Overview:

I began teaching at BYU as a visiting instructor in the fall of 2011, shortly after advancing to candidacy at the University of California - Los Angeles. From that time until the summer of 2013, I taught fulltime in the French department while completing my dissertation. Balancing those responsibilities was challenging, but it enabled me to develop skills (e.g. time management) that I believe will serve me well as I work toward Continuing Faculty Status. At the same time, I recognize weaknesses that I will need to overcome in my efforts to constantly improve as a scholar and a teacher, which I will address within their respective categories below.

Generally I feel that I have integrated well into the department and college and that I am contributing to the growth and advancement of the Department of French and Italian. I hope that through this plan I will be able to contribute more to my department, the college, and the university.

Scholarship:

Self-evaluation:

Of the three areas considered in this development plan, scholarship is where I have the greatest need of improvement. While I have had some success, I realize that I need to refine my research skills and develop more efficient writing habits, not only because publishing is necessary for career advancement, but also because I see research as integral to my primary function as a teacher.

Since arriving at BYU as a visiting instructor in 2011, I have written my entire dissertation, delivered three papers at major national and international conferences, and published two works (one scholarly article and an introductory essay for an issue of a graduate student journal published through UCLA, for which I was one of the chief editors). In fall of 2013, my first semester on CFS track, I was invited to adapt and submit a chapter from my dissertation for consideration to be included in an edited volume on factionalism during the French Wars of Religion. My submission was accepted by the editors and the volume was subsequently accepted by one of the top publishing houses in France, with publication expected later this year or in early 2015.

My research focuses primarily on satire and comedy in medieval and early modern francophone Europe. Within this larger scope, I concentrate on the intersection of laughter and serious social phenomena, most particularly religious reformation, by studying the works of authors who were politically and / or theologically engaged. To this point the authors I have studied most are: Gervais du Bus, Philippe de
Mézières, Alain Chartier, Théodore de Bèze, and Agrippa d'Aubigné. My most used tools in this pursuit are the works of modern literary critics and philosophers who focus on comedy, satire, and laughter generally: Henri Bergson, Mikhail Bakhtin, and Northrop Frye, among others. I also rely heavily on studies of the historical contexts and popular philosophical ideals of the time in which the works were published. An underlying principle of my research is that comedy and satire offer new and, frequently, greater insights into the context of their creation than histories or other, “more serious” works owing to their populist nature and the inherently critical lens through which comic authors and satirists view their societies. As such, comedy and satire become interesting beyond themselves as they become windows into their time that can help elucidate other, contemporaneous literary works and historical events. Moving forward I will look at how the more traditional and common literary and philosophical schools treat comedy and satire. In particular I plan to examine them through the lens of twentieth-century critical theory, e.g. the ideas of Derrida and Eco.

My efforts to improve in scholarship have included attending various seminars and training meetings on scholarship and publishing (mostly through the Faculty Development Series and the Writing Across the Curriculum program). I have also worked to consistently meet to the goals I set as part of those trainings: writing for a fixed period daily (at least 30 minutes) and sharing my work regularly with colleagues (most particularly through the writing group I joined in winter 2014). This year I will continue to focus on improvement in scholarship by setting and consistently working to complete the following goals:

**Goals:**

1. Read one relevant article or book chapter per day.
2. Write for a minimum of 30 minutes per day and a minimum of 5 hours total per week.
3. Attend my weekly writing group meetings and present new work in each meeting.
4. Complete and send out for review two articles before the end of the year:
   a. The article that I am currently writing, which is drawn from my dissertation on the use of the corporeal metaphor for the kingdom and the Church during the Hundred Years' War.
   b. An article-length adaptation of the paper I am scheduled to give at the Sixteenth Century Conference in October on Pelletier du Mans and satire in the French Renaissance.
Resources needed:

My needs consist primarily of funding for purchasing literature and attending conferences. To this point I have received full support from the department and college and, as my future needs will likely change little if at all, I anticipate that my needs in these regards will continue to be met.

Teaching:

Self-evaluation:

I view teaching as one of my strengths. I enjoy engaging with students and seeing them grow in both understanding and capability. My student evaluations are generally above average while my class GPAs are below average, which I feel indicates an appropriate balance of academic rigor and student satisfaction. More importantly in my view, I have seen a good number of "return customers" - i.e. students taking second and even third classes from me when other options are available. Nonetheless, I consider constant improvement in teaching a critical professional and personal pursuit.

Over the past three years I have taught French 202 (in seven semesters or terms, usually multiple sections), French 321 (twice), French 340 (three times), and French 452R (cross-listed for graduate students as French 630R). While 340 and 452R permit the instructor great freedom in course design, the department largely dictates the content and structure of 202 and 321. I have found that frequently teaching the same class with the same material poses a special challenge in regard to adaptation and refinement. This being the case I have made particular efforts to refine and vary my methods in those classes: substituting new texts where possible, integrating technology (a particular strength of mine), and seeking new approaches to the texts we study (e.g. from books like the MLA Approaches to teaching… series). At the same time, the language review portion of French 202 has greatly evolved since I arrived, and this is an area where I have been able to collaborate with colleagues as we seek innovative solutions to meet the needs of our students.

In my efforts to refine these courses and improve as a teacher, I have come to rely upon a number of resources. At the beginning of each semester I carefully review student evaluations from prior sections of the same course, looking for trends that can lead me to areas needing improvement. This last semester I sought help from the Center for Teaching and Learning in this process and two main areas in which I will work to improve this coming semester: students are requesting more
opportunities for speaking and participation; they also feel that some of the assignments are "busy work." In addition to these efforts at improvement between semesters, I take advantage of the CTL's mid-semester student evaluation every term so that I can make necessary adjustments throughout.

Based on these processes and the insights I have gained from the Faculty Development Series, I have composed the following list of goals for improvement in teaching.

Goals:

1. Reorganize my syllabus based on precise learning outcomes so that students have a better understanding of what they are working toward from the beginning (frontloaded relevance). This will hopefully help them to see assignments within context and as leading to an objective rather than "busy work."
2. Reduce, reorganize, and rewrite assignments in an effort to eliminate "busy work" and assure that all assignments are contributing to the stated learning objectives.
3. Organize my lessons to give students more opportunities to speak and participate in class discussions, including:
   a. Asking more open-ended questions
   b. Breaking classes into small discussion groups in at least every other class meeting
   c. Using Digital Dialogue for students who are uncomfortable speaking in class
4. Schedule times during the next academic year to observe more experienced colleagues in their classes and look for ideas or techniques that I can integrate into my teaching and improvement plan.
5. Continue to work with my CTL consultant to find more ways to improve.
6. Read one book on teaching.

Resources needed:

Normal funding for books and materials.

Citizenship:

Self-evaluation:

More than any other area, citizenship is where I feel that I have already made my significant contributions to the department and to the French program as a whole, having served in the following positions:
• French Club faculty advisor (fall 2011 - present)
  o Working closely with student leadership, we have over that time:
    • Increased the club membership to over 200 students annually
    • Increased the funds in the Club's account by more than 50%
    • Organized some of the highest attended activities in French Club history
      (e.g. completely filling the nearly 400-seat Varsity Theatre on multiple
      occasions)
    • And increased the average activity attendance to an unprecedented
      160+
    • Broadened the scope of the French Club to include more Francophone
      countries and cultures rather than focusing solely on France.
  o While these statistics show that the French Club has grown in popularity and
    reach, it is difficult to quantify the impact of this on the department and
    program as a whole. However, there is no doubt that higher attendance and
    participation in the French Club strengthens the department.
• Department academic secretary (winter 2013 - present)
  o In this capacity, I have made it my goal to keep thorough and useful minutes
    of department discussions and to distribute them in a timely manner.
• Pi Delta Phi faculty moderator (winter 2014 - present)
  o Our chapter of this national honor society, chartered in 1963, had been
    inactive for a few years prior to my assignment. That being the case, there
    was no student leadership in place to help revive it. So I worked largely alone,
    with the support of the department chair and secretary, to organize an
    initiation banquet for an unusually large group of students with the hope of
    extending to our students the numerous opportunities afforded by this
    organization.
• Department representative to the College of Humanities Editorial Committee
  (winter 2014 - present)
  o This is a relatively new assignment, but it mostly consists of communicating
    faculty news and events to the college for inclusion in notices and
    publications.
• I have recently been assigned to take over the annual French Fair that our
  department organizes for local high school and jr. high school students.
  o In this I will work with department colleagues and public school teachers to
    organize the event that will take place in April 2015.

Informally, I have looked for opportunities to collaborate with colleagues in my
department on various classes and projects, most particularly in French 202. I
have also made myself available as a technology resource to colleagues, helping
them individually with questions regarding Learning Suite, PowerPoint, etc.
Similarly, in department meetings I have been asked on several occasions to
demonstrate or explain the use of Learning Suite, TurnItIn, iPads in teaching, etc.
Beyond my department and college, I am a member of both the Renaissance Society of America and Medieval Academy of America. I have also regularly participated in the international conference of the Sixteenth Century Society. This has permitted me to join with a relatively small group of scholars at various institutions researching Renaissance satire. This year, in addition to presenting a paper, I will chair a panel for the first time. I know that participation in professional organizations and conferences is important to my development as a scholar and to growing the university’s reputation. However, at this time I feel I should maintain a relatively low level of participation so that I can focus on my research and teaching.

While I feel that I have been more or less successful to this point in all of these assignments, I know that there is much I can do to improve. The following are my goals in these areas for the next year:

Goals:

French Club
1. Work with the student leadership to increase average attendance by 10% through better advertising, more student involvement, and broadening the scope to include more Francophone countries.
2. Work with the student leadership to increase the educational value of activities by giving greater emphasis to scholarly topics.

Department meeting minutes taker
3. Edit and distribute the minutes within 48 hours of the meeting.

Pi Delta Phi
4. Working with the newly assigned chapter president, organize two initiation banquets in the school year (rather than one like in prior years) and build the chapter membership.
5. Organize one academic event per semester sponsored by our chapter.

Editorial committee
6. More efficiently and consistently help colleagues publicize their achievements with the administration, faculty, students, and alumni of the College of Humanities through frequent emails and discussions in department meetings, followed by prompt reports to the committee.

General
7. Eat lunch with colleagues at least once a month to build a greater sense of community and exchange ideas for teaching and scholarship.
8. Collaborate with colleagues in curriculum design meetings whenever possible.
9. Attend at least one local conference (in addition to the national conference I will attend later this year) and look for opportunities to exchange ideas with colleagues at other colleges and universities.

Resources needed:

I would like to purchase an Office365 account so that I can use the Microsoft Office Suite for iPad, which will give me greater ability to complete tasks for these assignments when not in my office.
FREN 340 - Intro to Literary Analysis

Fall 2014

Section 002

Instructor/TA Info

Instructor Information

Name:
Office Location:
Office Phone:
Office Hours:
Email:

Course Information

Description

"And as all have not faith, seek ye diligently and teach one another words of wisdom; yea, seek ye out of the best books words of wisdom; seek learning, even by study and also by faith." - Doctrine & Covenants 88:118

"...you shall... study and learn, and become acquainted with all good books, and with languages, tongues, and people." - Doctrine & Covenants 90:13-15

This course is designed around two fundamental goals:

1. To help students increase their understanding of and appreciation for French and Francophone cultures (and literature generally) through the study of a variety of carefully selected, French-language texts and the cultural contexts that informed them.

2. To help students develop critical reading and analytical skills that will benefit them in every aspect of personal and professional life.

Our pursuit of these objectives will consist primarily in the study and application of a broad range of critical methods, including (but not limited to): the identification and analysis of structural, figurative, and rhetorical elements; contextualized interpretation; critical theory; etc. The object of these studies and
applications, the course content, will be divided into three broad units: poetry, theater, and prose.

**Additional information from BYU Undergraduate Catalog:**

Course description: "How to read French prose, drama, and poetry and apply methods of literary criticism."
Note: "Capstone course for GE Languages of Learning requirement for returned missionaries."

**Disclaimer:**
While it is not my intention to deviate from what is presented in this syllabus and schedule, please remember that this is a guide, not a contract. Policies and schedules may be adjusted at any time at the instructor's sole discretion.

**Prerequisites**
French 321 or concurrent enrollment is VERY STRONGLY recommended.

**Learning Outcomes**

**Contextualization and Analysis**
Contextualize and analyze French literature of various periods and genres.

**Analytical Writing**
Write analytically about the literature in well-formatted essays.

**Basics Terms**
Identify basic terms of literary analysis. (The specific list is available on the syllabus.)

**University GE Learning Outcomes**
In addition to the course learning outcomes listed above, this course specifically contributes to the development of the following GE learning outcomes established by the university:
1. **Knowledge** - Demonstrate foundational knowledge and skills in the methods of investigating, expressing, and evaluating concepts in the following disciplines: Arts, History, Humanities and Languages...

2. **Communication** - Communicate effectively with diverse audiences using written, oral, visual, and digital media.

3. **Perspective** - 3a. Describe important ideas in their own cultural traditions as well as in the traditions of others and from the various perspectives of the General Education disciplines.

5. **Sound Thinking and Problem Solving** - 5c. Examine and evaluate the strengths and weaknesses of their own ideas and arguments, as well as those of others, withholding judgment until they have gathered sufficient information and considered relevant implications.

### Materials

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<th>Price (used)</th>
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by Marie
Editions Flammarion; (760086000)
ISBN: 9782080707598
Packet (online)
by Various
(1969-12-31)
The bulk of the readings and guides to
help you with the books are available
as a PDF under the "content" tab in
Learning Suite. You are not required
to print it out; however, you must have
the texts in class on the days we
discuss them and preferably in a
format that permits you to highlight
and / or make notes on it (print copy,
on your iPad, laptop, etc. - whatever
works best for you).

Grading Scale

<table>
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<tr>
<td>A-</td>
<td>90%</td>
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<td>B+</td>
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Grading Policy

Grading in this course, on individual assignments as well as the overall course
grade, will conform to the description outlined in the university's undergraduate
catalog:
"The grade given in a course is the teacher's evaluation of the student's performance, achievement, and understanding in that subject as covered in the class."

A  Excellent  
B  Good  
C  Satisfactory  
D  Minimum passing  
E  Failure

*Please note that letter grades may not be recorded for all assignments, but the posted points or percentage scores will roughly align with this scale.

**Assignments and late work**

All required information for assignments, including rubrics where applicable, will be available in Learning Suite well in advance of their respective due dates.

All assignments will be submitted through Learning Suite by the dates given in the schedule.

Therefore, late work will not be accepted, except in the most extreme of circumstances.

**Participation Policy**

Participation will be factored into the final course grade. It will be recorded in real time in each class meeting by the instructor and the monthly average of those daily grades will be posted in the Learning Suite grade book as one of your four participation grades in the class. That being the case, below is an explanation of how participation will be graded:

- Participation is more than simply showing up!
  - If a student has enrolled in a class, then it is expected that s/he will come to class on time every day, having completed the readings and other assignments. That earns a C.
- To earn a B in participation, a student must engage and contribute in class discussion and activities.
- To earn an A in participation, a student must contribute unique insights that enrich our study and encourage further discussion.
*Please note that quality of linguistic expression is also considered in assessing the value of participation.

To facilitate participation and learning generally, we will work together to create a respectful, learning atmosphere. Thus, disrespectful and / or disruptive behavior (e.g. texting, disrespectful comments, etc.) will result in a lower participation grade.

**Attendance Policy**

Attendance is mandatory.

You should be in class, ready to begin at the scheduled time. As per university and department policies, poor attendance (i.e. more than 2 unexcused absences) will be considered in figuring the final grade; it will also naturally affect your participation grade and ability to succeed on exams and assignments.

Should you miss class for whatever reason, please refer to the course website for assignments, etc. and contact a classmate for notes.

**Study Habits**

Some tips on how to succeed in this class:

- Read the texts (more than once if possible) BEFORE coming to class
- Take notes as you read - write down any insights or questions you have while reading
- Give real thought and effort to all of the assignments
- Form a study group
- Use the writing lab for papers - your writing lab rough draft must be submitted with the final and will count in your grade.
  - ALWAYS double check spelling, vocabulary, gender, and agreement for you writing assignments BEFORE GOING TO THE LAB - the writing lab is most useful when you take the very best work you can produce
Assignments

Assignment Description

Study Guide: The Beginnings of French Literature
Due: Tuesday, Sep 09 at 12:00 am
A guide to help you identify certain important aspects of the texts studied in Reading 1

Study Guide: Reading for the Gist
Due: Thursday, Sep 11 at 12:00 am
Complete this assignment after Reading 2

Study Guide: Poetic Structure
Due: Tuesday, Sep 16 at 12:00 am
Complete this study guide after studying the Renaissance poets and scansion.

Study Guide: Sociocultural Context
Due: Thursday, Sep 18 at 12:00 am
Complete this study guide after reading the fables by Jean de La Fontaine.

Study Guide: Identifying Figures de Style
Due: Thursday, Sep 25 at 12:00 am
Complete this study guide after studying the fifth reading.

Paper 1: Prep Assignment 1 (Poem Selection)
Due: Friday, Sep 26 at 12:00 am
To help you manage your time and get step-by-step feedback that will help you produce the very best work possible, I have created these Prep Assignments for the first paper. These assignments are required and will count as part of your paper grade.

Study Guide: Poetics of Irony
Due: Tuesday, Sep 30 at 12:00 am
The Poetics of Irony

Paper 1: Prep Assignment 2 (Scansion)
Due: Tuesday, Sep 30 at 11:59 pm
This assignment will help you prepare to write your first paper.
Now that you've chosen the poem (or stanzas) you will analyze for the first paper, you will need to begin with a structural analysis. Copy and paste your poem into a Word doc (or equivalent), then indicate the following characteristics:

1. the rhyme scheme and disposition (i.e. mark the rhymes A, B, C, etc. and indicate whether they are plate, croisée, or embrassée.
2. the gender (m or f) of the rhymes
3. the quality of the rhymes (r, s, p)
4. the meter of the poem (octosyllabe, décasyllabe, etc.)
5. the cæsura (la césure) of each line.
6. Then correctly label two figures de style that you think are significant to the meaning of the poem

You will submit this through Learning Suite before the midterm.

**Class Participation 1**

Due: Tuesday, Sep 30 at 11:59 pm

The monthly average of your daily participation grades.

**Study Guide: Marginalized Voices**

Due: Thursday, Oct 02 at 12:00 am

Use this to help you study Francophone poetry

**Paper 1: Prep Assignment 3 (Thesis)**

Due: Saturday, Oct 04 at 12:00 am

The final step before beginning to write your paper is composing a compelling thesis statement.

**Midterm**

Due: Thursday, Oct 09 at 11:59 pm

Midterm: poetry and figurative language

**Paper 1: L’analyse poétique**

Due: Saturday, Oct 11 at 11:59 pm

**ANALYSIS #1: L’analyse poétique**

**Longueur: 3-4 pages** (format MLA; double-interligne; taille de police: 12-point; 800-1000 mots—sans compter le poème, bien entendu)
**Explication:** Choisissez un poème bref (un sonnet, de préférence, ou bien un poème d'entre 10 et 21 vers) que l'on n'a pas étudié en classe mais par un poète que nous avons étudié en classe (Villon, Marot, Labé, Ronsard, Baïf, La Fontaine, Musset, Lamartine, Hugo, Baudelaire, Nerval, Verlaine ; moi, j'adore ce site-web pour la poésie : [http://poesie.webnet.fr/home/index.html](http://poesie.webnet.fr/home/index.html)) et en faites une analyse soutenue dans laquelle : 1) vous constatez l'essentiel (the gist) du poème, c'est-à-dire son sens global, 2) vous expliquez comment la poétique du poète (la versification et les figures du style) contribue à cette idée centrale, et 3) vous soutenez votre argument avec trois sources académiques (articles, livres, encyclopédies fiables) prises de l'extérieur.

Pour être encore plus systématique, voici ce à quoi je m'attends :

I. Un titre : un bon essai devrait toujours commencer avec un bon titre qui attire l'attention du lecteur et qui cible votre thèse dès le départ [ex. « L’antithèse lyrique et l’amour impossible dans Sonnet XII de Louise Labé » ou « Du Bellay et l’écho assourdi des Regrets (XXVI) »].

II. Une reproduction du poème entier où vous en faites la scansion (au niveau de la césure) (QUE VOUS AVEZ DEJA RENDU)

[ex. Sacré rameau, // de céleste présage,  
A  F  4/6
Rameau, par qui// la colombe envoyée,  
B  F  4/6
Au demeurant// de la terre noyée  
B  F  4/6
Porta jadis// un si joyeux message. […]  
A  F  4/6]

III. Un premier paragraphe, où vous introduisez le poème et vous annoncez ce que vous entendez être l'essentiel ou le sens global du poème. Cela sera votre thèse pour l'analyse. Ensuite, suggérez/expliquez sur quels éléments du poème (versification et figures de style) que vous allez mettre l'émphasse pour démontrer votre thèse.

IV. Par la suite, faites la première partie du corps de l'analyse où vous identifiez les aspects de la versification (la rime, le mètre, la disposition des rimes, la qualité de la rime, etc.) et montrez comment les aspects choisis contribue à votre lecture globale du poème. [Ne faites pas un catalogue exhaustif de la versification ; insistez, plutôt, sur les éléments essentiels pour soutenir votre argument.]

V. Ensuite, dans une prochaine partie, identifiez les figures de style (de la liste que je vous ai donnée) employées par le poète pour produire un effet poétique qui soutient votre lecture globale.
VI. Avant de conclure, synthétisez votre argument en montrant comment la poétique (la forme) soutient le sens global (le fond) du poème en regardant ce que d'autres spécialistes ont dit. [Vous n'êtes pas, bien sûr, limités à ce paragraphe pour soutenir votre texte avec les experts – mais un paragraphe de synthèse vous aide à vous rendre compte et à discuter ce que les autres ont dit et ce que vous dites de différent.]

VII. Pour terminer, expliquez dans un petit paragraphe (si vous ne l’avez pas encore fait) comment une étude poétique comme la vôtre est utile pour comprendre l’œuvre de votre poète. Visant vos conclusions, quelles sont d'autres questions que l’on pourrait poser pour mieux comprendre ses autres poèmes.

VIII. N'oubliez pas votre "Works Cited" page.

Bien entendu, votre analyse ne sera peut-être pas exactement comme celle-ci mais elle devrait avoir les toutes parties essentielles que j’explique ci-dessus. Voyez le "Rubric" ci-dessous pour la manière dont vous serez noté. Bon courage !

Il y aura 3 taches 'avant d'écrire':

- 5 points - Prep Assignment 1
- 20 points - Prep Assignment 2
- 5 points - Prep Assignment 3

et la composition :

- 100 points - Paper
  - 25 points - Figures de style: correctly labeled and their context within the poem convincingly explained
  - 40 points - Argument: clarity, coherence, premises and conclusion that logically follow from the text and each other
  - 20 points - Quality of the French (1 point will be deducted for every avoidable error)
  - 10 points - Lab draft (or if you choose not to go to the writing lab, points beyond the maximum for French language will be deducted from this category at the same rate)
  - 5 points - MLA formatting

Study Guide: Farce du cuvier
Due: Tuesday, Oct 14 at 12:00 am

Complete this study guide after studying La Farce du Cuvier.
**Study Guide: Le Cid**

Due: Tuesday, Oct 28 at 12:00 am

Use this guide to focus your study of Le Cid
**Cultural Activity Report 1**

Due: Friday, Oct 31 at 12:00 am

Use this form to report your cultural activities.
**Class Participation 2**

Due: Friday, Oct 31 at 11:59 pm

The monthly average of your daily participation grades.

**Paper 2: Prep Assignment 1 (Text Selection)**

Due: Saturday, Nov 01 at 11:00 pm

Vous me communiquerez votre choix de texte pour la deuxième composition (voir « Paper 2 » dans la liste des « Assignments »). Vous expliquerez également pourquoi vous l’avez choisi.

**Study Guide: Tartuffe**

Due: Thursday, Nov 06 at 12:00 am

Travaillez sur ce Study Guide au cours de votre lecture du Tartuffe. C’est à rendre avant classe le dernier jour de nos discussions là-dessus.

**Study Guide: prose intro**

Due: Tuesday, Nov 11 at 12:00 am

Complete this guide after studying the elements of prose and discursivity, and reading the texts by Rabelais, Marguerite de Navarre, and Diderot.

**Study Guide: Un cœur simple**

Due: Thursday, Nov 13 at 12:00 am

Use this guide to help you study Un cœur simple by Flaubert

**Paper 2: Prep Assignment 2 (Thesis)**

Due: Saturday, Nov 15 at 11:00 pm

The final step before beginning to write your paper is composing a compelling thesis statement.
Study Guide: Maupassant

Due: Tuesday, Nov 18 at 12:00 am

Study guide for the Maupassant reading

Cultural Activity Report 2

Due: Sunday, Nov 30 at 12:00 am

Use this form to report on one of your Cultural Activities

Class Participation 3

Due: Sunday, Nov 30 at 11:59 pm

The monthly average of your daily participation grades.

Study Guide: Le dernier frère

Due: Thursday, Dec 04 at 12:00 am

Use this study guide to focus your reading of Appanah’s Le dernier frère

MLA Quiz - Part A

Due: Thursday, Dec 11 at 12:00 am

You will have 30 minutes to complete this quiz once you open it, so do not open it until you are ready to complete it. This assignment is open book and you will also need the PDF labeled "MLA Quiz" (distributed in class and available under the "Content" link in Learning Suite). You CANNOT use any bibliography software. You have until 11:59 PM on December 12 to complete this assignment - no exceptions.

Cultural Activity Report 3

Due: Thursday, Dec 11 at 12:00 am

Use this form to report your Cultural Activities

Author / Topic Introduction

Due: Thursday, Dec 11 at 12:59 am

A brief (2 minute) introduction to the day's topic of discussion, assigned randomly.

Class Participation 4

Due: Thursday, Dec 11 at 11:59 pm

The monthly average of your daily participation grades.
MLA Quiz - Part B

Due: Thursday, Dec 11 at 11:59 pm

Create a properly formatted Works Cited list for the marked passages in the PDF below (same one used in MLA Quiz - Part A). There will be a total of 6 entries on the list (labeled in the PDF 1, 2, 3a, 3b, 4, 5). All required MLA formatting requirements for both the entries and the list as a whole must be followed to receive full credit.

YOU CANNOT USE ANY SORT OF BIBLIOGRAPHIC SOFTWARE OR ONLINE TOOLS TO CREATE THIS LIST.

Fr340.MLA quiz.pdf  Download

Paper 2: Théâtre / Prose

Due: Thursday, Dec 11 at 11:59 pm

ANALYSIS #2: Théâtre/Prose

Longueur: 3-4 pages (format MLA; double-interligne; taille de police: 12-point; 700-1000 mots—sans compter le texte, bien entendu)

Explication: Dans la première analyse, vous avez choisi un poème que vous avez étudié dans son ensemble en mettant l’emphase sur les figures de style et la versification et en vous rendant compte de la relation entre forme et fond. Cette deuxième analyse est beaucoup plus ouverte et beaucoup moins systématique – même si vous allez essayer d’arriver à une idée de l’ensemble à travers une section de texte.

Cette fois-ci, vous avez le choix de tous les auteurs de langue française (sauf les textes que nous avons étudiés ensemble, bien sûr) et vous allez choisir soit :

- une pièce de théâtre (une farce, une pièce classique en cinq actes, une pièce moderne en trois actes, ou – puisque je sais que l’on a quelques spécialistes de musique ici – un libretto d’opéra ou les paroles d’une comédie musicale), ou bien,
- un ouvrage de prose (un roman, une nouvelle, un conte, une satire, etc.) et vous allez l’analyser de la manière suivante :

Ce qu’il faut faire:
1. Choisissez une section de texte (d’entre 100-250 mots) qui, selon vous, représente – ou, au moins, aide à arriver à une compréhension de la totalité de l’ouvrage, y compris le sens global du texte et la vision artistique de l’auteur.

2. Expliquez comment votre choix de texte englobe cette totalité en vous servant d’autres phrases et lignes du texte et d’au moins quatre (4) sources extérieures.
   - N'oubliez pas que les aspects formels (structure, focalisation, discursivité, etc.) ainsi que les figures de style que nous avons étudiées vous serviront dans cette analyse.

3. Résumez votre étude en essayant de saisir dans un ou deux bons paragraphes la vision artistique entière de l’œuvre complète de votre auteur (e.g. l’existentialisme/absurdisme de Beckett ou la comédie classique de Molière).

*N.B. N’oubliez pas le rôle des genres littéraires (de Frye) que nous adoptons ici : la poésie évoque, le drame (dé)montre et la prose raconte/décrit.

Vous serez noté ainsi :

• Choix de texte (Prep. Assignment 1) 5 points
• Qualité de thèse (Prep. Assignment 2) 5 points

• Composition 100 points
  - Explication du sens global/ de la vision artistique 20
  - Synthèse et vision entière de votre auteur 20
  - Argument 25
  - Qualité du français 20
  - Lab Draft* 10
  - Format MLA 5

* Follow this link to our BYU French Studies MA reading list for ideas on text that you might consider: [http://frenital.byu.edu/french/ma/reading-list/](http://frenital.byu.edu/french/ma/reading-list/)

**Student Evaluation**

Due: Friday, Dec 12 at 11:59 pm

Extra Credit for completing course evaluation.

**Final Exam**
Due: Friday, Dec 19 at 11:00 pm

You will have two hours to complete this exam. It is to be taken without external help (i.e. no notes, no texts, no web searches, no phone-a-friend, no help from anyone or anything!). The ONLY exceptions: 1) you may use a paper bilingual dictionary and 2) you should type your essay answers in Word and then copy and paste them into the LS form.

Schedule

<table>
<thead>
<tr>
<th>Date</th>
<th>Readings (before class)</th>
<th>Learning objectives</th>
<th>Assignments</th>
<th>Participation and Events</th>
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<tbody>
<tr>
<td>T - Sep 02</td>
<td>Course Intro Guillaume IX</td>
<td>Study Guide: The Beginnings of French Literature Opens</td>
<td>Cultural Activity Report 1 Opens</td>
<td>Cultural Activity Report 2 Opens</td>
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<td>Th - Sep 04</td>
<td>How to Read Application: Le Bon Samaritain</td>
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<td>Marie de France</td>
<td>Become familiar with the origins of French literature</td>
<td>Study Guide: The Beginnings of French Literature Closes Study Guide: Reading for the Gist Opens</td>
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<td>Medieval Poetry: From Troubadours to Balladeers</td>
<td>Read for the gist</td>
<td>Study Guide: Poetic Structure Opens Study Guide: Reading for the Gist Closes</td>
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<td>Writing about literature / poetry Intro to figures de style</td>
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<td>Early Romantic Poetry: Le mal du siècle</td>
<td>Identify figurative language and relate it to the overall meaning</td>
<td>Study Guide: Identifying Figures de Style Closes Study Guide: Poetics of Irony Opens</td>
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<td>Late Romantic and Modern Poetry: The</td>
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<td>Poetics of Irony</td>
<td>analyse more difficult works</td>
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<td>Francophone Poetry: Marginalized Voices</td>
<td>Understand the sociocultural consequences of colonialisme and gain a broader view of the Francophone world Recognize how the ironic worldview of modern poetry fit the poetic voice to postcolonial expression</td>
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<td>Study Guide: Le Cid Opens</td>
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Understand its cultural impact in France
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<td>Introduction to prose: Discursivity and Narration</td>
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<td>Distinguish between different types of discursivity and</td>
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<td>Appanah: <em>Le dernier</em> frères. 1-40</td>
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<td>Goscinny &amp; Uderzo: <em>Le tour de Gaule d'astérix</em></td>
<td>Examine how the addition of visual elements impacts the manner of storytelling Examine the cultural status of BD in the Francophone world</td>
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<td>Th - Dec 11</td>
<td>Review / party</td>
<td>MLA Quiz - Part A Closes MLA Quiz - Part B Paper 2: Théâtre / Prose</td>
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<td>F - Dec 19</td>
<td>Final Exam Final Exam: 1101 JKB2:30pm - 5:30pm</td>
<td>Student Evaluation</td>
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University Policies

Honor Code

In keeping with the principles of the BYU Honor Code, students are expected to be honest in all of their academic work. Academic honesty means, most fundamentally, that any work you present as your own must in fact be your own work and not that of another. Violations of this principle may result in a failing grade in the course and additional disciplinary action by the university. Students are also expected to adhere to the Dress and Grooming Standards. Adherence demonstrates respect for yourself and others and ensures an effective learning and working environment. It is the university's expectation, and my own expectation in class, that each student will abide by all Honor Code standards. Please call the Honor Code Office at 422-2847 if you have questions about those standards.

Sexual Harassment

Title IX of the Education Amendments of 1972 prohibits sex discrimination against any participant in an educational program or activity that receives federal funds. The act is intended to eliminate sex discrimination in education and pertains to admissions, academic and athletic programs, and university-sponsored activities. Title IX also prohibits sexual harassment of students by university employees, other students, and visitors to campus. If you encounter sexual harassment or gender-based discrimination, please talk to your professor or contact one of the following: the Title IX Coordinator at 801-422-2130; the Honor Code Office at 801-422-2847; the Equal Employment Office at 801-422-5895; or Ethics Point at http://www.ethicspoint.com, or 1-888-238-1062 (24-hours).

Student Disability

Brigham Young University is committed to providing a working and learning atmosphere that reasonably accommodates qualified persons with disabilities. If you have any disability which may impair your ability to complete this course successfully, please contact the University Accessibility Center (UAC), 2170 WSC or 422-2767. Reasonable academic accommodations are reviewed for all students who have qualified, documented disabilities. The UAC can also assess students for learning, attention, and emotional concerns. Services are coordinated with the student and instructor by the UAC. If you need assistance or if you feel you have been unlawfully discriminated against on the basis of disability, you may seek resolution through established grievance policy and
procedures by contacting the Equal Employment Office at 422-5895, D-285 ASB.

**Academic Honesty**

The first injunction of the Honor Code is the call to "be honest." Students come to the university not only to improve their minds, gain knowledge, and develop skills that will assist them in their life's work, but also to build character. "President David O. McKay taught that character is the highest aim of education" (The Aims of a BYU Education, p.6). It is the purpose of the BYU Academic Honesty Policy to assist in fulfilling that aim. BYU students should seek to be totally honest in their dealings with others. They should complete their own work and be evaluated based upon that work. They should avoid academic dishonesty and misconduct in all its forms, including but not limited to plagiarism, fabrication or falsification, cheating, and other academic misconduct.

**Deliberation Guidelines**

To facilitate productive and open discussions about sensitive topics about which there are differing opinions, members of the BYU community should: (1) Remember that we are each responsible for enabling a productive, respectful dialogue. (2) To enable time for everyone to speak, strive to be concise with your thoughts. (3) Respect all speakers by listening actively. (4) Treat others with the respect that you would like them to treat you with, regardless of your differences. (5) Do not interrupt others. (6) Always try to understand what is being said before you respond. (7) Ask for clarification instead of making assumptions. (8) When countering an idea, or making one initially, demonstrate that you are listening to what is being said by others. Try to validate other positions as you assert your own, which aids in dialogue, versus attack. (9) Under no circumstances should an argument continue out of the classroom when someone does not want it to. Extending these conversations beyond class can be productive, but we must agree to do so respectfully, ethically, and with attention to individuals' requests for confidentiality and discretion. (10) Remember that exposing yourself to different perspectives helps you to evaluate your own beliefs more clearly and learn new information. (11) Remember that just because you do not agree with a person's statements, it does not mean that you cannot get along with that person. (12) Speak with your professor privately if you feel that the classroom environment has become hostile, biased, or intimidating. Adapted from the Deliberation Guidelines published by The Center for Democratic Deliberation. (http://cdd.la.psu.edu/education/The%20CDD%20Deliberation%20Guidelines.pdf/view?searchterm=deliberation%20guidelines)
Devotional Attendance

Brigham Young University's devotional and forum assemblies are an important part of your BYU experience. President Cecil O. Samuelson said, "We have special and enlightening series of devotional and forum assemblies...that will complement, supplement, and enrich what will also be a very productive period in your classrooms, laboratories, and libraries. We look forward to being with you each Tuesday...and hope that you will regularly attend and bring your friends and associates with you...A large part of what constitutes the unique 'BYU experience' is found in these gatherings where the Spirit has been invited and where we have the opportunity to discuss and consider things of ultimate worth and importance that are not afforded to the academic community on almost any other campus" (from the address "The Legacy of Learning", 30 August, 2005). Your attendance at each forum and devotional is strongly encouraged.

Plagiarism

Intentional plagiarism is a form of intellectual theft that violates widely recognized principles of academic integrity as well as the Honor Code. Such plagiarism may subject the student to appropriate disciplinary action administered through the university Honor Code Office, in addition to academic sanctions that may be applied by an instructor. Inadvertent plagiarism, which may not be a violation of the Honor Code, is nevertheless a form of intellectual carelessness that is unacceptable in the academic community. Plagiarism of any kind is completely contrary to the established practices of higher education where all members of the university are expected to acknowledge the original intellectual work of others that is included in their own work. In some cases, plagiarism may also involve violations of copyright law. Intentional Plagiarism-Intentional plagiarism is the deliberate act of representing the words, ideas, or data of another as one's own without providing proper attribution to the author through quotation, reference, or footnote. Inadvertent Plagiarism-Inadvertent plagiarism involves the inappropriate, but non-deliberate, use of another's words, ideas, or data without proper attribution. Inadvertent plagiarism usually results from an ignorant failure to follow established rules for documenting sources or from simply not being sufficiently careful in research and writing. Although not a violation of the Honor Code, inadvertent plagiarism is a form of academic misconduct for which an instructor can impose appropriate academic sanctions. Students who are in doubt as to whether they are providing proper attribution have the responsibility to consult with their instructor and obtain guidance. Examples of plagiarism include: Direct Plagiarism-The verbatim copying of an original source without acknowledging the source. Paraphrased Plagiarism-The paraphrasing, without acknowledgement, of ideas from another
that the reader might mistake for the author's own. Plagiarism Mosaic-The borrowing of words, ideas, or data from an original source and blending this original material with one's own without acknowledging the source. Insufficient Acknowledgement-The partial or incomplete attribution of words, ideas, or data from an original source. Plagiarism may occur with respect to unpublished as well as published material. Copying another student's work and submitting it as one's own individual work without proper attribution is a serious form of plagiarism.

**Respectful Environment**

"Sadly, from time to time, we do hear reports of those who are at best insensitive and at worst insulting in their comments to and about others... We hear derogatory and sometimes even defamatory comments about those with different political, athletic, or ethnic views or experiences. Such behavior is completely out of place at BYU, and I enlist the aid of all to monitor carefully and, if necessary, correct any such that might occur here, however inadvertent or unintentional. "I worry particularly about demeaning comments made about the career or major choices of women or men either directly or about members of the BYU community generally. We must remember that personal agency is a fundamental principle and that none of us has the right or option to criticize the lawful choices of another." President Cecil O. Samuelson, Annual University Conference, August 24, 2010 "Occasionally, we ... hear reports that our female faculty feel disrespected, especially by students, for choosing to work at BYU, even though each one has been approved by the BYU Board of Trustees. Brothers and sisters, these things ought not to be. Not here. Not at a university that shares a constitution with the School of the Prophets." Vice President John S. Tanner, Annual University Conference, August 24, 2010
As I prepare to teach new classes and to improve the classes I have already taught and will teach again in the future, I kindly request the support of the Faculty Center in the form of a course development grant to cover the items listed below. The poetry anthology will help me provide students with more options for study in literary analysis assignments. The four books on manuscript study will serve as reference materials for students as we study early French literature in classes on medieval and Renaissance literature. I am currently preparing to teach an Arthurian literature course in the next year, and so the MLA published book on teaching that content will help me to better prepare. Still very difficult to find in the United States and generally unknown to Americans, the Louis de Funès film is one of the most famous and beloved comedies in the history of French cinema, showing it in the class I teach on French comedy and satire will permit my students to better understand those traditions. Finally, the two software items will be most useful in creating visual presentations for class lectures and students’ personal study: Timeline 3D creates interactive timelines for the study of historical information and Office 365 permits iPad users to create, edit, and share Microsoft Office documents (e.g. PowerPoint and Word). I thank you in advance for your consideration.

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<th>Title</th>
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<td>Anthologie de la poésie française. Ed. Jean Orizet</td>
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<tr>
<td>Introduction to Manuscript Studies. Raymond Clemens</td>
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<td>Lire le manuscrit medieval. Paul Géhin</td>
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<td>Lire le manuscrit d’hier. Gabriel Audisio</td>
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<td>Understanding Illuminated Manuscripts: A Guide to Technical Terms.</td>
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<td>Michelle Brown</td>
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<td>Approaches to teaching the Arthurian Tradition. MLA</td>
<td>$20</td>
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<td>La grande vadrouille. Louis de Funès</td>
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Overview

My research focuses primarily on satire and comedy in medieval and early modern francophone Europe. Within this larger scope, I concentrate on the intersection of laughter and serious social phenomena, most particularly religious reformation, by studying the works of authors who were politically and / or theologically engaged. To this point the authors I have studied most are: Gervais du Bus, Philippe de Mézières, Alain Chartier, Théodore de Bèze, and Agrippa d’Aubigné. My most used tools in this pursuit are the works of modern literary critics and philosophers who focus on comedy, satire, and laughter generally: Henri Bergson, Mikhail Bakhtin, and Northrop Frye, among others. I also rely heavily on studies of the historical contexts and popular philosophical ideals of the time in which the works were published. An underlying principle of my research is that comedy and satire offer new and, frequently, greater insights into the context of their creation than histories or other, “more serious” works owing to their populist nature and the inherently critical lens through which comic authors and satirists view their societies. As such, comedy and satire become interesting beyond themselves as they become windows into their time that can help elucidate other, contemporaneous literary works and historical events. Moving forward I will look at how the more traditional and common literary and philosophical schools treat comedy and satire. In particular I plan to examine them through the lens of twentieth-century critical theory, e.g. the ideas of Derrida and Eco.

Goals (to be accomplished before February 2015):
1. Submit three articles for review:
   a. Article on Mézières and Chartier
   b. Article on Pelletier du Mans and the satirists that emerged from his circle of influence
   c. Article on Calvin and timekeeping technology
2. Present at (or have been accepted to) two conferences in the 2014-2015 school year

Strategies of scholarly productivity:
1. Read one relevant article or book chapter per day
2. Write for a minimum of 30 minutes per day and a total of 5 hours per week
3. Schedule daily writing times into my work week
4. Attend weekly writing group meeting and share new work each time
5. Join and participate in an interdisciplinary research group
6. Integrate my research into my teaching

Methods of evaluation:
I have created a spreadsheet to track my time spent reading and writing, as well as pages written each day. Using this record I will be able to track my progress and look for patterns that can help me work more efficiently. I will also look to my writing group and
colleagues for input on my work. In regard to integrating my research into my teaching, I have written targeted learning objectives so that I can ask my students to indicate in their evaluations how well I accomplished that goal.
While many disciplines naturally involve collaborative work and, thereby, foster collegiality, departments like mine in the college of humanities seem more frequently to resemble a monastic collective, with members working independently in their offices, emerging only to teach classes. This is the manner I have adopted since arriving at BYU, but I think that there is much to gain from collaboration. Thus, collaboration and building relationships with the members of my department will be the focus of my citizenship project this year. I hope to collaborate with one or more colleagues on a course we both / all teach, and I plan to work toward co-authoring an article with one or more colleagues. To achieve these goals, I will:

1. Arrange with colleagues to observe them teaching and invite them to observe me.
2. Plan and host at least one brown bag lunch meeting per semester with departmental colleagues to discuss research.
3. Have lunch with colleagues at least once per month (but hopefully more frequently!).
4. Use my college editorial committee assignment to familiarize myself with my colleagues' work and create opportunities for discussion on it as I work with them to publicize it through the college.