

Term Information

Effective Term Autumn 2018
[Previous Value](#) Summer 2012

Course Change Information

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

To shift this course, 7102, to the 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. We have already shifted a related course that was at the 7000 level, Medieval French, to the 5000 level.

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, but now undergraduate students may take it also and count it as one of three 4000- to 5000-level courses required for the major.

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	5105
Previous Value	7102
Course Title	Medieval Occitan
Transcript Abbreviation	Medieval Occitan
Course Description	Introduction to the language and literature of medieval Occitan, especially to that of the troubadours.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week, 8 Week, 7 Week, 6 Week
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	FR3101 and at least two other courses in French at the 3000-level or above; graduate standing; or permission of instructor.
<i>Previous Value</i>	<i>7101 (716.01) or permission of instructor.</i>
Exclusions	Not open to students with credit for 7102 (716.02).
<i>Previous Value</i>	Not open to students with credit for 716.02.
Electronically Enforced	No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	16.0901
Subsidy Level	Doctoral Course
Intended Rank	Junior, Senior, Masters, Doctoral
<i>Previous Value</i>	<i>Doctoral</i>

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">• Be able to read texts in Medieval Occitan with the help of a dictionary.• Have an appreciation for the versification and metrics of Medieval Occitan.
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Previous Value

Content Topic List	<ul style="list-style-type: none">• Medieval Occitan (Provençal) grammar• Translations, stylistics, and morphology• Linguistics• Occitania• Medieval culture• Troubadours• Trobairitz• Lyric poetry• Courtly love• 12th-14th Centuries
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COURSE CHANGE REQUEST
5105 - Status: PENDING

Last Updated: Vankeerbergen,Bernadette
Chantal
01/19/2018

Previous Value

- *Old Occitan (Provençal) grammar*
- *Translations, stylistics, and morphology*
- *Linguistics*
- *Occitania*
- *Medieval culture*
- *Troubadours*
- *Trobairitz*
- *Lyric poetry*
- *Courtly love*
- *12th-14th Centuries*

Sought Concurrence

No

Attachments

- FR UG curricular map rev 1-10-18.docx: UG curricular map
(Other Supporting Documentation. Owner: Willging,Jennifer)
- FR 5105 Medieval Occitan syllabus.docx: syllabus
(Syllabus. Owner: Willging,Jennifer)
- FR 7102 syllabus 2014 grad.docx: previous syllabus for 7102
(Syllabus. Owner: Vankeerbergen,Bernadette Chantal)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Willging,Jennifer	01/15/2018 09:09 AM	Submitted for Approval
Approved	Renga,Dana	01/15/2018 09:18 AM	Unit Approval
Approved	Heyssel,Garett Robert	01/15/2018 04:35 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Oldroyd,Shelby Quinn Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler	01/15/2018 04:35 PM	ASCCAO Approval

FR 5105 Introduction to Medieval Occitan

Term: Time: Room: Call #
Instructor: Prof Sarah-Grace Heller
E-mail: heller.64@osu.edu Office: Hagerty 230 Cell: 614-915-7568 Office hours:



Death of the troubador Jaufre Rudel
BnF fonds français 854, fol. 121v

Course Description:

An introduction to the language of the Troubadours. Occitan, also known as Old Provençal or “langue d’oc,” this language at the crossroads of French, Spanish, and Italian was considered the best of the romance vernaculars for lyric poetry by Dante and other contemporaries. A culture of virtuoso poetic innovation flourished at courts such as those of Eleanor of Aquitaine, the counts of Toulouse, and Alfonso of Castille, from the Auvergne to Catalonia. Occitan is still spoken by a minority.

Learn the grammar of this medieval language and explore the culture of the south of France as you translate lyric texts and read one of the great parodic romances, *Flamenca*.

A useful course for those interested in translation, the broader culture and history of France, medieval studies, or romance linguistics.

• Accommodations made for students from other departments; proficiency in a romance language is required.

Prerequisites: FR 3101 and at least two other courses in French at the 3000-level or above; or graduate status; or permission of instructor

Texts: B&N 1598 N High St, <http://ohiostate.bncollege.com/>

1. William D. Paden, *An Introduction to Old Occitan* (MLA), ISBN 978-1603290548.
2. F. R. P. Akehurst and Judith Davis, eds. *A Handbook of the Troubadours* (Univ. of CA Press), ISBN 978-0520079762.
3. *Flamenca*, ed. & trans. Valérie Fasseur (Poche, 2014). ISBN 9782253082569.

* If your major or graduate specialization is other than French, compare these editions: Italian, Manetti 2008; English, Blodgett 1995; Spanish, Carbonero, 2010. ALWAYS BRING TEXTS FOR DAY TO CLASS.

Dictionary resources: bookmark Lexilogos: Ancien Occitan, http://www.lexilogos.com/occitan_ancien.htm

It is suggested you procure a copy of Emil Levy, *Petit dictionnaire de l'ancien provençal*.

Course Objectives. Students will:

1. have a reading comprehension of texts in Old Occitan, progressing towards an ability to sight read larger portions of text.
2. work towards the ability to translate Old Occitan into publishable, idiomatic modern English and French prose (or possibly Italian or Spanish, depending upon student's discipline), working to improve stylistics in both modern vernaculars.
3. attempt verse translations, gaining appreciation for the versification and metrics of Old Occitan, and modern French and English.
4. read and sing aloud in Old Occitan.
5. study the evolution of the Occitan language from vulgar Latin, learning some historical morphology.
6. study some of the cultural background, history, and geography essential to understanding the medieval Occitan lexicon, and to appreciating Occitania in the broader context of "French" culture.
7. attend at least one lecture on a topic related to Medieval Studies and discuss it in class, leading to a sense of the profession and standards for presentations.
8. learn professional conventions for citing and formatting in Occitan Medieval Studies.

Evaluation:

Daily translations	13 x 10, of which 2-3 will be dropped:	25%
Contrôles (tests)	3 x 20	15%
regional presentation (exposé)		10%
project presentation		10%
Final project	5 proposal + 100 project	25%
Participation/ attendance		10%
attend at least 2 medieval studies events & report to class		5%
	(+5 bonus points possible)	

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

A: 93-100%. 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-: 90-92.9 %. Well-written and researched, but needs work in one area: style, structure, organization, originality, clarity, tenability of thesis, or references.

B+: 87-89.9 %. A good effort, but lacking in 2 of above areas.

- B: 83-86.9%. Good effort, but lacking in 3 areas; needs work in cohesion, critical thinking, or proficiency.
- B-: 80-82.9%.
- C+: 77-79.9%.
- C: 73-76.9%. Work submitted, some effort shown, but quality mediocre.
- C-: 70-72.9%.
- D+: 67-69.9%
- D: 60-66.9%. Work submitted, but not acceptable in quality or quantity.
- E: Below 60%. Deficient work and participation.

Late work. Late papers are penalized per day late (see grading rubrics for points). 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 papers risk getting lost in the shuffle. Make every effort to turn them in on time.

Attendance. Attendance, preparation, and participation are required. No distinction is made between excused and unexcused absences. Points: 1 per day, -0.25 if you are tardy, leave early, or fail to bring assigned materials. There is the possibility of making up lost points by attending an additional medieval studies- related event.

Assignments, as related to course goals:

1-3. Traduction du jour

To compare in class, then turn it each day as assigned (10 points). Translate on your own, then compare with Paden's model in back of book; mark grammatical/ lexical errors in red; mark stylistic suggestions from class discussion in pencil. (-2 if translation does not show corrections). Longer selections may be broken down into *coblas*: give a rough translation for all, and a polished translation for your section. Undergrads may choose to stop at 2 coblas (stanzas); otherwise, see instructions in syllabus.
Friday= English ; Wednesday= Modern Romance language.

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 Occitan poetic tradition, as well as to better process pronunciation.

5-6. First exposé: on a region

Give a carefully researched and rehearsed multimedia presentation on an Occitan region. 9 minutes (you will be timed, and asked to stop if you go longer than 10 min; likewise you will lose points if it is too short). Undergraduates may 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, troubadours (especially as relates to the text assigned on that day)
- linguistic particularities, both medieval and modern
- modern centers of Occitan revival and other pertinent information

Possible regions: Provence, Drôme-Vivarais, Auvergne, Limousin, Guyenne, Gascogne, Béarn, southern Dauphiné, Languedoc; Val d'Aran, Catalonia; Cosenza, Guardia Piemontese; Valladas Occitanas (in Italian alps, Cuneo/ Torino); Liguria; Monaco.

5-6. Project & Presentation

Develop an original research project on a subject that interests you, ideally building on methods or questions you are exploring in other research. Suggestions:

- a) Etudier un troubadour particulier ou une trobairitz : traduire plusieurs poèmes, discuter les problèmes de traduction en faisant un résumé critique des éditions/ traductions antérieures, ou en constatant le besoin de traduction s'il n'y en a pas.
- b) Etudier un problème culturel du Midi médiéval, par moyen d'exemples littéraires et historiques.
- c) Faire une étude morphologique/ linguistique, e.g. en employant le COM [*Concordance de l'Occitan Médiéval*, 3 vols.] à chercher certaines formes, en résumant de la littérature critique pour établir un argument original.
- d) Faire une étude comparative littéraire/musicale ou artistique
- e) Etudier une œuvre narrative en Occitan, tel *Flamenca*, *Jaufre*, *la Canso d'Antioca*, le *Roland* occitan, des vies de saints (voir la *Legenda Aurea*), ou des *novas*, de point de vue thématique et/ ou linguistique.

The project is "scaffolded" with the declaration of topic and initial bibliography, a short presentation (5 minutes + questions), peer editing, and finally the written paper (Including notes, 2500-3000 words =10-12 pages for undergrads, 3000-4000 words for grad students).

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, others 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.) should be clearly cited with footnotes and works cited (not parenthetical notes) using the Chicago Manual of Style Humanities form (also called Turabian). For conventions specific to Occitan Medieval studies, refer to *Tenso* style sheet for citation formatting:

<http://muse.jhu.edu/journals/tenso/summary/v023/23.1-2.editor.html>

Chicago Manual of Style Notes & Biblio style:

http://www.chicagomanualofstyle.org/tools_citationguide.html

When citing troubadour works, use PC (Pillet Carstens) or BEdT numbers. Do a search ("ricerca --autori") in the <http://www.bedt.it/>

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 students from other departments).

Research project grading: 100 points

1. Question is focused and problematizes (rather than simply describes) a pertinent issue in the texts. Terms are clearly defined using scholarly lexical sources. Gross generalizations are avoided in favor of closely focused arguments supported by textual evidence and secondary scholarship.

10 9 8 7 6

2. Question is an original contribution to scholarship. Author's unique position is made clear.

10 9 8 7 6

3. Analysis considers both sides of the question and possible counterarguments before arriving at a synthesis.

10 9 8 7 6

4. Arguments are supported by careful readings of primary texts. Citations are presented couched in the author's analysis before and after the quote. Attention to details of language, accurate philology. Author historicizes.

10 9 8 7 6

5. Arguments are supported by **critical** use of secondary sources. Secondary authors are presented in their context (discipline, dates, methodological orientation) and historicized; there is commentary on works that have been influential or controversial.

10 9 8 7 6

6. Methodology is clearly presented. A theoretical framework is proposed and followed throughout the paper.

10 9 8 7 6

7. Style is precise (no filler, repetition, or tangents). Effective use of concise scholarly (as opposed to colloquial, conversational, or vague) vocabulary. Good grammar. Clear syntax. Attention to spelling.

10 9 8 7 6

8. Structure is clear and effective. Thesis clearly enunciated. Good transitions between ideas and topic sentences. Good paragraph structure and rhetorical flow. Engaging beginning. Conclusion summarizes, presents a synthesis, and shows why the argument matters. There is recognition of the limits of the study, and discussion of possibilities for further inquiry.

10 9 8 7 6

9. Bibliography is comprehensive, reflecting both the current scholarship and historiography of the topic. Appropriate critical editions are used for primary sources.

10 9 8 7 6

10. Bibliography and footnotes are correctly formatted using the Chicago Humanities 16th edition/*Tenso /Speculum* style as indicated in syllabus, p. 3. Troubadour poems are cited using P.C. (Pillet-Carstens) or BdT numbers. Editions and translations used are clearly noted.

5 4 3 2 1

11. Turned in on time. Meets requirements of 3000-4000 words + bibliography.

5 4 3 2 1

Electronic devices.

- You are welcome to bring laptops and tablets to class to access electronic texts for discussion, as well as search for vocabulary terms or unfamiliar references.
- Please turn off ringers and sounds when you enter the room.
- Please refrain from personal use of these devices during class time (e.g. texting, email, Facebook, games) and do not photograph anyone or anything in the class without permission.

Academic Integrity:

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/>.” Although the existence of the internet makes it relatively easy to plagiarize, it also makes it even easier for instructors to find evidence of plagiarism. It is obvious to most teachers when a student turns in work that is not his or her own and plagiarism search engines make documenting the offense very simple.

- Always cite your sources (your professor can help with this).

- Always ask questions before you turn in an assignment if you are uncertain about what constitutes plagiarism.

- Always see your professor if you are having difficulty with an assignment.

To preserve the integrity of OSU as an institution of higher learning, to maintain your own integrity, and to avoid jeopardizing your future, **DO NOT PLAGIARIZE!**

Diversity:

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Disability Services:

Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, slds@osu.edu; slds.osu.edu

Course schedule

1. mercredi= dimècres 14 janvier = genièr

Introduction. Découvrir l'Occitanie. Découvrir la versification. "Ab l'alèn tir vas me l'aire de Proensa," Peire Vidal, Paden pp. 25-26.

Choisir les régions pour les exposés.

I. Grammar basics, descriptive morphology, discovering major troubadours

2. vendredi = divendres, 16 jan

Paden, ch. 1 : prononciation, morphologie

Handbook : Introduction, pp. 1-9

Ressources : voir Paden ch. 31, pp. 325-332, biblio 582-593 ; *Handbook* 467-82.

3. mercredi, 21 jan

Paden, ch. 2 : les verbes au présent

Zumthor, « Why the Troubadours ? » pp. 11-18.

Traduction 1 : Vida of Jaufre Rudel, pp. 16-17.

4. vendredi 23 jan

Paden, ch. 3, verbes au présent

Handbook : Poe, « The *Vidas* and *Razos*, pp. 185-197.

Trad 2 : Vida de Guilhem de Cabestanh

Exposé: le Roussillon _____

5. mercredi 28 jan

Paden, ch. 4, verbes au futur

Handbook Van Vleck, « Lyric Texts » pp. 21-60

Trad 3 : Gaucelm Faidit, « Us cavaliers si jazia, » pp. 37-38

découvrir: Gaucelm Faidit, "Fortz chaussa est," <http://youtu.be/6hdR1vbHLOY>

Exposé: le Limousin _____

6. vendredi 30 jan

Paden, ch. 5 verbes au passé

Linda Paterson, "Fin'amor and the development of the courtly canso" in Gaunt & Kay, eds. *The Troubadours: An Introduction*, pp. 28-46 (E-Reserve)

Trad 4 : "Vida" of Bernart de Ventadorn, pp. 43-44

découvrir: cansos de Bernart de Ventadorn, "Can vei la lauzeta" (multiple versions available on line)

Exposé: Provence _____

7. mercredi 4 février = heurèr, febrìer

Paden, ch 6-7 verbes au passé

Handbook, Jensen, « Language, » pp. 362-3; "The Trobairitz, " Bruckner, pp. 201-233.

Trad 5: Comtessa de Dia, « Ab joi et ab joven m'apais, » pp. 51-52

lire: "Estat ai en greu cossirier," Comtessa de Dia pp. 58-59

Exposé: La Drôme- le Vivarois _____

8. vend 6 feb

Paden, ch. 8, d'autres formes verbales, pp. 61-68

Handbook Chambers, « Versification » pp. 101-120; "Origins," Bond, pp. 237-254.

Trad 6 : Guilhem IX, « Ab la dolchor del temps novel, » pp. 65-66.

exposé: Le Poitou, le poitevin _____

9. merc 11 feb

Paden, ch. 9, les noms et les adjectifs ; 10, les démonstratifs, pp. 69-86.

Trad 7 : Guilhem IX, « Pos de chantar m'es pres talenz, » pp. 83-84. Crib the whole poem; attempt a verse translation of a cobla.

Lire : Guilhem IX, « En Alvernhe, part Lemozi » p. 74

Handbook: "Translation," Rosenstein, p. 334-348.

Exposé: L'Auvergne, l'auvergnat _____

10. vend 13 feb

contrôle 1: identifiez les formes verbales dans un passage, donnez une paraphrase du texte; dessinez la carte de l'Occitanie avec toutes ses régions, marquez les mers et les fleuves (la Garonne, le Dordogne, le Rhône) et les principales villes.

Handbook, Smith, "Rhetoric," pp. 400-420

Bernart de Ventadorn, "Non es meravelha s'eu chan..."

http://www.trobar.org/troubadours/bernart_de_ventadorn/beven1.php

<http://youtu.be/cMyZEK2UijU>

II. Historical morphology

11. merc 18 feb

Paden, ch. 20-21, les verbes, pp. 179-202

Trad 8: Bertran de Born, "D'un sirventes," pp. 186-88

Handbook "Topoi," Shulze-Busacker, pp. 421-440.

Exposé: La Gascogne _____

12. vend 20 fév

Paden, ch. 22-23, Nouns and adjectives, pp. 203-223

Handbook "Imagery and Vocabulary," Ghil, pp. 441-466
Trad 9: Castelloza, "Amics, s'ie•us trobes avinen," pp. 221-223, 2 coblas versified.

Titre et bibliographie préliminaire pour le projet (5 points)

13. merc 25 fév

Contrôle 2: présentation d'une *canço* au choix, apprise par cœur (récitée ou chantée, au moins 2 coblas) et discussions à propos de la rhétorique et les images.

14. vend 27 fév

Prepare some questions about doing research in Occitan.

Handbook, "Manuscripts," Paden, pp. 307-333.

Browse issues of journal *Tenso*: <http://muse.jhu.edu/journals/tenso/>

and choose an article related to your research topic to present. Read closely, summarize thesis and arguments, offer critiques/ what you might do differently.

15. merc 4 mars = març

Paden ch. 24, Word Order, pp. 227-241

Trad 10, Peire Cardenal, "Per fols teing Poilhes e Lombartz," pp. 238-241.

Handbook, "Italy," Martinez, pp. 279-294.

Exposé: Valladas Occitanas (Italian alps, Cuneo/Torino) _____

Flamenca, noces, pp. 128-154; intro 9-33.

16. vend 6 mars

Paden, ch. 25, Indicative Mood, pp. 242-256

Handbook, "Italian Troubadours," Keller, pp. 295-304

Exposé[s]: Liguria _____

Cosenza, Guardia Piemontese _____

Flamenca, festivités et l'arrivée du roi, 154-188; bibliotheque, 33-50

17. merc 11 mars

Paden, ch. 26, Subjunctive, pp. 257-70

Trad 11, Peire Cardenal, "Ab vutz d'angel," pp. 267-70

Handbook, "Iberian Peninsula," Snow, pp. 271-78.

Exposé: le Val d'Aran, Catalonia _____

Flamenca, jalousie, pp. 188-229; intro 50-70

18. vend 13 mars

Paden, ch. 27, Conditional Mood, pp. 271-80

Handbook, "Northern France," Nelson, pp. 255-61.

Exposé: le Dauphiné _____

Flamenca, intervention de Guillem, pp. 230-296; intro 70-91.

18-20 mars congé de printemps

19. merc 25 mars

Paden, ch. 28, Case System, pp. 281-95

Exposé: Monaco _____
Flamenca, 2me vision, 296-332; traduction, pp. 91-94.

20. vend 27 mars

Paden, ch. 29, Demonstratives pp. 296-305

Flamenca, Clergie Guillem, pp. 332-392; le MS, 94-105.

What is a critical edition? What is your critical methodology?

21. merc 1 avril = abril, abriu

Paden, ch. 30, Sources of the Lexicon, pp. 309-324.

Flamenca, échanges à la messe, pp. 392-442. Langue, pp. 105-113.

Peer-editing: plan détaillé [outline] de votre projet [environ 2-3 pages], qui présente la question centrale, hypothèses, recherches dans le domaine et arguments à poursuivre ou réfuter, thématiques, textes exemplaires à étudier, antithèses possibles, conclusions anticipées, bibliographie.

22. vend 3 avril

Paden, ch. 11-12, phonologie des voyelles, pp. 89-111

Handbook Jensen, « Language, » pp. 349-354

Trad 12 : Marcabru, « Pax in nomine Domini !, » pp. 106-108.

Flamenca, pp. 442-473.

23. merc 8 avril

Paden, ch 13-14, Vowels..., Production of Consonants, p. 112-129

Flamenca, entrevues aux bains, pp. 474-524.

24. vend 10 avril

Paden, ch 15-17, Consonants, 130-155.

Trad 13: Jaufre Rudel, "Lanquan li jorn" pp. 136-39, 2 coblas versified, or sung/recited.

Flamenca, Guérison d'Archambaut, pp. 524-543.

25. merc 15 avril

Paden, ch. 18-19, Consonants, Alternation of Verb roots, pp. 156-176.

Exos avant le contrôle.

Flamenca, Chevalerie Guillaume, pp. 544-613

Review *Tenso* style sheet for citation formatting:

<http://muse.jhu.edu/journals/tenso/summary/v023/23.1-2.editor.html>

And Chicago Manual of Style Notes & Biblio style:

http://www.chicagomanualofstyle.org/tools_citationguide.html

26. vend 17 avril

Contrôle 3: morphologie. Questions comparables aux exos Paden ch. 11-19.

27. merc 22 avril

Exposés: projets.

28. vend 24 avril

Paden, ch. 32 Modern Occitan pp. 336-345

Étudier les diverses versions de "Se canta," http://en.wikipedia.org/wiki/Se_Canta
et écoutez-en en ligne.

dernière séance: jeudi 30 12:00-1:45

Rendre les projets, discussions, évaluations.

FR 7102 Introduction to Medieval Occitan

spring 2014 WF 12:45-2:05
Prof Heller heller.64@osu.edu

Hagerty Hall 206
office: Hagerty 230

#30072
292-9139

Course Description:

An introduction to the language of the Troubadours. Occitan, also known as Old Provençal or “langue d’oc,” this language at the crossroads of French, Spanish, and Italian was considered the best of the romance vernaculars for lyric poetry by Dante and other contemporaries. A culture of virtuoso poetic innovation flourished at courts such as those of Eleanor of Aquitaine, the counts of Toulouse, and Alfonso of Castille, from the Auvergne to Catalonia. Occitan is still spoken by a minority.

An important course for those interested in Courtly Love, romance linguistics, translation, or the broader culture and history of France.

- Accommodations made for graduate students from other departments; knowledge of a romance language is advised.

Texts: at B&N 1598 N High St, <http://ohiostate.bncollege.com/>

1. William D. Paden, *An Introduction to Old Occitan* (MLA), ISBN 978-1603290548.
2. articles posted in Carmen, or to be found on line (e.g. JSTOR).

Dictionary resources: bookmark Lexilogos: Ancien Occitan,
http://www.lexilogos.com/occitan_ancien.htm

It is suggested you procure a copy of Emil Levy, *Petit dictionnaire de l'ancien provençal*
Biblioteca Ellettronica dei trovatori: <http://www.bedt.it>

Course Objectives. Students will:

1. gain a reading comprehension of texts in Old Occitan, progressing towards an ability to sight read larger portions of text.
2. work towards the ability to translate Old Occitan into publishable, idiomatic modern English and French prose (or possibly Italian or Spanish, depending upon student's department), working to improve stylistics in both modern vernaculars.
3. attempt verse translations, gaining appreciation for the versification and metrics of Old Occitan, and modern French and English.
4. read and sing aloud in Old Occitan.
5. study the evolution of the Occitan language from vulgar Latin, studying historical morphology.
6. study some of the cultural background, history, and geography essential to understanding the medieval Occitan lexicon, and to appreciating Occitania in the broader context of “French” culture.
7. attend at least one lecture on a topic related to Medieval Studies and discuss it in class, leading to a sense of the profession and standards for presentations.
8. read scholarly articles, consider them as models, and critique them.
9. identify scholarly journals in the field of Occitan studies.
10. learn to write book reviews for scholarly publication.

Répartition des notes:

Translations	13 x 10, 2-3 dropped :	100 points
exams	3 x 20	60 points
presentation of an article		50 points
analysis of book review method		10 points
book review		50 points
project presentation		50 points
written paper	5 proposal + 100 project	105 points
Participation/ attendance	29 -1=	28 points
attend at least 1 medieval event and report to class (+ poss.)		10 points

Assignments, as related to course goals:

Traduction du jour (goals 1-3)

Translate the assigned poem or prose excerpt idiomatically, using multiple dictionaries and resources. We will workshop translations in class, then you will turn it each day as assigned (10 points). Translate on your own, then compare with Paden's model in back of book; mark grammatical/ lexical errors in red; mark stylistic suggestions from class discussion in pencil. (-2 if translation does not show corrections).

Friday= English ; Wednesday= Modern Romance language.

Exams (goals 1, 2, 5, 6):

Two of the exams will ask you to analyze the morphology of certain words Latin < vulgar Latin < Old Occitan; to parse grammatical elements of Occitan sentences; to identify the geography of Occitania; and to translate based on your ability to sight read. Exams will last only part of a class period.

Memorization (goal 4): one exam will be an 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 Occitan poetic tradition, as well as to better process pronunciation.

Articles, journals, and book reviews (goals 6-10)

- Students will sign up to take charge of discussion of one of the assigned scholarly articles. Present your analysis of the hypothesis/ problem, the types of sources used, how well the evidence supports the question, and the author's conclusion. Also discuss the journal in which the article was published, placing it in the context of the historiography of Occitan studies and discussing whether it is still a viable place to publish. Then lead class discussion of the article (20 min. total).
- One short assignment will be to read 3 book reviews from various journals on a book related to your project topic, and analyzing their structure, write a brief guide on how to write a book review.
- Then you will be asked to write a book review of one of the books you are using for your project. Word limit: 1000 words.

Project & Présentation (goals 1-3, 5-6)

Develop a research paper on a specific question in a field that interests you. Possible examples :

- a) Study a particular troubadour or trobairitz (female poet) : translate several poems with critical analysis and apparatus.
- b) Study a cultural problem of the medieval Midi, using Occitan texts to understand a cultural practice
- c) Do a morphological / linguistic study, e.g. using COM [*Concordance de l'Occitan Médiéval*, 3 vols.] to discuss occurrences of lexical, grammatical, or orthographical forms, with a summary of the critical literature
- d) Do a comparative study, bridging disciplines such as literature, history, music or art
- e) Study a longer narrative work such as *Flamenca*, *Jaufre*, *la Canso d'Antioca*, *le Roland occitan*, saints lives (voir la *Legenda Aurea*), or *novas*, from a thematic or linguistic point of view

The project begin with a proposal and initial bibliography. Then there will be a MLA conference-style presentation (13 minutes + questions). The written paper should be modeled on a scholarly article (15-20 pages + bibliography, notes).

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 or concert (e.g. <http://earlymusicincolumbus.org/>)

Academic honesty and use of sources. Any activity that compromises the integrity of this institution or subverts the educational process such as cheating or plagiarism will be taken very seriously and reported to the Office of Academic affairs. All sources must be cited.

Bibliographic methods. All sources for all work (*traductions, projets, exposés*, etc.) should be clearly cited with footnotes (no parenthetical notes) using the Chicago Manual of Style Humanities form (Turabian). For 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).

Grade scale

A: Original, clear structure, well-researched and documented. I learned something. Publishable with revisions. Good textual analysis, well-chosen passages. Knowledgeably critical. 93-100%

- A-: Well-written and researched, but needs work in one area: style, structure, organization, originality, clarity or tenability of thesis, or references. 90-92%
- B+: A good effort, but lacking in 2 of above areas. 88-89%
- B: Good effort, but lacking in 3 areas; needs work in cohesion or thinking. 80-87%
- C: Work submitted, some effort shown, not graduate quality. 70-79%
- D: Work submitted, but not acceptable in quality or quantity. 65-69%
- E: Deficient work and participation. -64%

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 papers risk getting lost in the shuffle. Make every effort to turn them in on time.

Attendance. Perhaps it goes without saying, but attendance, preparation, and participation are required. No distinction is made between excused and unexcused absences. There is the possibility of making up lost points by attending an additional medieval studies- related event.

If you have a documented disability, please register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations, so they may be implemented in a timely fashion. If you have any questions about this process, please contact Disability Services at 614-292-3307 or slds@osu.edu.

Programme du cours.

1. mercredi= dimècres 14 janvier = genièr

Introduction. Découvrir l'Occitanie. Découvrir la versification. "Ab l'alèn tir vas me l'aire de Proensa," Peire Vidal, Paden pp. 25-26.

Choisir les régions pour les exposés.

I. Grammar basics, descriptive morphology, discovering major troubadours

2. vendredi = divendres, 16 jan

Paden, ch. 1 : prononciation, morphologie

Article : « The Provençal expression Pretz e valor, » A. H. Schutz, *Speculum* Vol. 19, No. 4 (Oct., 1944), pp. 488-493. (JSTOR)

Ressources : voir Paden ch. 31, pp. 325-332, biblio 582-593 ; *Handbook* 467-82.

3. mercredi, 21 jan

Paden, ch. 2 : les verbes au présent

Article : Paul Zumthor, « Why the Troubadours ? » *Handbook of the Troubadours*, eds. Akehurst & Davis, pp. 11-18.

Traduction 1 : Vida of Jaufre Rudel, pp. 16-17.

4. vendredi 23 jan

Paden, ch. 3, verbes au présent

Article : Ruth Harvey, "Joglers" and the professional status of the early troubadours." *Medium Ævum* 62, no. 2 (1993): 221-41. doi:10.2307/43629555. (JSTOR)

Trad 2 : Vida de Guilhem de Cabestanh

5. mercredi 28 jan

Paden, ch. 4, verbes au futur

Handbook Van Vleck, « Lyric Texts » pp. 21-60

Trad 3 : Gaucelm Faidit, « Us cavaliers si jazia, » pp. 37-38

découvrir: Gaucelm Faidit, "Fortz chaussa est," <http://youtu.be/6hdR1vbHLOY>

Article : Christopher J. Callahan. "Hybrid Discourse and Performance in the Old French Pastourelle." *French Forum* 27, no. 1 (2002): 1-22. <https://muse.jhu.edu/> (accessed January 18, 2018).

6. vendredi 30 jan

Paden, ch. 5 verbes au passé

Handbook Lazar, « Fin'amor » pp. 61-100

Trad 4 : "Vida" of Bernart de Ventadorn, pp. 43-44

découvrir: cansos de Bernart de Ventadorn, "Can vei la lauzeta" (multiple versions available on line)

Article : Simon Gaunt. "A Martyr to Love: Sacrificial Desire in the Poetry of Bernart de Ventadorn." *Journal of Medieval and Early Modern Studies* 31, no. 3 (2001): 477-506. <https://muse.jhu.edu/> (accessed January 18, 2018).

7. mercredi 4 février = heurèr, febrìer

Paden, ch 6-7 verbes au passé

Handbook, Jensen, « Language, » pp. 362-3; "The Trobairitz," Bruckner, pp. 201-233.

Trad 5: Comtessa de Dia, « Ab joi et ab joven m'apais, » pp. 51-52

lire: "Estat ai en greu cossirier," Comtessa de Dia pp. 58-59

Article : Elizabeth Wilson Poe. "A Dispassionate Look at the Trobairitz." *Tenso* 7, no. 2 (1992): 142-164. <https://muse.jhu.edu/>

8. vend 6 feb

Paden, ch. 8, d'autres formes verbales, pp. 61-68

Trad 6 : Guilhem IX, « Ab la dolchor del temps novel, » pp. 65-66.

Article : William D. Paden. "Why Translate?" *Tenso* 15, no. 2 (2000): 85-96.

<https://muse.jhu.edu/>

Book reviews : announce which 3 you are reading.

9. merc 11 feb

Paden, ch. 9, les noms et les adjectifs ; 10, les démonstratifs, pp. 69-86.

Trad 7 : Guilhem IX, « Pos de cantar m'es pres talenz, » pp. 83-84. Crib the whole poem; attempt a verse translation of a cobla.

Lire : Guilhem IX, « En Alvernhe, part Lemozi » p. 74

Book Reviews : turn in your distilled analysis of the general structure and content a good book review should include.

10. vend 13 feb

exam/ contrôle 1: identifiez les formes verbales dans un passage, donnez une paraphrase du texte; dessinez la carte de l'Occitanie avec toutes ses régions, marquez les mers et les fleuves (la Garonne, le Dordogne, le Rhône) et les principales villes.

Read and listen : Bernart de Ventadorn, "Non es meravelha s'eu chan..."

http://www.trobar.org/troubadours/bernat_de_ventadorn/beven1.php

<http://youtu.be/cMyZEK2UijU>

II. Historical morphology

11. merc 18 feb

Paden, ch. 20-21, les verbes, pp. 179-202

Trad 8: Bertran de Born, "D'un sirventes," pp. 186-88

Article/ chapitre : Frede Jensen, Syntaxe de l'ancien Occitan (2010), ch. VI, pp. 183-221.

12. vend 20 fév

Paden, ch. 22-23, Nouns and adjectives, pp. 203-223

Trad 9: Castelloza, "Amics, s'ie•us trobes avinen," pp. 221-223, 2 coblas versified.

Article : Bruckner, Matilda Tomaryn. 1985. "NA CASTELLOZA, "TROBAIRITZ", AND TROUBADOUR LYRIC". *Romance Notes*. 25, no. 3: 239-253.

Titre et bibliographie préliminaire pour le projet (5 points)

13. merc 25 fév

Exam/ Contrôle 2: présentation d'une *canso* au choix, apprise par cœur (récitée ou chantée, au moins 2 coblas) et discussions à propos de la rhétorique et les images.

14. vend 27 fév

Guest Workshop: Wendy Pfeffer, University of Louisville, Editor of <i>Tenso</i>
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Prepare questions about doing research in Occitan, and about how to get published.

15. merc 4 mars = març

Paden ch. 24, Word Order, pp. 227-241

Trad 10, Peire Cardenal, "Per fols teing Poilhes e Lombartz," pp. 238-241.

Article : Catherine Leglu, « Parodic Sequences and Peire Cardenal, » in *Between Sequence and Sirventes* (Legenda, 2000), pp. 1-33.

16. vend 6 mars

Paden, ch. 25, Indicative Mood, pp. 242-256.

Article : Hélène Debax, « Une histoire politique de Languedoc » dans *La Féodalité languedocienne XIe-XIIe siècles : Serments, hommages et fiefs dans le Languedoc des Trencavel* (Presses Universitaires du Mirail), pp. 24-98

17. merc 11 mars

Paden, ch. 26, Subjunctive, pp. 257-70

Trad 11, Peire Cardenal, "Ab votz d'angel," pp. 267-70

Article : Emily Kate Price. "Troubadours in Time: Remembering the Old Occitan Lyric in Catalonia." *French Studies: A Quarterly Review* 71, no. 4 (2017): 457-472.

18. vend 13 mars

Paden, ch. 27, Conditional Mood, pp. 271-80

Book Review of a specific book related to your project.

18-20 mars congé de printemps

19. merc 25 mars

Paden, ch. 28, Case System, pp. 281-95

Article : *Handbook of the Troubadours*, Ronald Martinez, "Italy," pp. 279-294.

20. vend 27 mars

Paden, ch. 29, Demonstratives pp. 296-305

Article : PATERSON, LINDA M. "TOURNAMENTS AND KNIGHTLY SPORTS IN TWELFTH- AND THIRTEENTH-CENTURY OCCITANIA." *Medium Ævum* 55, no. 1 (1986): 72-84. doi:10.2307/43628951.

21. merc 1 avril = abril, abriu

Paden, ch. 30, Sources of the Lexicon, pp. 309-324.

Peer-editing: plan détaillé [outline] de votre projet [environ 2-3 pages], qui présente la question centrale, hypothèses, recherches dans le domaine et arguments à poursuivre ou réfuter, thématiques, textes exemplaires à étudier, antithèses possibles, conclusions anticipées, bibliographie.

22. vend 3 avril

Paden, ch. 11-12, phonologie des voyelles, pp. 89-111

Trad 12 : Marcabru, « Pax in nomine Domini !, » pp. 106-108.

23. merc 8 avril

Paden, ch 13-14, Vowels..., Production of Consonants, p. 112-129

24. vend 10 avril

Paden, ch 15-18, Consonants, 130-163

Trad 13: Jaufre Rudel, "Lanquan li jorn" pp. 136-39, 2 coblas versified.

25. merc 15 avril

Paden, ch. 19, Alternation of Verb roots, pp. 164-176.

Exam review

26. vend 17 avril

Exam/ Contrôle 3: morphologie. Questions comparables aux exos Paden ch. 11-19.

27. merc 22 avril

Exposés: projets.

28. vend 24 avril

Paden, ch. 32 Modern Occitan pp. 336-345

Étudier les diverses versions de "Se canta," http://en.wikipedia.org/wiki/Se_Canta
et écoutez-en en ligne.

Peer-editing workshop : 3 most difficult pages of your paper.

dernière séance: jeudi 30 12:00-1:45

Rendre les projets, discussions, évaluations.

Curriculum MapFrench - UndergraduateB =beginning; I =Intermediate; A =Advanced

	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
5105	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

Curriculum MapFrench - UndergraduateB =beginning; I =Intermediate; A =Advanced

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