>
3. Jacques Chaurand, *Histoire de la langue française* (PUF, 10e ed., 2003) ISBN 2130533108.
4. Readings on E-Reserve available in Carmen.

Optional:

- *A. J. Greimas, *Dictionnaire de l'ancien français*, (Larousse). ISBN 2035320488 (various editions OK- used copies available on line)
- *Hindley, Langley and Levy, *Old French-English Dictionary*, (Cambridge UP) ISBN-13: 9780521027045

Other suggested texts—

OF dictionaries* and resources on

line: http://www.lexilogos.com/francais/dictionnaire_ancien.htm

The Anglo-Norman On Line Hub: <http://www.anglo-norman.net/>

Dictionnaire étymologique de l'ancien français: <http://www.deaf-page.de/index.php>

- Anglade, Joseph. *Grammaire élémentaire de l'ancien Français*. (Paris: A. Collin, 1947).
- Bourciez, E. and J. Bourciez, *Phonétique française: étude historique* (Paris: Klincksieck, 1974).
- Buridant, Claude. *Grammaire nouvelle de l'ancien français*. (Paris: SEDES, 2000).
- Chaurand, Jacques. *Histoire de la langue française*. (Paris: PUF, 1969).
- Einhorn, E. *Old French : A Concise Handbook*. (Cambridge: Cambridge University Press, 1974).
- Foulet, Alfred. *Petite syntaxe de l'ancien Français*. (Paris: Champion, 1974).
- Foulet, Alfred, and Mary Speers. *On Editing Old French Texts*. (Kansas UP, 1979).
- *Godefroy, Frédéric. *Dictionnaire de l'ancienne langue française et de tous ses dialectes du IXe au XVe siècle*. 10 vols. (Paris, 1880-1902; repr. 1938).
- Kibler, William W. *An Introduction to Old French*. (New York: MLA, 1984).
- Ménard, Philippe. *Syntaxe de l'ancien français*. Vol. I of *Manuel du français du moyen âge*. (Bordeaux, 1973).
- Moignet, Gérard. *Grammaire de l'ancien français: Morphologie—syntaxe*. (Paris: Klincksieck, 1973).

Pope, Mildred K. *From Latin to Modern French with Especial Consideration of Anglo-Norman*. (Manchester: Manchester UP, 1934).
 Raynaud de Lage, Guy. *Introduction à l'ancien français*. 3rd ed. (Paris, 1962).
 Sneyders de Vogel, *Syntaxe historique du français*. (The Hague: Wolters, 1927).
 Thomasset, Claude, and Karin Ueltschi. *Pour lire l'ancien français*. (Paris: Nathan, 1993).
 *Tobler, Adolf, and E. Lommatzsch. *Altfranzösisches Wörterbuch*. (Berlin: Weidmann, 1925--).
 *Von Wartburg, Walther. *Französisches Etymologisches Wörterbuch*. (Bonn: Klopp, 1928--).
 Zink, Gaston. *L'ancien français*. (PUF, 1987).
 ---. *Le Moyen Français*. (PUF, 1990).

programme du cours

1.

Introductions, syllabus, prononciation.

2. **Sign up for region/dialect exposés.**

Initiation, Introduction, pp. 4-11.

Trad. 1: Les Serments de Strasbourg, *Chrestomathie* p. 5 ("Pro deo amur... in damno sit").

THEN read: Bernard Cerquiglini, *La Naissance du français*, pp. 5-12, 66-91. (Carmen)
 Chaurand, *Histoire de la langue française*, pp. 3-18.

3.

Initiation, les substantifs, pp. 34-39.

Exo. 2: exercice 1, "La Prise d'Orange," pp. 38-39 (corrections, pp. 148-149).

Old French versification—presented in class.

Dominique Boutet, "Chevalerie et chanson de geste au XIIe siècle: essai d'une définition sociale," *Revue des langues romanes* 110 (2006): 35-56. (Carmen)

Chaurand, *Histoire de la langue française*, pp. 19-34.

4.

Initiation, les adjectifs, pp. 39-46. Prepare exos 1-2.

Trad. 3: exo 3, Froissart, pp. 45-46. Give a crib (close literal translation) and then attempt a verse translation.

Paul Zumthor, "Le grant chant courtois," *Essai de poésie médiévale*, pp. 189-243. (Carmen).

Chaurand, "Le vocabulaire," *Histoire de la langue française*, pp. 37-43.

5.

Initiation, l'emploi des cas, pp. 46-48.

Contrôle 1 : case identification, versification. Cahiers.

6.

Initiation, le système verbal, infinitifs et participes, pp. 78-81.

Verbes à conjuguer—bring copies of your verb for the whole class.

Exposé modèle: le Francien et l'Île-de-France

Georges Duby, "La chevalerie, " et "Résistance parisiennes," *Féodalité*, pp. 758-88.

Chaurand, *Histoire de la langue française*, pp. 34-37.

7.

Initiation, le présent, pp. 81-90

Trad. 4: extrait d'*Yvain*, p. 90.

exposé: Champagne et le champenois _____

Elizabeth Poe, "Medieval lyric: the trouvères," in *The Cambridge Companion to French Literature*, ed. Burgwinkle et al. (2011), pp. 67-75 DOI:

<http://dx.doi.org/10.1017/CHOL9780521897860.009>

8.

Initiation, l'imparfait, futur & conditionnel, pp. 90-97

Trad. 5: *Chrestomathie*, Crestiën de Troyes, "Chanson," p. 158.

exposé: l'orléanais _____

Douglas Kelly, "Narrative Poetics," in *A Companion to Chrétien de Troyes* (2005), pp.

52-63; "The Poem as Art of Poetry: The Rhetoric of Imitation...", in *Medieval Lyric*, ed.

Paden, pp. 191-208.

9.

Initiation, passé simple pp. 97-103

Exo 6: exercice 1, *Merlin* de Robert de Boron, p. 106 (corrections, p. 151)

Lire: Dominique Barthélemy, "Civilizing the Fortress: Eleventh to Thirteenth Century," in *A History of Private Life: Revelations of the Medieval World*, pp. 397-423.

exposé: la Normandie et le normand _____

10.

Proposer un sujet de projet. Question provisoire, paragraphe de justification, bibliographie préliminaire (5 points)

Initiation, articles, pp. 48-54.

exos 7, *Le Chevalier de la charrette* et *Vie de Saint Louis*, pp. 53-54.

Lire: Richard Epstein, "L'article défini en ancien français," *Langue française* 107 (1995):

58-71. http://www.persee.fr/web/revues/home/prescript/article/lfr_0023-8368_1995_num_107_1_5305

11.

Initiation, possessifs, pp. 54-57.

Trad. 8: exo, *Le Conte du Graal*, p. 57.

exposé: La Bretagne, le gallo et le breton _____

Lire: Caroline Jewers, "Myth and the Matière de Bretagne," in *The Cambridge Companion to French Literature*, ed. Burgwinkle et al. (2011), pp. 47-56,

DOI: <http://dx.doi.org/10.1017/CHOL9780521897860.007>

Cahiers.

12.

Initiation, démonstratifs, pp. 57-66.

exposé: le picard _____

Trad 9: Adam de la Halle, "Il ne se muet..." *Chrestomathie*, p. 377, vv. 1-25.

Jean-Claude Rivière, "Le Vocabulaire dialectal dans les pastourelles des trouveres d'Arras," in *Mélanges... Charles Foulon* (1980) pp. 301-312.

13.

Initiation, pronoms personnels, pp. 67-75.

Exo 10, exercice, p. 74 (corrections, p. 150)

exposé: le wallon _____

Lire: Cantilène de Sainte Eulalie, *Chrestomathie*, p. 5-6

Lire: Emma Campbell, "Saints' lives, violence, and community," in *The Cambridge Companion to French Literature*, ed. Burgwinkle et al. (2011), pp. 38-46

DOI: <http://dx.doi.org/10.1017/CHOL9780521897860.006>

14.

Initiation, imparfaits du subjonctif, pp. 103-108

Exo 11, Merlin de Robert de Boron, p. 107 (corrections p. 151)

exposé[s]: le poitevin et le saintongeais; le berrichon _____

Lire: Gaston Paris, ed., *Tote l'histoire de France* (chronique en saintongeais), introduction (observe elements of critical edition) and parts of prologue and first chapter as you can manage,

<https://archive.org/details/totelistoiredef00parigoog>

15.

Initiation, emplois des formes verbales, pp. 108-120

Trad. 12: Colin Muset, "Descort," *Chrestomathie* pp. 382-83. Render at least 10 lines in verse.

exposé: le lorrain _____

Lire: David Trotter, "'Auteur' et variation sociale en français médiéval lorrain," in *Ladinometria: Festschrift fur Hans Goebel zum 65. Geburtstag* (2008), pp. 311-323.

16.

Initiation, modalités, pp. 122-128

exposé: le bourguignon _____

Lire: un conte des "Cent Nouvelles nouvelles," *Chrestomathie* pp. 455-460.

Lire: David Hult, "Manuscripts and Manuscript Culture," in *The Cambridge Companion to French Literature*, ed. Burgwinkle et al. (2011), pp. 11-19

DOI: <http://dx.doi.org/10.1017/CHOL9780521897860.003>

17.

Initiation, la négation et l'exception, pp. 128-132

exposé: l'anglo-normand _____

Trad 13: Marie de France, fable "D'un coc," *Chrestomathie* p. 269.

Lire: Li Lais del Chevrefoil, *Chrestomathie* pp. 265-268.

18.

Initiation, ordre des syntagmes, pp. 132-139

exposé: l'ancien français en Irlande: Pole _____

Lire: Hugh Shields, "A Text of Nicole Bozon's *Proverbes de bon enseignement* in Irish Transmission," *Modern Language Review* 69. (1974): 274-78. (JSTOR).

19.

Initiation, outils de liaison, pp. 139-145

exposé: le franco-vénitien _____
Nancy Bradley-Cromey, "Franco-Italian: Literature," in *Medieval Italy: An Encyclopedia*, ed. Christopher Kleinhenz, pp. 767-68.

lire: *La Chanson de Roland nel testo assonanzato franco-italiano*, ed. G. C. Queirazza (1952), lines 1-62, 2501-2575 (pp. 2-4, 132-34).

20.

Contrôle 2: verbs, syntax. Cahiers.

21.

Initiation, phonétique, pp. 14-22

Lire: "Li fabliaus des Perdris," *Chrestomathie*, pp. 299-302.

Critical editions, methodologies.

Wendy Pfeffer, "French Studies," in *A Handbook of Medieval Studies*, ed. A. Classen (2010) vol. 1, pp. 565-579.

22.

Initiation, phonétique, pp. 22-31

Peer editing: a detailed outline of your final project, including bibliography.

1) Identify the topic & guiding question in a single sentence

2) identify main categories of discussion, assign these Roman numerals.

3) Break main categories into subcategories, assign these Arabic numerals.

Some subcategories should include: a) defining key terms and addressing any associated controversies; b) possible counterarguments to your thesis;

4) Identify the texts and sources you will use to sustain or refute each group of arguments.

23.

contrôle 3: textes à réciter et discussions

24.

contrôle 3: textes à réciter/chanter et discussions

25.

Jacques Chaurand, *Histoire de la langue française*, pp. 44-64, "Le Moyen français..." (optional: finish the book).

Christine de Pisan, divers poèmes, *Chrestomathie*, pp. 439-446.

26.

"Miracle de Nostre Dame de Berthe," et "Le Mistere de la Passion de Nostre Seigneur," *Chrestomathie* pp. 435-438; 477-84.

27.

Project presentations & discussion

28.

Project presentations & discussion
Course evaluations.

Turn in projects: date, by 3:00pm, to Carmen Dropbox.

| | Cultural Awareness | Comprehension | Speaking | Critical Analysis | Writing and Critical Expr. |
|------------------------------------|--------------------|---------------|----------|-------------------|----------------------------|
| Required courses | | | | | |
| 1101.01 (GEC) | B | B | B | | B |
| 1101.51 (GEC) | B | B | B | | B |
| 1102.01 (GEC) | B | B | B | | B |
| 1102.51 (GEC) | B | B | B | | B |
| 1103.01 (GEC) | B/I | B/I | B/I | | B/I |
| 1103.02 (GEC) | B/I | B/I | B/I | | B/I |
| 1103.03 (GEC) | B/I | B/I | B/I | | B/I |
| 1103.04 (GEC) | B/I | B/I | B/I | | B/I |
| 1103.51 (GEC) | B/I | B/I | B/I | | B/I |
| 1155.01 (GEC) | B/I | B/I | B/I | | B/I |
| 1155.51 (GEC) | B/I | B/I | B/I | | B/I |
| 2101.01 | I | I | B/I | | B/I |
| 2101.51 | I | I | B/I | | B/I |
| Elective courses in English | | | | | |
| 1801 (GEC) | B | | | B | B |
| 1802 (GEC) | B | | | B | B |
| 1803 (GEC) | B | | | B | B |
| 2801 (GEC) | B | | | B | B |
| 3801 (GEC) | I | | | I | I |
| Elective courses in French | | | | | |
| 3101 | I | I | I | I | I |
| 3102 | I | I | I | | I |
| 3103 | I | I | I | | I |
| 3201 | I | I | I | | I |
| 3202 | | I | I | | |
| 3401 | I | I | I | I | I |
| 3402 | I | I | I | I | I |
| 3403 | I | I | I | I | I |
| 3501 | I | I | I | | |
| 3701 | I | I | I | I | I |
| 4053 | A | | | A | A |
| 4501 | A | A | A | A | A |
| 5051 | A | A | A | A | A |
| 5101 | A | A | A | A | |
| 5102 | A | A | A | A | |
| 5103 | A | A | | A | |
| 5104 | A | A | A | A | A |
| 5201 | A | A | A | A | A |
| 5202 | A | A | A | A | A |
| 5203 | A | A | A | A | A |
| 5204 | A | A | A | A | A |
| 5205 | A | A | A | A | A |
| 5206 | A | A | A | A | A |

| | | | | | |
|------|---|---|---|---|---|
| 5207 | A | A | A | A | A |
| 5401 | A | A | A | A | A |
| 5402 | A | A | A | A | A |
| 5403 | A | A | A | A | A |
| 5701 | A | A | A | A | A |
| 5702 | A | A | A | A | A |