

## REQUEST FOR NEW COURSE

**1. General Information.**

- Today's Date: 9-15-09
- a. Submitted by the College of: A&S
- b. Department/Division: MCLLC/French
- c. Contact person name: Dr. Jeffrey Peters Email: inp@uky.edu Phone: 269-1733
- d. Requested Effective Date:  Semester following approval OR  Specific Term/Year<sup>1</sup>: Fall 2010

**2. Designation and Description of Proposed Course.**

- a. Prefix and Number: FR 410
- b. Full Title: French in Performance
- c. Transcript Title (if full title is more than 40 characters): \_\_\_\_\_
- d. To be Cross-Listed<sup>2</sup> with (Prefix and Number): \_\_\_\_\_
- e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours<sup>3</sup> for each meeting pattern type.

<input type="checkbox"/> Lecture	<input type="checkbox"/> Laboratory <sup>1</sup>	<input type="checkbox"/> Recitation	<input checked="" type="checkbox"/> <u>3</u> Discussion	<input type="checkbox"/> Indep. Study
<input type="checkbox"/> Clinical	<input type="checkbox"/> Colloquium	<input type="checkbox"/> Practicum	<input type="checkbox"/> Research	<input type="checkbox"/> Residency
<input type="checkbox"/> Seminar	<input type="checkbox"/> Studio	Other - Please explain: _____		

- f. Identify a grading system:  Letter (A, B, C, etc.)  Pass/Fail
- g. Number of credits: 3
- h. Is this course repeatable for additional credit? YES  NO
- If YES: Maximum number of credit hours: \_\_\_\_\_
- If YES: Will this course allow multiple registrations during the same semester? YES  NO

i. Course Description for Bulletin: Deepens linguistic and analytical skills as well as cultural knowledge through the rehearsal and performance of texts and other cultural artifacts. Representative activities include theatrical and short cinematic productions. Prereq: Completion of 6 hours of 300-level or higher French coursework.

- j. Prerequisites, if any: Completion of 6 hours of 300-level or higher French coursework.
- k. Will this course also be offered through Distance Learning? YES<sup>4</sup>  NO
- l. Supplementary teaching component, if any:  Community-Based Experience  Service Learning  Both

3. Will this course be taught off campus? YES  NO
4. Frequency of Course Offering.

<sup>1</sup> Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

<sup>2</sup> The chair of the cross-listing department must sign off on the Signature Routing Log.

<sup>3</sup> In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

<sup>4</sup> You must *also* submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

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- a. Course will be offered (check all that apply):     Fall     Spring     Summer
- b. Will the course be offered every year?    YES     NO   
 If NO, explain: \_\_\_\_\_
5. Are facilities and personnel necessary for the proposed new course available?    YES     NO   
 If NO, explain: \_\_\_\_\_
6. What enrollment (per section per semester) may reasonably be expected?    15
7. Anticipated Student Demand.
- a. Will this course serve students primarily within the degree program?    YES     NO
- b. Will it be of interest to a significant number of students outside the degree pgm?    YES     NO   
 If YES, explain: \_\_\_\_\_
8. Check the category most applicable to this course:
- Traditional – Offered in Corresponding Departments at Universities Elsewhere
- Relatively New – Now Being Widely Established
- Not Yet Found In Many (or Any) Other Universities
9. Course Relationship to Program(s).
- a. Is this course part of a proposed new program?    YES     NO   
 If YES, name the proposed new program: \_\_\_\_\_
- b. Will this course be a new requirement<sup>5</sup> for ANY program?    YES     NO   
 If YES<sup>5</sup>, list affected programs:    Major in French; Minor in French
10. Information to be Placed on Syllabus.
- a. Is the course 400G or 500?    YES     NO   
 If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in 10.b. You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR 3.1.4.)
- b.  The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from 10.a above) are attached.

<sup>5</sup> In order to change a program, a program change form must also be submitted.

## SIGNATURE ROUTING LOG

**General Information:**

Proposal Type: Course  Program  Other   
 Proposal Name<sup>1</sup> (course prefix & number, pgm major & degree, etc.): FR 410 *NEW*  
 Proposal Contact Person Name: Jeffrey Peters Phone: 269-1733 Email: jnp@uky.edu

**INSTRUCTIONS:**

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

**Internal College Approvals and Course Cross-listing Approvals:**

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
MCL French and Italian division faculty	9/15/09	Suzanne Pucci / 257-1066 / spucci1@uky.edu	<i>Suzanne Pucci by TP</i>
MCL, Chair	9/15/09	Ted Fiedler / 257- / tfiedler@uky.edu	<i>Theodore Fiedler</i>
		/ /	
A&S Educational Policy Committee	3/31/10	David Hunter / 257-7016 / david.hunter@uky.edu	<i>D. Hunter</i>
A&S Associate Dean for Undergraduate Programs	3/31/10	Anna Bosch / 257-6689 / bosch@uky.edu	<i>ARB Bosch</i>

**External-to-College Approvals:**

Council	Date Approved	Signature	Approval of Revision <sup>2</sup>
Undergraduate Council	9-28-2010	<i>[Signature]</i>	
Graduate Council			
Health Care Colleges Council			
Senate Council Approval			
		University Senate Approval	

Comments:

<sup>1</sup> Proposal name used here must match name entered on corresponding course or program form.  
<sup>2</sup> Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

**French 410 xxx: French in Performance**  
**Tartuffe: Text and Performance**

**Wed. 4-5:30 p.m.**

**Suzanne R. Pucci**

**Office Hours:** Wed. 2-3:30 p.m.; Fri. 10:30-12 in POT 1027 and by appointment.

**Phone:** TBA

**Email:** TBA

**Description:** This course involves study of Molière's *Tartuffe* both in the original French and in English translation as well as the performance of this play. Students will be involved in adaptation of Molière's play from 17<sup>th</sup> century linguistic, historical, cultural, aesthetic concepts to those criteria of contemporary times; a translation from page to stage in which students in French participate in the conversion of a literary text into a stage production. Students participate both in the interpretation as well as in at least one aspect of the performance (acting, stage design and scenery, costumes, sound production, etc.).

**Student Learning Outcomes:** Upon completion of this course, students will be able to:

1. understand the formal and linguistic differences between printed and orally-spoken texts
2. speak French more fluently and idiomatically
3. apply the rules of French phonetics and intonation to oral language production
4. demonstrate improvement in language comprehension through rigorous oral practice

**Teaching Objectives:**

1. Students will have understood in depth a particular French text in terms of the intellectual, historical and linguistic context of the period in question.
2. Skills of critical analysis will be put to practical as well as conceptual use in that interpretation will be used to make crucial decisions about how to stage the performance.
3. Linguistic skills will be honed by comparing French and English translations of Molière's play.
4. French students will participate in the performance and thereby participate in the transformation of the text into a full intellectual and vibrant experience.
5. Collaboration between French and Theater students encourage a sense of joint participation that will bring a new sense of cooperation and sense of community.

### Texts:

Molière, *Le Tartuffe*. Paris: Bordas, 1994, 138.

Wilbur, Richard, transl. *Molière's Tartuffe*. San Diego, New York, London: Harcourt and Brace, 1991, repr. 1990, 1989, 1963, 1962, 1961.

*Les Fourberies de Scapin de Molière*/ Mise en scène et commentaires de Jacques Copeau. Paris : Editions d'Aujourd'hui, c 1983.

**Grading Policy:** Your grade will be divided into 50% class assignments, including various class projects; 30% final project; 20% class participation.

A 100-90, B <90-80, C <80-70, D <70-60, E <60

### Activities for students

1. Journal documenting class activities and collaboration.
2. Paper involving an aspect of staging Molière's text.
3. Involvement as an actor in the French play.(not obligatory) but then some other involvement in the theatrical production and staging (scenery, costumes, working backstage during performance, etc.).
4. Attending at least two to three supplementary classes to help actors and director with questions of interpretation and translation from the French. The dates of these classes would be: Mon. 2/21; Fri. 2/25; Mon. 2/28; Tues. 2/29 (all the above classes will be held from 4-6. Also, you can attend rehearsals at 7 p.m. 3/20; 3/21; 3/22; 3/23; 3/24 (4 p.m.) and at 7 p.m.
5. Attend and participate in the roundtable on the morning of April 29, 9-12:30.

Taught in collaboration with Nancy Jones, Theatre Arts 350.

PLEASE NOTE THAT AFTER OUR FIRST CLASS, ALL CLASSES OF A&S 500-02 WILL BE HELD IN THE FINE ARTS BUILDING 106A. This is to facilitate our joint meetings.

\*\*Symbol indicates that this will be a joint class involving both French and Theatre students for at least part of class time. Two stars for the entire class, one star for one half class or one hour.

There will be no exam in this course. Some students will act in the performance; those who do not participate in the performance will write a paper on some specific ways in which the text of the comedy and its performance intersect and/or contrast. Each student will have an opportunity

to discuss the written project with me. A student can of course be involved in all of these activities.

Those students taking a three-credit Independent study with me must also sign up for A&S 500-002. You will be asked to keep a journal. Jot down your impressions and try to explain them. Elaborate your ideas, discoveries, and suggestions for future collaborations between the disciplines of literature and theater. Keep an account of what we did in these classes and how you participated in these activities. How did they help to understand the play in terms of the text and in terms of performance. Do you agree with the final results in the staging of this play? In terms of what historical, psychological, philosophical, or religious justification do you agree or not with the specific interpretation. Would you prefer another interpretation? Explain in detail in which ways you would render a different interpretation and why? Be precise about why you like, agree, or disagree with the staging, the *mise en scène*, the choice of costumes or set of Tartuffe. And always give very precise reasons for alternate suggestions.

### Syllabus

1/12/2000\*

Introduction to the course. During the second half of the class we will join the actors and director who will stage Tartuffe in English in April and with whom we will be often holding joint sessions. Since this is a collaborative project, we will make every effort to work together when possible. Please note that joint classes with the actors and director will be starred in this syllabus. Also, please note that there will be a documentary filmed of this collaboration. Read Les Fourberies de Scapin of Molière for 1/26.

1/19\*\*

Molière had seen *Commedia dell'arte*, and was influenced in his own writing by this kind of theatre, an Italian comic theatre with a long tradition in France. What was the *Commedia* in France of the period? Who were the comedians? What kind of comedy was it? Why did it become important in France as well as elsewhere in Europe? Who were the stock characters in this very popular and some thought low, even vulgar comedy? Who were Arlequin, Mezzetin, Pantalone, Colombine, etc.? Students will learn about the history and formation of the *Commedia dell'arte* and will have a chance to see some typical *commedia* routines and gestures. A&S500 students who wish to do so will also be able to participate in these exercises.

1/26\*\*

Students in Fr 400 will have read Molière's Les fourberies de Scapin for this class. Improvisations. We will do a reading of several scenes of the play in

French and some scenes in English for the actors who will simultaneously perform certain comic routines to accompany the reading. This text and a few English translations and one adaptation will be on reserve at W T Young library. Take a look at one at the least of the translations and/or adaptations.

2/2\*\*

Presentation by Fr 400 of the historical and social world of Tartuffe. An introduction of what was French Classical Theatre. Presentations by French graduates and undergraduates on aspects of the social, cultural, literary, or historical/ political context that created Tartuffe. Don't be afraid to introduce the actors to certain French terms that play an important role in Molière's comedy.

2/9\*\*

**Tartuffe. By this date, students will have read the play in both English and French. Students should be doing this reading from the beginning of the course and should be ready by February 9 to discuss it.** We will discuss altogether the English version of the comedy. Who are these characters and what are their functions in the play? How do you understand Tartuffe, Orgon, etc? Who are they? How do you interpret these roles and these situations? Theater students will ask questions about the text of Tartuffe. Bring also the French version to class.

2/16\*

Come prepared to discuss Tartuffe in terms of modern times. Who are the *Tartuffes* of this world today? How do you see the play unfolding in our own contemporary world of the late twentieth early twenty-first century? Give specific examples and suggestions. What can we understand about our own world and our own moment in social and cultural history that Tartuffe makes possible? How do you envisage a staging of this play? First part of the class will be held jointly,

2/23

Discussion and reading of Tartuffe in French.

3/1\*\*

Student reading aloud of Tartuffe in French.

3/8

Continued reading of Tartuffe. French roles to be assigned for the play.

3/13-17

Spring Break

3/22 \*

Rehearsal of French scenes for those who will be in the play. For students not rehearsing, a discussion of the staging of Tartuffe and in particular a discussion of the staging of certain scenes to be acted in French and other interpretive choices. What is dramaturgy? View film of *Tartuffe*.

3/29

Rehearsal of French actors. Individual student projects concerning the transformation from text to performance. Discussion of what have been or what might be considered the most important aspects in the realization of Tartuffe as a stage production, its *mise en scène*? What do you think are the most important elements of the play that need to be underscored in the performance and how?

4/5\*\*

Rehearsal for the entire cast both French and English actors. Those students not involved with any aspect of the production will meet to continue discussion of costume, and the elements of staging Tartuffe in a modern context. Presentations on costumes used in Tartuffe and in Molière's plays in general in the seventeenth century.

4/12\*\* Opening night. Students will help with final preparations. There will be no more formal classes after April 5. Since during the semester, we will often run classes from 4-6 p.m., and since this is a one-credit course, you will be finished with class work.

Tartuffe will be performed April 12-16 and April 19-22.

**NB (Please note):** On April 30, 2000, after the production of Tartuffe, students will participate in a round table discussion of this experience at the annual Kentucky Foreign Language Conference (April 29, 9-12:30 p.m.) with the actors, professors, and fellow students. We will also have the opportunity to view a documentary of our joint project that will be filmed throughout the semester's work. Any student who has taken this course for one credit is also invited and indeed encouraged to participate in this post-analysis.

**Course Policy on Academic Accommodations due to disability:** If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address [jkarnes@eamil.uky.edu](mailto:jkarnes@eamil.uky.edu)) for coordination of campus disability services available to students with disabilities.

**Course Policy for Attendance: TBD**

<http://www.uky.edu/StudentAffairs/Code/part2.html> 5.2.4 – Academic Standards

Attendance and Completion of Assignments 5.2.4.1

Each instructor shall determine his/her policy regarding completion of assigned work, attendance in class, absences at announced or unannounced examinations, and excused absences in excess of one-fifth of class contact hours

Excused absences: 5.2.4.2 – see Excused Absences

Make-up opportunities:

The instructor shall give the student an opportunity to make up the work and/or the exam missed during an excused absence...” implies the student shall not be penalized for the excused absence.

Verification of absences:

Students missing work due to an excused absence bear the responsibility of informing the instructor about their excused absence within one week following the period of the excused absence (except where prior notification is required), and of making up the missed work.

**Course Policy for Submission of Assignments: TBD**

**Course Policy on Academic Integrity:**

*(sample: All assignments, projects, and exercises completed by students for this class should be the product of the personal efforts of the individual(s) whose name(s) appear on the corresponding assignment. Misrepresenting others' work as one's own in the form of cheating or plagiarism is unethical and will lead to those penalties outlined in the University Senate Rules (6.3.1 & 6.3.2) at the following website:*

*[http://www.uky.edu/USC/New/rules\\_regulations/index.htm](http://www.uky.edu/USC/New/rules_regulations/index.htm). The Ombud site also has information on plagiarism found at <http://www.uky.edu/Ombud>.)*

**Course Policy on Classroom civility and decorum:**

*(sample: The university, college and department has a commitment to respect the dignity of all and to value differences among members of our academic community. There exists the role of discussion and debate in academic discovery and the right of all to respectfully disagree from time-to-time. Students clearly have the right to take reasoned exception and to voice opinions contrary to those offered by the instructor and/or other students (S.R. 6.1.2). Equally, a faculty member has the right -- and the responsibility -- to ensure that all academic discourse occurs in a context characterized by respect and civility. Obviously, the accepted level of civility would not include attacks of a personal nature or statements denigrating another on the basis of race, sex, religion, sexual orientation, age, national/regional origin or other such irrelevant factors.)*

**Course Policy for Group work & student collaboration: TBD**

The syllabi for courses within which students are expected to engage in group learning, team projects, or other collaborative, course-related activities must provide explicit explication of how individual student performance will be

assessed in such shared learning activities. Requiring as part of the group assignment that the team must explain the involvement of each member in the project and/or actually assess the contribution of each other to the final product may encourage balanced and active participation and contribution by all group members. If student peer assessment is included, it should not be the only evaluation made of individual student performance.

*(sample: The passages concerning plagiarism and cheating in the Student Code of Conduct are not meant to discourage students from sharing ideas and collaborating. On the contrary, unless instructed otherwise, students in this class should collaborate as much as possible, but must acknowledge such collaboration in any work submitted for a grade.)*