

13-81
AP-10/1/13

Senate-Info-11/5/13

Undergraduate Distance Education Review Form

(Required for all courses taught by distance education for more than one-third of teaching contact hours.)

Existing and Special Topics Course

Course: FRNC 281: Provence, Je t'aime (ITV)

Instructor(s) of Record: J-Louis Dassier, Ph.D

Phone: 724-357-2325 Email: dassier@iup.edu

Step Two: Departmental/Dean Approval

Recommendation: Positive (The objectives of this course can be met via distance education)

Negative

Signature of Department Designee

9/30/2013 Date

Endorsed:

Signature of College Dean

9/30/2013

Date

Forward form and supporting materials to Liberal Studies Office for consideration by the University-wide Undergraduate Curriculum Committee. Dual-level courses also require review by the University-wide Graduate Committee for graduate-level section.

Step Three: University-wide Undergraduate Curriculum Committee Approval

Recommendation: Positive (The objectives of this course can be met via distance education)

Negative

Signature of Committee Co-Chair

10/9/13

Date

Forward form and supporting materials to the Provost within 30 calendar days after received by committee.

Step Four: Provost Approval

Approved as distance education course

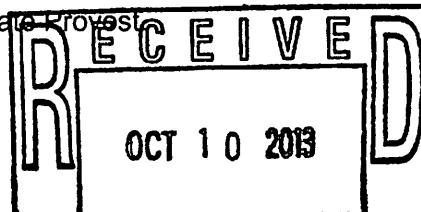
Rejected as distance education course

Mark S. Markland (cm)
Signature of Provost

10/10/13

Date

Forward form and supporting materials to Associate Provost



Received

SEP 30 2013

Liberal Studies

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A. Provide a brief narrative rationale for each of the items, A1- A5 after the signature pages.

1. How is/are the instructor(s) qualified in the distance education delivery method as well as the discipline?

Dr. Dassier will be teaching the course via ITV (Interactive Television). The class will be taught in a special ITV classroom equipped with either several large-screen monitors or with one large monitor capable of split screen technology. Dr. Dassier has already taught a graduate course with this type of equipment while he was an assistant professor at the University of Southern Mississippi (FL 461-FL 561 "Methods of Teaching Foreign and Second Languages: Theory into Practice;" the course was taught on USM's main campus in Hattiesburg MS, and made available through ITV to the Gulf Coast campus in Long Beach, MS). Moreover, no special technical expertise is required of the faculty since technicians will be present during the delivery of the class at the home site as well as the remote sites to monitor the bridge established between the partner institutions. The class will be taught in the target language (French).

Dr. Dassier has researched the use different technological tools in Foreign Language Education since the late 1990s. At the University of Southern Mississippi, he taught a graduate course for specialists in French Education, Spanish Education and TESOL (Teaching English to Speakers of Other Languages) entitled "Teaching Second Languages in the Cyberspace". He has written articles, presented and given workshops on this topic in regional, national and international conferences⁽¹⁾. Dr. Dassier was originally raised in Provence, a subject that he has researched through all his life, and has been the keynote speaker in immersion workshops about teaching the culture in Provence organized by the Center for West European Studies at the University of Pittsburgh for K-12 French teachers⁽²⁾. For students who are interested in continuing their research and discovery of Provence, Dr. Dassier will lead a study abroad experience in Aix-en-Provence during Summer 2014.

In addition to ITV, Dr. Dassier will also use three social networking sites to interact with students on the IUP campus, any other additional students from PASSHE sister-institutions, and native speaker informants at the University of Aix-en-Provence: 1) to work interactively on the students' presentational skills in French, a *Provence - VoiceThread* community group will be created on Voicethread.com; 2) to work interactively on weekly assignments, a *Provence - Tumblr* private blog will be created to allow students to interact with each other and with the instructor when they are not connected to the ITV classroom; 3) to be able to interact (in French) with students at the University of Aix-en-Provence and use them as informants for their assignments. Dr. Dassier will create a class community on WeSpeke.com (see Glossary on page 6 for definitions of these three social networking sites). These three social networks were already pre-tested and integrated in other French language and Francophone culture courses at IUP since 2010. Moreover Dr. Dassier is an Educational Consultant for WeSpeke.com. Finally private communication between students and professor, Email will be used; and for transfers of files, a classroom Dropbox folder will be created.

2. How will each objective in the course be met using distance education technologies?

"The use of technology should never be the goal in and of itself, but rather one tool for helping language learners to use the target language in culturally appropriate ways to accomplish authentic tasks. Further, all language learning opportunities whether provided through technology or in a traditional classroom setting, should be standard-based and help develop students' proficiency in the target language through interactive, meaningful, and cognitively engaging learning experiences, facilitated by a qualified language teacher⁽³⁾" (Position Statement presented by the American Council on the Teaching of Foreign Languages, hereafter: ACTFL). Indeed, it would be a crime if the decision to offer this seminar through the ITV network was to deprive the learners of the same opportunities that they would enjoy if they could simply walk to a physical classroom three times a week.

The full technological system created to offer this course as a quality ITV seminar is the result of long and serious personal research. The following section demonstrates how this seminar will address the ACTFL national standards:

- 1) Standard 1.1: *Students engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions.* For oral interactions, the *Interpersonal Communication* standard will be made possible (a) thanks to the ITV network for students at remote sites when synchronous communication is necessary during class time; (b) thanks to the WeSpeke social network class group, when Pennsylvania learners need synchronous communication with informants in Aix-en-Provence outside of class time. For written interactions, it is made possible (a) thanks to the instant messaging feature of WeSpeke (synchronous communication); (b) thanks to the feedback features on VoiceThread and Tumblr (asynchronous communication).
- 2) Standard 1.2: *Students understand and interpret written and spoken language on a variety of topics.* The *Interpretive Communication* standard will be made possible (a) thanks to the ITV network for students at remote sites when the message (audio or video) is to be interpreted during class time; (b) thanks to our community *Tumblr* when the message (written, audio or video) has to be interpreted outside of class; (c) thanks to our *VoiceThread* private group for the student presentations to be interpreted (and evaluated) outside of class.
- 3) Standard 1.3: *Students present information, concepts, and ideas to an audience of listeners or readers on a variety of topics.* The *Presentational Communication* standard will be made possible (a) thanks to the ITV network when the presentations need to be done during class time; (b) thanks to our *VoiceThread* private group when presentations need to be done and evaluated outside of class; (c) thanks to our community *Tumblr* for shorter written presentations or assignments.
- 4) Standard 2.1: *Students demonstrate an understanding of the relationship between the practices and perspectives of the culture studied.* The *Practice/Perspectives Culture Standard* will be made possible (a) thanks to the ITV network when cultural discussions/investigations will be occurring during class time; (b) thanks to our *Tumblr* and *VoiceThread*, when documents presenting selected cultural artifacts will need to be studied and analyzed outside of class; (c) thanks to WeSpeke when Pennsylvania students will need to converse with French informants at the University of Aix-en-Provence to further their cultural investigations.
- 5) Standard 2.2: *Students demonstrate an understanding of the relationship between the products and perspectives of the culture studied.* The same technological tools will be used in the same manner to allow all students to experience the *Products/Perspectives Culture Standard*.
- 6) Standard 3.1: *Students reinforce and further their knowledge of other disciplines through the foreign language.* The technological system created for this seminar allows students to communicate synchronously and asynchronously, in writing and orally, with the instructor, with each other, as well as with French informants to study and investigate topics relevant to the history of Provence and the *Provençal* identity (language, literature, movies, music, food, folklore and tradition); Aix-en-Provence and Marseille are being presented in greater details. While interacting in French as a group, students will thus be furthering their knowledge of several other topics, besides the four skills (speaking, listening, reading, writing) that are traditionally the focus of Foreign Language courses.
- 7) Standard 3.2: *Students acquire information and recognize the distinctive viewpoints that are only available through the foreign language and its cultures.* The same technological tools will be used in the same manner to allow all students to experience this second "Connection" standard. However, they will gain firsthand knowledge of the "distinctive viewpoints that are only available through the foreign language and its cultures" thanks to their privileged access to French informants at the University of Aix-en-Provence on WeSpeke.

- 8) **Standard 4.1:** Students demonstrate understanding of the nature of language through comparisons of the language studied and their own. *The Linguistic Comparison Standard* will be made possible thanks to all the communicative tools offered to the students as they are confronted to French texts, but more specifically, (a) they will use the *Tumblr* group to address issues in written language accuracy, (b) they will use the *VoiceThread* group to address issues in spoken language accuracy.
- 9) **Standard 4.2:** Students demonstrate understanding of the concept of culture through comparisons of the cultures studied and their own. Please refer to Standards 3.1 and 3.2. *The Cultural Comparison Standard* will be addressed in regular assignments on the *VoiceThread* private group, and in the two graded projects.
- 10) **Standard 5.1:** Students use the language both within and beyond the school setting. Great care was brought to provide students in Pennsylvania all possible opportunities to study French and selected aspects of the *Provençal* identity as a community of learners both in class (with ITV) and outside of class (*Tumblr*, *VoiceThread*, *WeSpeke*).
- 11) **Standard 5.2:** Students show evidence of becoming life-long learners by using the language for personal enjoyment and enrichment. This seminar also innovates as it allows learners who decide to do so to make public their *VoiceThread* presentations (on *VoiceThread.com* or even *Youtube.com*) and potentially broaden the target community of viewers. This seminar also innovates as it allows students to practice synchronous communication with native speakers of French on *WeSpeke*.

3. How will instructor-student and student-student, if applicable, interaction take place?

A variety of formal and informal interactions (both in class and online) will be built into the course. There will be a mixture of prepared (pre-planned) written and unprepared (spontaneous) oral interaction. These discussions will take place in class (ITV) as well as in three closed groups on three selected social networks (*VoiceThread*, *Tumblr*, *WeSpeke*). The role of the instructor will be that of a facilitator who guides the students through an activity, select initial materials to be interpreted and critically assessed, clarifies information, supplies cultural background, corrects false assumptions, provides feedback regarding the content as well as the linguistic appropriateness of the communicative exchanges (both synchronous and asynchronous). The instructor will assist individual students as needed to assure a successful completion of the two cultural projects in French. Additional instructor-student and student-student interactions will take place on *VoiceThread*, *Tumblr*, and *WeSpeke*; but also via course e-mail. The instructor will also be available for consultation during office hours (in person, via e-mail, by phone, and on *WeSpeke* for face-to-face teleconferencing) regarding any questions a student may have.

4. How will student achievement be evaluated?

Student achievement will be determined as follows:

Class and Online Activities Participation	20%
It will measure students' readiness to participate in formative class activities according to: their effort in speaking French spontaneously, the accuracy of their language production, their accuracy of their synchronous oral comprehension, their willingness to cooperate with peers on tasks during classroom activities or online activities, their regularity in completing communicative tasks (including discussions with online conversation partners), and evidence of preparation for class; may include individual grades on leading class discussions.	

Tests	30%
Three written tests will be given. Each test will consist of multiple choice and short answer questions primarily concerned with factual information as well as short essay questions requiring	

the students to use critical thinking skills to argue a position or interpret text passages in light of outcomes of class discussions and/or critical readings. Tests will be graded on linguistic accuracy, accuracy of answers, and plausibility of argument.

Journal

20%

Students will keep a journal in French on *Tumblr.com* that will be accessible to all members of our community of learners; students will be encouraged to read and give feedback to their classmates' journal entries (both on informational content and linguistic accuracy). In this journal students will reflect on various topics related to the course content. Topics covering a variety of tasks will be assigned by the instructor for each class session. They may range from opinions on a specific subject to summaries of class discussions to definitions of terms and interpretations of selected cultural artifacts (texts, movie clips, radio podcast, pictures, etc.). The purpose of each assigned topic is to prepare students to further their personal research and reflection in preparation of their two analytical Cultural Projects. Students will submit no less than 10 journal entries of at least 300 words each. Journal assignments will be graded on appropriateness of answers and/or arguments as well as adequate use of the target language (grammar, style, vocabulary). Bonus points will be awarded when a student provides corrective feedback on a fellow learner's journal entries.

Cultural Projects

30%

Students will prepare two analytical summative cultural projects in French; the first one will be due at midterm (10% of the final grade), and the second one during Final Exam Week (20% of the final grade). The projects (typed report and a copy of the multimedia application) will be submitted to the instructor via the student *Dropbox* folder. These Cultural Projects will demonstrate that students can apply the knowledge they acquired in class, from the selected cultural artifacts, reading assignments, from selected audio/video programs, and from their personal research. They need to include a written report and a multimedia application (multimedia presentation, radio podcast, or video program). Following the *American Association of Teachers of French (AATF) Commission on Student Standards*, these projects will be graded on the following criteria: 1) Task completion (i.e.: Does the project achieve what it set out to demonstrate/argue?) 2) Comprehensibility (i.e.: Was the text –written and spoken–easily understandable by a native speaker who is not used to interact with language learners?) 3) Level of Discourse (i.e.: Did the student use varied construction and the necessary cohesive devices or did s/he use all or almost all single-clause sentences?) 4) Vocabulary (i.e.: Did the student use a rich vocabulary with frequent attempts at elaboration?) 5) Grammar: (i.e.: Did the student demonstrate control of basic language structures with emerging use of advanced language structures?). An additional 6th criteria will be borrowed from the *Facione and Facione Holistic Scoring Rubric*⁽⁴⁾ to assess the student's critical thinking skill.

5. How will academic honesty for tests and assignments be addressed?

As always students will be informed of and become familiar with the current Academic Integrity Policy and Procedures as listed in IUP's Undergraduate Catalog during the first class meeting. This policy will also be featured in the course syllabus. As usually done in all courses taught by Dr. Dassier, a pop quiz will be given on the second class meeting about the different rules and policies stated in the course syllabus. The instructor will place special emphasis on the importance of ethical behavior regarding academic work and personal conduct. Students will understand that certain improper actions will result in receiving a lower or failing grade for an assignment or even failing the course. The following behaviors are unacceptable: giving and/or receiving unauthorized assistance on the three tests and two summative cultural projects, using unauthorized materials or devices, plagiarizing, and using the same work more than once without instructor permission. The following statement will be on the syllabus for this class:

All students are expected to adhere to IUP's Academic Integrity Policy and Procedures

as they appear in the Undergraduate Catalog for the current academic year.

Specific information regarding academic year and page numbers in the Undergraduate Catalog will be provided as well as the link to the online version of the document:
<http://www.iup.edu/registrar/catalog/default.aspx>.

Finally, as done in every course taught by Dr. Dassier, students who wish to remain in the course after the second meeting will be asked to sign a course contract that summarizes the student's rights and duties in the course. Students from remote sites will be asked to send their original signed and dated contracts by regular US postal mail. These contracts will be filed for 18 months after the completion of the course in Dr. Dassier's office.

The following methods will be employed to verify the authenticity of student work and academic honesty:

- Students will be asked to take the online IUP placement test (*WebCape*); they will also be asked to meet the instructor on *WeSpeke* for a mock OPI (i.e.: ACTFL's Oral Proficiency Interview) during the first week of the course. The purpose of these two measures is to establish the students' baseline proficiency in French.
- Written assignments will be randomly selected (or automatically selected, when the student's baseline proficiency seems below the French proficiency displayed in the suspicious assignment) to be entered in two of the eight (8) following French/Bilingual plagiarism checker free services: www.plagiarismchecker.com; www.positeo.com; <http://www.plagscan.com/fr>; www.plagium.com/plagiarismchecker.cfm; <http://www.compilatio.net/fr>; (*Viper*) fr.scanmyessay.com; www.duplichecker.com; and www.plagtracker.com.
- In the case of in-class tests, students will hand those in as soon as they are finished. Students at the remote site(s) will fax their work upon completion (a time stamp on the document will document when it was faxed in a timely manner) and also send the originals to the instructor via regular US postal mail, so that the authenticity of the faxed document can be verified. The in-class technicians and/or colleagues at the host site(s) will be asked to collect and fax the tests and quizzes as well as send the originals to the instructor. As an alternative to faxing, students at the remote site(s) will have the option to print their tests as PDF files (if their computer offers this possibility) and to drop in their class *Dropbox* folder the PDF file as soon as the test is completed.
- In addition, each student will need to write out and sign the following statement on each test submitted via fax:

I, (student name), affirm that the information provided on this document is my original work. No help from unapproved sources or people was used in its completion.

Glossary

Dropbox:

"[...] file hosting service operated... that offers cloud storage, [and] file synchronization. Dropbox allows users to create a special folder on each of their computers, which Dropbox then synchronizes so that it appears to be the same folder (with the same contents) regardless of which computer is used to view it. Files placed in this folder also are accessible through a website and mobile phone applications." (adapted from Wikipedia)

Tumblr:

"[...] microblogging platform and social networking website ... The service allows users to post multimedia and other content to a short-form blog. Users can follow other users' blogs, as well as make their blogs private. Much of the website's features are accessed from

the "dashboard" interface, where the option to post content and posts of followed blogs appear." (adapted from Wikipedia)

VoiceThread:

"[It] is a totally web-based application that allows the learners to place collections of media like images, videos, documents, and presentations at the center of an asynchronous conversation. A *VoiceThread* allows people to have conversations and to make comments using any mix of text, a microphone, a web cam, a telephone, or uploaded audio file. *VoiceThread* runs inside your web browser, so there is no software to download, install, or update." (Penn State: Learning and Teaching with Technology: <http://tlt.psu.edu/2009/01/03/hot-team-voicethread>)

WeSpeke:

It is a new global language social networking site where users teach, learn and practice world languages. The service allows users to communicate with peers by voice using a microphone, video by using a webcam, and instant messaging over the Internet. The interface has several helpful facilitative features and tools (vocabulary helper, instant messaging, etc.) designed to help further synchronous communication between a native speaker and a non-native speaker of the target language.

Endnotes

(1) Selected publication: Dassier, J-L. (2001). Teaching French with the Internet: What the students want vs. what they do—Implications for language planners. *Dimension 2001: The odyssey continues*. Selected proceedings of the 2001 Conference of the Southern Conference on Language Teaching, 15-30.

Selected workshop: Dassier, J-L (2001). *Teaching French with the Internet*. The Ohio State University/National Foreign Language Resource Center Major Media Workshop for K-12 Teachers of French. Columbus, OH. June 21-22, 2001.

Selected presentations:

Dassier, J-L. (2000). *Le monde virtuel et l'apprentissage FLE: Ce qu'on propose, ce que les étudiants désirent, et ce qu'ils choisissent*. Joint session of the American Association of Teachers of French and the *Fédération Internationale des Professeurs de Français* (International Conference of French Professors). July 2000, Paris, France.

Dassier, J-L., & McDaniel, S., (2010). Foreign language teacher training in the age of social networking. *Annual Convention of the American Council on the Teaching of Foreign Languages*. November 21, 2010. Boston, MA.

Dassier, J-L., & McCreary, C. (2013). Social Networking and the Development of Interpersonal Competence. *Annual Convention of the Pennsylvania State Modern Language Association*, October, 19, 2013, Pittsburgh, PA.

(2) Dassier, J-L. (2007). Keynote address : La Provence de Marcel Pagnol. *The University of Pittsburgh's Center for West European Studies French Immersion Institutes for K-12 French teachers*. Pittsburgh, PA. October 27th, 2007.

(3) ACTFL: <http://www.actfl.org/news/position-statements/role-technology-language-learning>
(4) William, P. (2006, January 13). Designing rubrics for assessing higher order thinking.

Retrieved from

<http://academic.pgcc.edu/~wpeirce/MCCCTR/Designingrubricsassessingthinking.html>

SYLLABUS OF RECORD

I. Catalog Description

FRNC 281: Provence, Je t'aime.

3 class hours
0 lab hours
3 credits
(3c-0l-3cr)

Prerequisites: FRNC 201, or qualifying score on the WebCAPE placement test (score above 402), or permission of instructor

Introduces the participants to the region of Provence: its history, its identity (language, literature, food, folklore and tradition), its inhabitants, and its spectacular and contrasted sceneries. Aix-en-Provence and Marseille are being studied in greater details. Participants will collaborate with each other and with French students in Provence on three different social networking sites.

II. Course Outcomes

Students will be able to

1. Explain how the difficult integration of Provence in the French kingdom and the different movements of populations around the French Mediterranean coast through history have contributed to what constitutes the *Provençal* identity today.
2. Understand significant differences between the *Provençal* folklore (cuisine, non literary arts, way of life and traditions) and the common stereotypes about "French" (as perceived by Anglo-Saxon) folklore.
3. Differentiate the *Provençal* pronunciation from the traditional French pronunciation.
4. Apply their knowledge of *Provençal* accent(s) to better understand selected examples of *Provençal* literature (Frederic Mistral, the poets of the *Félibrige*, Marcel Pagnol, Jean Giono).
5. Justify why Provence is the second most popular touristic destination in France by analyzing facts about its varied natural environments, its most important cities, its economic dynamism and diversity, and its rich cultural traditions.
6. Compare and contrast the various perspectives presented in the texts and media debated in the course with corresponding perspectives in other cultures (other Francophone regions, the student's personal community, etc.).
7. Communicate at the Intermediate-high/advanced-low proficiency (as defined by ACTFL: <http://actflproficiencyguidelines2012.org>) in French to express ideas, explain and defend opinions, and successfully interact in a variety of communicative situations.

III. Course Outline

A. Introduction to Course: 100 minutes / 2 hours
Syllabus

Course contract & Policies

Introduction to *ITV*, *Tumblr*, *VoiceThread*, *WeSpeke*, and *Dropbox*

What is "La Provence"?

Inventory of common stereotypes and common view about *La Provence*

B. A (very) rapid survey of *Provençal* history 300 minutes / 6 hours
La Provence before La Provence

Who are all these people/tribes?

(*Celto-Ligures*, *Salyens*, *Phocéens*, *Romains*, *Sarrazins*)

A difficult task: Integration in the French Kingdom

Provence in the XXth century
Provence today and tomorrow

C. "Tu parles pointu!" Linguistic considerations	400 minutes / 8 hours
Beginning of the V th century: Birth of the <i>Provençal</i> language	
Evolution: From "ancient Provençal" to the many "Langues d'Oc":	
Features of a nonstandard regional French dialects	
"Le Parler marseillais" (Marseille Slang)	
Case studies in <i>Provençal</i> literature (Frederic Mistral, poets of the <i>Félibrige</i> group)	
Influence of Southern artists on French Arts: Marcel Pagnol	
Influence of Southern artists on French Arts: Modern day troubadours, Rap and Reggae	
D. Way of life, Folklore and Stereotypes	400 minutes / 8 hours
What is a stereotype?	
Northerners' stereotypes about people from <i>Provence</i>	
A traditional way of life? Do these people even work? (Economic activity)	
Festivals and other famous community events	
A rich tradition of <i>Provençal</i> artists	
E. "Une image vaut bien 1000 mots" (a picture is worth a thousand words)	400 minutes / 8 hours
The many faces of Provence today	
A mosaic of diverse sceneries	
The weather in Provence	
Flora and fauna in Provence	
Tour of Provence in four different stages	
Case studies of <i>Aix-en-Provence & Marseille</i>	
F. Selected Pleasures	350 minutes / 7 hours
You did not know they were from <i>Provence</i> :	
Nostradamus, Le Marquis de Sade, Edmond Rostand	
Typical artifacts from <i>Provence</i> : <i>calissons</i> , <i>pastis</i> and <i>wine</i> (theoretical discussion only), olives, soap, <i>santons</i> , <i>Moustiers' China</i> , lavender, <i>Camargue rice</i>	
Let's learn about (and try to cook) some recipes from <i>Provence</i>	
<i>Aïoli</i> , <i>bouillabaisse*</i> , <i>navettes</i> , <i>pieds-paquets*</i> , <i>pompe à l'huile</i> , <i>soupe au pistou</i> (* indicates a recipe that the students may not be able to replicate if/when a major ingredient is hard to find in Pennsylvaniana)	
G. Tests:	150 minutes / 3 hours
Two longer or three shorter tests	
<u>Please note:</u> The time allotted to each thematic unit is approximate. A variation of +/-1 to 2 class sessions per topic is permissible depending on the emphasis different instructors may want to give specific subjects. Up to two topics listed above may be replaced with different content depending on the interests and expertise of the instructor teaching the course (e.g. fairy tales and music, fairy tales in psychoanalysis, fairy tale variants over time and/or in different cultures, etc.).	

IV. Evaluation Methods

The final grade will be determined as follows:

Class and Online Activities Participation 20%
It will measure students' readiness to participate in formative class activities according to: their effort in speaking French spontaneously, the accuracy of their language production, their accuracy of their synchronous oral comprehension, their willingness to cooperate with peers on tasks during classroom activities or online activities, their regularity in completing communicative tasks (including discussions with online conversation partners), and evidence of preparation for class; may include individual grades on leading class discussions.

Tests 30%
Three written tests will be given. Each test will consist of multiple choice and short answer questions primarily concerned with factual information as well as short essay questions requiring the students to use critical thinking skills to argue a position or interpret text passages in light of outcomes of class discussions and/or critical readings. Tests will be graded on linguistic accuracy, accuracy of answers, and plausibility of argument.

Journal 20%
Students will keep a journal in French on *Tumblr.com* that will be accessible to all members of our community of learners; students will be encouraged to read and give feedback to their classmates' journal entries (both on informational content and linguistic accuracy). In this journal students will reflect on various topics related to the course content. Topics covering a variety of tasks will be assigned by the instructor for each class session. They may range from opinions on a specific subject to summaries of class discussions to definitions of terms and interpretations of selected cultural artifacts (texts, movie clips, radio podcast, pictures, etc.). The purpose of each assigned topic is to prepare students to further their personal research and reflection in preparation of their two analytical Cultural Projects. Students will submit no less than 10 journal entries of at least 300 words each. Journal assignments will be graded on appropriateness of answers and/or arguments as well as adequate use of the target language (grammar, style, vocabulary). Bonus points will be awarded when a student provides corrective feedback on a fellow learner's journal entries.

Cultural Projects 30%
Students will prepare two analytical summative cultural projects in French; the first one will be due at midterm (10% of the final grade), and the second one during Final Exam Week (20% of the final grade). The projects (typed report and a copy of the multimedia application) will be submitted to the instructor via the student *Dropbox* folder. These Cultural Projects will demonstrate that students can apply the knowledge they acquired in class, from the selected cultural artifacts, reading assignments, from selected audio/video programs, and from their personal research. They need to include a written report and a multimedia application (multimedia presentation, radio podcast, or video program). Following the *American Association of Teachers of French (AATF) Commission on Student Standards*, these projects will be graded on the following criteria: 1) Task completion (i.e.: Does the project achieve what it set out to demonstrate/argue?) 2) Comprehensibility (i.e.: Was the text –written and spoken–easily understandable by a native speaker who is not used to interact with language learners?) 3) Level of Discourse (i.e.: Did the student use varied construction and the necessary cohesive devices or did s/he use all or almost all single-clause sentences?) 4) Vocabulary (i.e.: Did the student use a rich vocabulary with frequent attempts at elaboration?) 5) Grammar: (i.e.: Did the student demonstrate control of basic language structures with emerging use of advanced language structures?). An additional 6th criteria will be borrowed from the *Facione and Facione Holistic Scoring Rubric*⁽⁴⁾ to assess the student's critical thinking skill.

V. Grading Scale

Grading Scale: A: 90-100% B: 80-89% C: 70-79% D: 60-69% F: 59% and lower

VI. Attendance Policy

Only regular attendance and thorough preparation will ensure a satisfying learning experience and a successful completion of this course. Therefore all students are expected to be present at each class session. Students missing class because of illness, personal emergency, or participation in a university-sponsored activity are required to present a written excuse to the instructor immediately upon returning to class.

VII. Required Readings

A packet with readings selected by the instructor.

VIII. Special Resource Requirements

Students need to have access to the Internet for most selected readings, listening of radio podcasts, viewings of video segments, and work on the three selected social networking sites.

IX. Bibliography

- Bernos, M., Coulet, N., Février, P.A. (1977). *Histoire d'Aix-en-Provence*. Edisud : Aix-en-Provence.
- Blanchet, Ph. (2010). *Parle-moi Provençal/Parlo-me prouvençau*. Chennevières-sur-Marne : Assimil.
- Chabaud, J-P. (2008). *La Comtadine: Us et coutumes*. Etudes Comtadines, Mazan.
- Colonna d'Istria, R. (2000). *Histoire de la Provence*. France Empire, Paris.
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Instructor:	Dr. J-Louis Dassier
Office:	405 Sutton Hall
Phone:	724-357-2325
E-mail:	dassier@iup.edu
Office Hours:	Specific information will be added when the course is taught. The instructor will be available in person in his office, by phone, e-mail, and on WeSpeke.com for one-to-one teleconferencing. Additional office hours will be available by appointment (every day but Thursdays).

I. Course Description

Title: FRNC 281: Provence, Je t'aime.
Prerequisites: FRNC 201, or qualifying score on the WebCAPE placement test (score above 402), or permission of instructor
Credits: 3 credits

Description:

Caught between the Alps, the Rhône River and the Mediterranean Sea is *Provence*. This survey course will introduce the learners to Provence: its history, its identity (language, literature, food, folklore and tradition), its inhabitants, and its spectacular and contrasted sceneries. Aix-en-Provence and Marseille are being studied in greater details. The discussions, assignments, and investigations will be conducted in French, and the class is designed around authentic French documents, allowing learners, thanks to course assignments, tests and two cultural projects to improve their reading, writing, listening and speaking skills. The class is strongly advised to students who are planning to visit or study abroad in Aix-en-Provence and the South of France.

II. Course Outcomes

Students will be able to

1. Explain how the difficult integration of Provence in the French kingdom and the different movements of populations around the French Mediterranean coast through history have contributed to what constitutes the *Provençal* identity today.
2. Understand significant differences between the *Provençal* folklore (cuisine, non literary arts, way of life and traditions) and the common stereotypes about "French" (as perceived by Anglo-Saxon) folklore.
3. Differentiate the *Provençal* pronunciation from the traditional French pronunciation.
4. Apply their knowledge of *Provençal* accent(s) to better understand selected examples of *Provençal* literature (Frederic Mistral, the poets of the *Félibrige*, Marcel Pagnol, Jean Giono).
5. Justify why Provence is the second most popular touristic destination in France by analyzing facts about its varied natural environments, its most important cities, its economic dynamism and diversity, and its rich cultural traditions.
6. Compare and contrast the various perspectives presented in the texts and media debated in the course with corresponding perspectives in other cultures (other Francophone regions, the student's personal community, etc.).
7. Communicate at the Intermediate-high/advanced-low proficiency (as defined by ACTFL: <http://actflproficiencyguidelines2012.org>) in French to express ideas, explain and defend opinions, and successfully interact in a variety of communicative situations.

III. Course Outline

A. Introduction to Course: Syllabus Course contract & Policies Introduction to <i>ITV, Tumblr, Voicethread, WeSpeke, and Dropbox</i> What is "La Provence"? Inventory of common stereotypes and common view about <i>La Provence</i>	100 minutes / 2 hours
B. A (very) rapid survey of <i>Provençal</i> history <i>La Provence before La Provence</i> Who are all these people/tribes? (<i>Celto-Ligures, Salyens, Phocéens, Romains, Sarrazins</i>) A difficult task: Integration in the French Kingdom Provence in the XXth century Provence today and tomorrow	300 minutes / 6 hours
C. " <i>Tu parles pointu!</i> " Linguistic considerations Beginning of the V th century: Birth of the <i>Provençal</i> language Evolution: From "ancient Provençal" to the many "Langues d'Oc": Features of a nonstandard regional French dialect " <i>Le Parler marseillais</i> " (Marseille Slang) Case studies in <i>Provençal</i> literature (Frederic Mistral, poets of the Félibrige group) Influence of Southern artists on French Arts: Marcel Pagnol Influence of Southern artists on French Arts: Modern day troubadours, Rap and Reggae	400 minutes / 8 hours
D. Way of life, Folklore and Stereotypes What is a stereotype? Northerners' stereotypes about people from <i>Provence</i> A traditional way of life? Do these people even work? (Economic activity) Festivals and other famous community events A rich tradition of <i>Provençal</i> artists	400 minutes / 8 hours
E. " <i>Une image vaut bien 1000 mots</i> " (a picture is worth a thousand words) The many faces of Provence today A mosaic of diverse sceneries The weather in Provence Flora and fauna in Provence Tour of Provence in four different stages Case studies of <i>Aix-en-Provence & Marseille</i>	400 minutes / 8 hours
F. Selected Pleasures You did not know they were from <i>Provence</i> : Nostradamus, Le Marquis de Sade, Edmond Rostand Typical artifacts from <i>Provence</i> : <i>calissons, pastis and wine (theoretical discussion only), olives, soap, santons, Moustiers' China, lavender, Camargue rice</i> Let's learn about (and try to cook) some recipes from <i>Provence</i> <i>Aioli, bouillabaisse*, navettes, pieds-paquets*, pompe à l'huile, soupe au pistou</i> (* indicates a recipe that the students may not be able to replicate if/when a major ingredient is hard to find in Pennsylvania)	350 minutes / 7 hours

G. Tests: 150 minutes / 3 hours

Two longer or three shorter tests

Please note: The time allotted to each thematic unit is approximate. A variation of +/-1 to 2 class sessions per topic is permissible depending on the emphasis different instructors may want to give specific subjects. Up to two topics listed above may be replaced with different content depending on the interests and expertise of the instructor teaching the course (e.g. fairy tales and music, fairy tales in psychoanalysis, fairy tale variants over time and/or in different cultures, etc.).

IV. Evaluation Methods

The final grade will be determined as follows:

Class and Online Activities Participation 20%

It will measure students' readiness to participate in formative class activities according to: their effort in speaking French spontaneously, the accuracy of their language production, their accuracy of their synchronous oral comprehension, their willingness to cooperate with peers on tasks during classroom activities or online activities, their regularity in completing communicative tasks (including discussions with online conversation partners), and evidence of preparation for class; may include individual grades on leading class discussions.

Tests 30%

Three written tests will be given. Each test will consist of multiple choice and short answer questions primarily concerned with factual information as well as short essay questions requiring the students to use critical thinking skills to argue a position or interpret text passages in light of outcomes of class discussions and/or critical readings. Tests will be graded on linguistic accuracy, accuracy of answers, and plausibility of argument.

Journal 20%

Students will keep a journal in French on *Tumblr.com* that will be accessible to all members of our community of learners; students will be encouraged to read and give feedback to their classmates' journal entries (both on informational content and linguistic accuracy). In this journal students will reflect on various topics related to the course content. Topics covering a variety of tasks will be assigned by the instructor for each class session. They may range from opinions on a specific subject to summaries of class discussions to definitions of terms and interpretations of selected cultural artifacts (texts, movie clips, radio podcast, pictures, etc.). The purpose of each assigned topic is to prepare students to further their personal research and reflection in preparation of their two analytical Cultural Projects. Students will submit no less than 10 journal entries of at least 300 words each. Journal assignments will be graded on appropriateness of answers and/or arguments as well as adequate use of the target language (grammar, style, vocabulary). Bonus points will be awarded when a student provides corrective feedback on a fellow learner's journal entries.

Cultural Projects 30%

Students will prepare two analytical summative cultural projects in French; the first one will be due at midterm (10% of the final grade), and the second one during Final Exam Week (20% of the final grade). The projects (typed report and a copy of the multimedia application) will be submitted to the instructor via the student *Dropbox* folder. These Cultural Projects will demonstrate that students can apply the knowledge they acquired in class, from the selected cultural artifacts, reading assignments, from selected audio/video programs, and from their personal research. They need to include a written report and a multimedia application (multimedia presentation, radio podcast, or video program). Following the *American Association of Teachers of French (AATF) Commission on Student Standards*, these projects will be graded on the following criteria: 1) Task completion (i.e.: Does the project achieve what it set out to demonstrate/argue?) 2) Comprehensibility (i.e.: Was the text –written and spoken–easily

understandable by a native speaker who is not used to interact with language learners?) 3) Level of Discourse (i.e.: Did the student use varied construction and the necessary cohesive devices or did s/he use all or almost all single-clause sentences?) 4) Vocabulary (i.e.: Did the student use a rich vocabulary with frequent attempts at elaboration?) 5) Grammar: (i.e.: Did the student demonstrate control of basic language structures with emerging use of advanced language structures?). An additional 6th criteria will be borrowed from the *Facione and Facione Holistic Scoring Rubric*⁽⁴⁾ to assess the student's critical thinking skill.

V. Grading Scale

Grading Scale: A: 90-100% B: 80-89% C: 70-79% D: 60-69% F: 59% and lower

VI. Attendance Policy

Only regular attendance and thorough preparation will ensure a satisfying learning experience and a successful completion of this course; therefore, all students are expected to be present at each class session. Students missing class because of illness, personal emergency, or participation in a university-sponsored activity are required to present a written excuse to the instructor immediately upon returning to class.

VII. Special Resource Requirements

This course will be taught via ITV (Interactive Television). Students wishing to participate in this course need to have access to a special classroom equipped with either several large-screen monitors or one large monitor capable of split screen technology. The class will be taught like a regular course at the home site. Students at the remote site(s) will interact with the instructor and students at the home site via large TV screens. Students also need to have access to the Internet for selected readings, access to selected radio podcasts or video segments, and our private class groups on three social networking sites: *Tumblr.com*, *VoiceThread.com*, and *WeSpeke.com*. Special invitations to join these social network groups will be sent to the students by Email after the first class meeting.

The IUP e-mail system (Imail) is an official means of communication and will be used for the exchange of information outside the classroom. Students should check their e-mail at least once a day. *Dropbox.com* will be used to exchange files that may be too large to be sent by Email.

Technical support for computer problems is available through IUP's IT Support Center located in Delaney Hall, Suite G35, 950 Grant Street, Indiana, PA 15705. Open hours are: Monday–Friday, 7:30 a.m.–5:30 p.m. A problem may also be reported by phone: 724-357-4000 or e-mail: it-support-center@iup.edu. A form for requesting assistance or reporting an online learning problem is available at: <http://www.iup.edu/itsupportcenter/help/default.aspx>

VIII. Technology Skills

Students enrolled in this course should possess the following technology skills:

- The ability to use word processing software (e.g.: Word) and presentation software (e.g. Powerpoint)
- The ability to use an e-mail system
- The ability to attach files to an e-mail message
- The ability to access information on the Internet
- The ability to copy and paste images from a website
- The ability to access the IUP library web pages or their respective institutions' library resources to find information on assigned topics
- Experience using social networking sites such as *Facebook*, *Tumblr*, etc., and teleconferencing software such as *Skype* (for instance), although, a plus is not indispensable.

IX. Participation Expectations

Students are expected to actively participate in all aspects of the course. This includes contributing to in-class and online discussions, teleconferencing with French informants as well as completing any assigned reading, writing, viewing tasks, and tests or quizzes by the due date provided by the instructor. Students are advised to work on their time management skills so as never to be unprepared for class or hand in work late.

X. E-mail and Online Etiquette

The IUP e-mail system is an official means of communication and will be used to share information outside of class. Students should check their email account and/or the class *Tumblr* group at least once a day. The instructor will not send class-wide messages to non-institutional accounts. Students are expected to follow the e-mail etiquette described below when sending a message to the instructor:

1. Always specify the course number in the subject line as well as the reason for contacting me, e.g. *FRNC 281: Question regarding assignment #1*
2. Use a proper form of address. Please begin e-mails with "Hi, Dr. _____" or "Hello, _____" rather than just "Hey".
3. State your inquiry clearly and succinctly. Do not use texting abbreviations but write proper full sentences. You are at an institution of higher learning, and the language you use in your e-mails should reflect that fact.
4. Put your name at the end of the message. It is frequently not obvious who is contacting me if you are using a non-IUP account. If you do not sign your name, I may not know who you are, and I will not reply to your message.
5. I will answer your e-mails as time permits. I have a number of commitments outside of class (office hours, committee meetings, research, etc.) and will not always be able to respond immediately, but I will make every effort to get back to you in a timely fashion.

With regard to the other social networking groups, I expect everyone to be courteous and respectful in their postings. Remember that any exchanges are to be made for class purposes only, so follow the instructions carefully and conduct yourself in a collegial and professional manner. It is inappropriate to use any language that could be considered aggressive, offensive, or derogatory.

Keep your comments brief and focused on the task. Be aware that your posts are documented and can be revisited, so choose your words carefully and check grammar and spelling before submitting your comments.

XI. Classroom Civility Policy

Let's make this classroom an environment where students learn and apply new skills in a non-threatening and stimulating environment. I expect everyone to be courteous and helpful to each other. Each student has a special set of skills and abilities that can help others improve their performance.

Receiving calls and/or texting during class is very disruptive. It will distract your fellow students as well as your instructor and sends the message that this course has a low priority for you. This is not the impression you want to leave in an academic setting, so turn off your cell phone in class!

XII. Students with Disabilities

Students requiring special accommodations because of a disability (learning, psychological or physical disability, attention deficit disorder, etc.) are encouraged to talk to the instructor about their special needs so arrangements can be made to ensure successful participation in this class.

XIII. Academic Integrity

IUP's Academic Integrity Policy and Procedures will be reviewed during the first week of class to stress the importance of ethical behavior inside and out of the classroom. Improper actions regarding academic work and/or personal conduct will result in receiving a lower or failing grade for an assignment or even failing the course. The following behaviors are unacceptable: giving and/or receiving unauthorized assistance, using unauthorized materials or devices, plagiarizing, using the same work more than once without instructor permission, conducting oneself in a manner that is disruptive or threatening to others, and using computer technology in any way other than for the purposes intended for the course. Please note:

All students are expected to adhere to IUP's Academic Integrity Policy and Procedures as they appear in the Undergraduate Catalog for the current academic year.

Specific information is available at: <http://www.iup.edu/registrar/catalog/default.aspx>

XIV. Required Readings and Course Documents

Before each teaching unit, the professor will leave in your *Dropbox* folder relevant materials to be studied before coming to class. These materials may be texts to read (pdf format or hyperlink to a text on the World Wide Web), or hyperlinks to audio or video programs (that will also be indicated on our class *Tumblr* blog). No additional resources need to be purchased for this class.

To prepare the multimedia application to your Cultural Projects, you may use a variety of software with which you may already be familiar such as *Powerpoint*, *iMovie*, *Windows Movie maker*, etc. The multimedia application may also be done on *VoiceThread.com*.

Sample Lesson for FRNC 281: Provence, Je t'aime

Week 5:

Topic: The *Provençal* language and dialects have had a deep effect on French literature and cinema: The Case of Marcel Pagnol.

Course objective targeted:

Students apply their knowledge of *Provençal* accent(s) to better understand selected examples of *Provençal* literature (Marcel Pagnol).

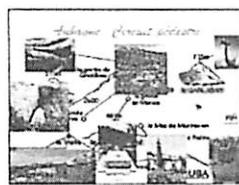
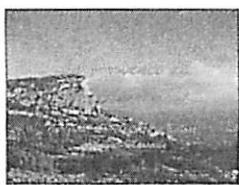
As a conclusion to the thematic unit on the *Provençal* language and accent, students will now experience the effect of this linguistic system in literature selections and in movies. In preparation for this class, students have been asked to read the attached selection.

Activity 1: Anticipatory Set (see attached)

Students will be invited to brainstorm in French with a partner to summarize what they already know on the topic of the day. The handout can be found in their *Dropbox* folder. After 10-15 minutes, one of the group members will be asked to report in French (Interpersonal and Presentational Communication)

Activity 2: Presentation

The students will then follow an interactive presentation by the professor on the life, the works, and the world of Marcel Pagnol. See following Powerpoint slides. As they listen and watch they will be encouraged to interrupt and ask questions (Interpretive communication, Practices and Perspectives Culture). They will be asked to make a list of words (nouns, proper names, verbs, etc.) that they think are derived from *Provençal*.



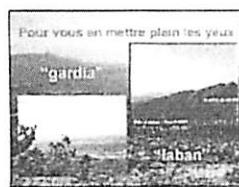
Qui était Marcel Pagnol ?

Le plus grand conteur et écrivain français de tous les temps.

Marcel Pagnol (1895-1974) est né à Aubagne dans le sud de la France. Il a écrit des romans, des scénarios, des plays, des films et des chansons. Ses œuvres sont traduites dans de nombreux pays et ont été adaptées pour la télévision et le cinéma.

Sa famille

Aude Pagnol (grand-père paternel), un pêcheur de la mer Méditerranée. André Pagnol (grand-père maternel), un pêcheur de la mer Adriatique. André Pagnol (père), un pêcheur de la mer Adriatique.



« Quand je reviens la bague verte de mon amie que j'ai perdu dans ma mer... »

Sa famille

Mme Joseph Pagnol (mère) Paulette Pagnol (mère de Marcel). M. André Pagnol (père). Mme André Pagnol (mère de Marcel). M. André Pagnol (père). Mme André Pagnol (mère de Marcel).

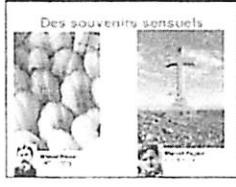
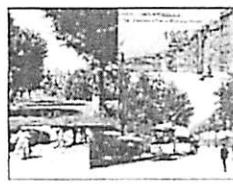
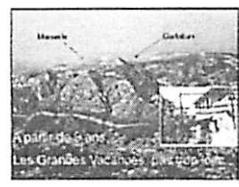
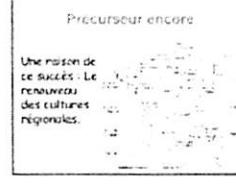
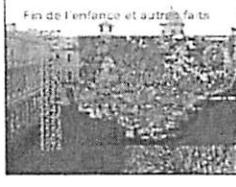
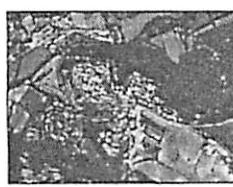
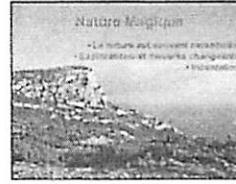
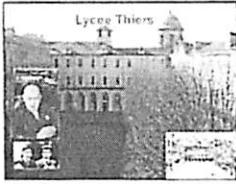
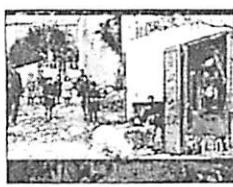
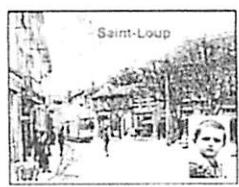


Ce que vous savez de lui

Part 1 Souvenirs d'enfance

Le film "Le Petit Chaperon rouge" est basé sur une histoire vraie. Marcel Pagnol a écrit ce film en 1933. Il a également écrit "Le Chat perché" et "Le Chat perché 2".

Il ne vous a pas dit



3

Les Personnages de Pagnol
Même des portraits des personnages à proposer avec :

Triste Voyage
« Jusqu'à la triste époque, le monde des enfants n'est pas le nôtre : ils possèdent le bonheur relatif d'ignorance »
« Lorsque la précédente expérience avait déchanté mes collègues et déçue les autres pédagogues : plus de bon, plus d'ours grizzly, pas même un super-véritable ours. Ils avaient tous ressenti les pages illustrées de mon *Histoire naturelle* et je savais qu'ils n'en sortiraient jamais plus indemnes... »

Pagnol Littéraire et Moraliste
« Si je pense à Stevenson, à Mark Twain, à Cork, je m'aperçois que la littérature française est totalement incapable de dire ce que c'est vraiment important et amusant que soit le propre d'un jeune garçon débordant de bonté. Voilà cette logique corrompue »

Pagnol Chroniqueur

Un genre nouveau?
« Si je pense à Stevenson, à Mark Twain, à Cork, je m'aperçois que la littérature française est totalement incapable de dire ce que c'est vraiment important et amusant que soit le propre d'un jeune garçon débordant de bonté. Voilà cette logique corrompue »

Au revoir Monsieur Pagnol

Activity 3: Debriefing

After the presentation, they will be asked to relate the texts they were assigned to read before class to the information they just learned. They will be asked to prepare five (5) simple comprehension check questions that they will ask to their classmates. (Interpretive skills, Interpersonal skills)

Activity 4: Lexical Application

- Students will then be asked to identify in the assigned readings and in the previous presentation words (nouns, proper names, verbs, etc.) that they think are derived from *Provençal*. A short paragraph (10 sentences) using as many of these words as possible will be written by the students to be posted on *Tumblr*.
- Students will be asked to talk to their partners at the *Université d'Aix-en-Provence* about the different pronunciation of these words and to ask their partners to read/pronounce the paragraph they created (Linguistic Comparison Standard).

Activité 5: Hearing it

- Students will be asked to report what they found out from their informants about what makes their *Provençal* pronunciation different from other French accents.
- Students will then watch two short sequences from Marcel Pagnol's *My Father's Glory* and *My Mother's Castle* ("almost accurate" biographical accounts of his youth).
- As they watch these sequences, they will be directed to note differences between Pagnol's account of his youth and his acknowledged biography that was presented in Activity 2.
- As the students watch the first sequence (*My Father's Glory*) for a second time (with no subtitles), they will be encouraged to "buzz" (i.e.: to make a loud buzzing sound as on a game show) whenever they think their comprehension is impeded by the speakers'

Provençal accent. The corresponding passage from the novel will then be read to analyze how the author tried to translate in writing the specific sounds and intonation that are specific of the *Provençal* dialect(s).

Concluding Activity:

Students will be asked to summarize the outcomes of the lesson on their Journal on *Tumblr* and to find other excerpts of Marcel Pagnol works that exemplify the same linguistic (oral) and stylistic (written) features.

Mini-Presentation on VoiceThread: make a five (5) slide-presentation to explain what you would do if you lived today in the village of *La Treille*, by the *Garlaban* mountain. Describe the contents of each slide with no less than two sentences (narrated orally in French, of course). Provide corrective feedback (oral or written) on no less than two (2) classmates' presentations on the same topic.

La PROVENCE de MARCEL PAGNOL et D'AUJOURD'HUI



LA REGION DE MARSEILLE

INDIANA UNIVERSITY OF PENNSYLVANIA

Pagnol et son oeuvre:

Gloire de mon Père, etc.

La Provence de Pagnol:

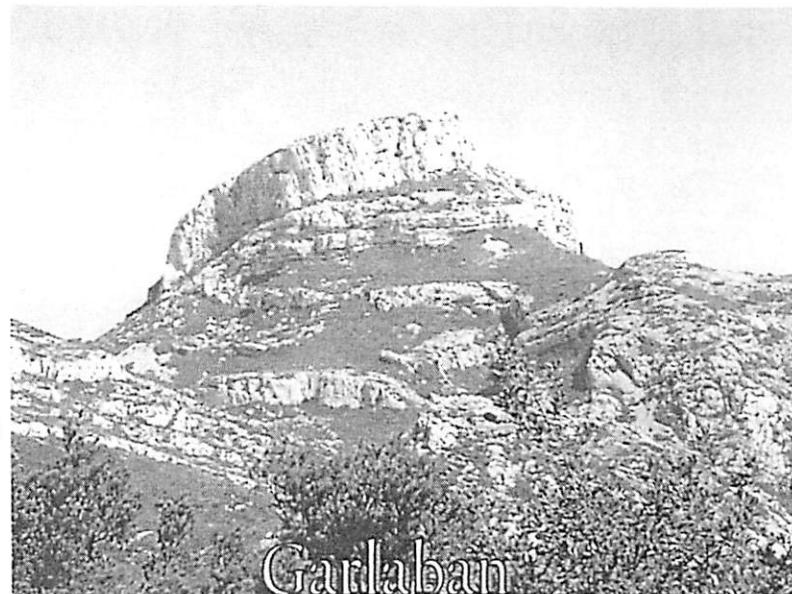
Jeux et passe-temps en Provence



Avant les présentations, prenez 10 ou 15 minutes (pendant votre petit-déjeuner), pour compléter ce diagramme. Donnez une définition du terme proposé, ou résumez sous forme de listes ce que vous savez sur le sujet proposé. Merci!

Entre Nous: Lors de notre rencontre prochaine, nous allons parler de Marcel Pagnol, des thèmes et des relations qui le définissent et qui définissent son œuvre, comme celle qu'il décrit avec tant de talent avec GARLABAN. Alors, quand il m'a fallu faire un choix de lectures préliminaires à vous envoyer, j'ai cherché parmi les différents livres et articles académiques que j'ai collectionnés sur ces sujets... Très honnêtement, aucun ne me donnerait aujourd'hui envie de découvrir et de lire Marcel Pagnol si je n'avais déjà attrapé ce virus, de manière un peu solitaire peu avant mon dixième anniversaire, dans un train de nuit qui m'arrachait à Marseille pour me ramener vers la grisaille de la région parisienne. Mon objectif est non seulement de vous faire (mieux) découvrir le fils le plus célèbre d'Aubagne et de La Treille, mais aussi de vous faire comprendre, peut-être, combien sa prose magnifique imagée et sonore fait écho à une culture provençale et marseillaise précieuse et subtile.

Non, aucun de ces traités pseudo-académiques n'arriveraient décidément pas à vous faire sentir la simplicité et la beauté du mot juste de Pagnol. Alors, pourquoi ne pas vous proposer quelques extraits de Pagnol lui-même. J'ai donc choisi (et je vous expliquerai peut-être pourquoi) les extraits suivants tirés du début de la GLOIRE DE MON PÈRE, et un des derniers chapitres du CHÂTEAU DE MA MÈRE. Même si vous avez déjà vu les films, écoutez ces quelques lignes... Elles vous parleront avec l'accent; elles vous indiqueront à mi-mots la différence entre le mémorialiste que Pagnol acceptait d'être et le biographe que vous pensiez déjà connaître. Lisez, relisez à haute-voix si nécessaire... Au détour du silence d'une virgule, c'est le grouillement de la garrigue qui vous attend.



Garlaban

SOUVENIRS D'ENFANCE: La Goire de mon Père

Je suis né dans la ville d'Aubagne, sous le Garlaban couronné de chèvres, au temps des derniers chevriers. Garlaban, c'est une énorme tour de roches bleues, plantée au bord du Plan de l'Aigle, cet immense plateau rocheux qui domine la verte vallée de l'Huveaune.

La tour est un peu plus large que haute: mais comme elle sort du rocher à six cents mètres d'altitude, elle monte très haut dans le ciel de Provence, et parfois un nuage blanc du mois de juillet vient s'y reposer un moment.

Ce n'est donc pas une montagne, mais ce n'est plus une colline : c'est Garlaban, où les guetteurs de Ma-

rius, quand ils vinrent, au fond de la nuit, briller un feu sur Sainte-Victoire, allumèrent un bucher de broussailles : cet oiseau rouge, dans la nuit de juin, vola de colline en colline, et se posant enfin sur la roche du Capitole, apprit à Rome que ses légions des Gaules venaient d'égorger, dans la plaine d'Aix, les cent mille barbares de Teutobochus(1).

.../...

C'EST parce que [mon père] était sorti, lui aussi, dans un bon rang, que la déhiscence de la promotion ne l'avait pas projeté trop loin de Marseille, et qu'il était tombé à Aubagne.

C'était une bourgade de dix mille habitants, nichée sur les coteaux de la vallée de l'Huveaune, et traversée par la route poudreuse qui allait de Marseille à Toulon.

On y cuisait des tuiles, des briques et des cruches, on y bourrait des boudins et des andouilles, on y tannait, en sept ans de fosse, des cuirs inusables. On y fabriquait aussi des santons coloriés, qui sont les petits personnages des crèches de la Noël.

Mon père, qui s'appelait Joseph, était alors un jeune homme brun, de taille médiocre, sans être petit. Il avait un nez assez important, mais parfaitement droit, et fort heureusement raccourci par sa mousta-

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che et ses lunettes, dont les verres ovales étaient cerclés d'un mince fil d'acier. Sa voix était grave et plaisante et ses cheveux, d'un noir bleuté, ondulaient naturellement les jours de pluie.

Il rencontra un jour une petite couturière brune qui s'appelait Augustine, et il la trouva si jolie qu'il l'épousa aussitôt.

Je n'ai jamais su comment ils s'étaient connus, car on ne parlait pas de ces choses-là à la maison. D'autre part, je ne leur ai jamais rien demandé à ce sujet, car je n'imaginais ni leur jeunesse ni leur enfance. L'âge de mon père, c'était vingt-cinq ans de plus que moi, et ça n'a jamais changé.

Ils étaient mon père et ma mère, de toute éternité, et pour toujours.

Je sais seulement qu'Augustine fut éblouie par la rencontre de ce jeune homme à l'air sérieux, qui tirait si bien aux boules, et qui gagnait infailliblement cinquante-quatre francs par mois. Elle renonça donc à coudre pour les autres, et s'installa dans un appartement d'autant plus agréable qu'on n'en payait pas le loyer.

Dans les mois qui précédèrent ma naissance, comme elle n'avait que dix-neuf ans—et elle les eut toute sa vie—elle conçut de graves inquiétudes, et déclara en sanglotant que son bébé ne naîtrait jamais, parce qu'elle « sentait bien qu'elle ne savait pas le faire ». Mon père essaya de la raisonner. Mais alors, elle disait, furieuse : « Quand je pense que c'est toi qui m'as fait ça ! » Et elle fondait en larmes.

Quand le survenant se mit à bouger, elle eut des ac-

cès de fou rire, entre deux crises de sanglots.

Effrayée par ce comportement déraisonnable, mon père appela au secours sa sœur ainée. C'était elle qui l'avait élevé. Elle était (naturellement) directrice d'école à La Ciotat, et célibataire.

La grande sœur fut tout à fait ravie, et décida qu'il fallait sur-le-champ installer ma mère chez elle, sur le bord de la mer latine : ce qui fut fait le soir même. On m'a dit que Joseph en fut charmé, et qu'il profita de sa liberté pour conter fleurette à la boulangère, dont il mit en ordre la comptabilité : voilà une idée déplaisante, et que je n'ai jamais acceptée.

Pendant ce temps, la future maman se promenait le long des plages, sous le tendre soleil de janvier, en regardant au loin les voiles des pêcheurs, qui partaient à trois heures vers le soleil couchant. Puis, près du feu où sifflotait la flamme bleue des souches d'olivier, elle tricotait le tressage de sa bondissante progéniture, tandis que la tante Marie ourlait des langes, en chantant d'une jolie voix claire : « Sur le brick léger que le flot balance, Quand la nuit étend son grand voile noir... »

Elle était maintenant rassurée, d'autant que son cher Joseph venait tous les samedis, sur la bicyclette du boulanger. Il apportait des croquants aux amandes, des tartes à la frangipane, et un sachet de farine blanche pour faire des crêpes ou des beignets.

Elle avait pris de belles couleurs, et tout s'annonçait le mieux du monde, lorsqu'au petit matin du 28 février, elle fut réveillée par quelques douleurs.

Elle appela aussitôt la tante Marie, qui décréta que ce n'était rien, puisque le docteur avait annoncé la naissance d'une fille pour la fin du mois de mars; puis, elle ralluma le feu, pour mettre en route une tisane. Mais la patiente affirma que les docteurs n'y comprenaient rien, et qu'elle voulait retourner tout de suite à Aubagne.

« Il faut que l'enfant naîsse à la maison ! Il faut que Joseph me tienne la main !

Marie, Marie, partons vite ! Je suis sûre qu'il veut sortir ! » La douce Marie essaya de la calmer, avec du tilleul et des paroles. La passoire à la main, elle déclara que si l'événement se confirmait, elle irait en informer le poissonnier, qui descendait chaque jour à Aubagne vers les huit heures, et que Joseph viendrait, aussi vite que le vent, sur la machine à pédales. Mais Augustine repoussa la tasse à fleurs, et se tordit les mains en pleurant à grosses larmes.

Alors, la tante Marie alla frapper aux volets d'un voisin, qui possédait un boghei et un petit cheval. C'était une époque bénie, où les gens se rendaient service il n'y avait qu'à demander.

Le voisin attela son cheval, la tante enveloppa Augustine dans des châles, et nous voilà partis au petit trot, tandis que sur la crête des collines la moitié d'un



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grand soleil rouge nous regardait à travers les pins. Mais en arrivant à La Bédoule, qui est tout juste à mi-chemin, les douleurs recommencèrent, et la tante, à son tour, s'affola.

Elle serrait dans ses bras ma mère emmitouflée, et lui donnait des conseils :

« Augustine, disait-elle, retiens-toi! » car elle était vierge.

Mais Augustine, toute pale, ouvrait des yeux noirs énormes, et transpirait en gémissant.

Heureusement, nous avions franchi le col, et la route descendait sur Aubagne. Le voisin desserra son frein, qu'on appelait la mécanique, et fouetta le petit cheval, qui n'eut qu'à se laisser emporter par le poids de l'équipage. Nous arrivâmes tout juste à temps, et Mme Négrel, la sagefemme, vint en hâte délivrer ma mère, qui avait enfin planté ses ongles dans le bras puissant de Joseph...

Mes souvenirs d'Aubagne sont peu nombreux, parce que je n'y vécus que trois ans.

Je vois d'abord une très haute fontaine, sous les platanes du Cours, juste devant notre maison...

Un autre souvenir d'Aubagne, c'est la partie de boules sous les platanes du Cours. Mon père, parmi d'autres géants, faisait des bonds prodigieux, et lançait une masse de fer à des distances inimaginables. Parfois, il y avait de grands applaudissements, puis les géants finissaient toujours par se disputer, à cause d'une ficelle qu'ils s'arrachaient des mains, mais ils ne se battaient jamais.

SOUVENIRS D'ENFANCE: Le Château de ma Mère

Première Rencontre avec Lili au Puits du Murier : L'oiseau était plus gros qu'une grive, il avait un joli plumet sur la tête. Je me baissais pour le ramasser, lorsqu'une voix fraîche cria derrière moi :

- He l ami!

Je vis un garçon de mon âge, qui me regardait sévement.

- Il ne faut pas toucher les pièges des autres, dit-il.

Un piège, c'est sacré!

- Je n'allais pas le prendre, dis-je. Je voulais voir l'oiseau.

Il s'approcha : c'était un petit paysan.

Il était brun, avec un fin visage provençal, des yeux noirs, et de longs cils de fille. Il portait, sous un vieux gilet de laine grise, une chemise brune à manches longues qu'il avait roulées jusqu'au-dessus des cou-

des, une culotte courte, et des espadrilles de corde comme les miennes, mais il n'avait pas de chaussettes.

- Quand on trouve un gibier dans un piège, dit-il, on a le droit de le prendre, mais il faut retendre le piège, et le remettre à sa place.

Il dégagea l'oiseau, et dit :

- C'est une bédouïde (2).

Il le mit dans sa musette, et prit dans la poche de son gilet un petit tube de roseau que fermait un bouchon mal taillé; puis, il en fit couler dans sa main gauche une grosse fourmi ailée. Avec une dextérité que j'admirai, il reboucha le tube, saisit la fourmi entre le pouce et l'index de la main droite, tandis que, par une légère pression, sa main gauche forçait à s'ouvrir les extrémités de la petite pince en fil de métal qui était attachée au centre de l'engin. Ces extrémités étaient recourbées en demi-cercle, et formaient, en se refermant, un minuscule anneau. Il y plaça la fine taille de la fourmi, qui resta ainsi captive; les racines de ses ailes l'empêchaient de reculer, et son gros ventre d'avancer.

Je demandai :

- Ou c'est que tu prends ces fourmis

- Ça, dit-il, c'est des « aludes ». Il y en a dans toutes les fourmilières, mais elles ne sortent jamais. Il faut creuser plus d'un mètre avec une pioche : ou alors, il faut attendre la première pluie du mois de septembre. Dès que le soleil revient, elles s'envolent d'un seul coup...

En mettant un sac mouillé sur le trou, c'est facile... Il avait retenu le piège, et il le replaça au pied de la stèle.



Très vivement intéressé, je regardai l'opération, et j'en notai tous les détails. Il se releva enfin, et me demanda ;

- Qui tu es ?

Pour me donner confiance, il ajouta :

- Moi, je suis Lili, des Bellons.

- Moi aussi, dis-je, je suis des Bellons.

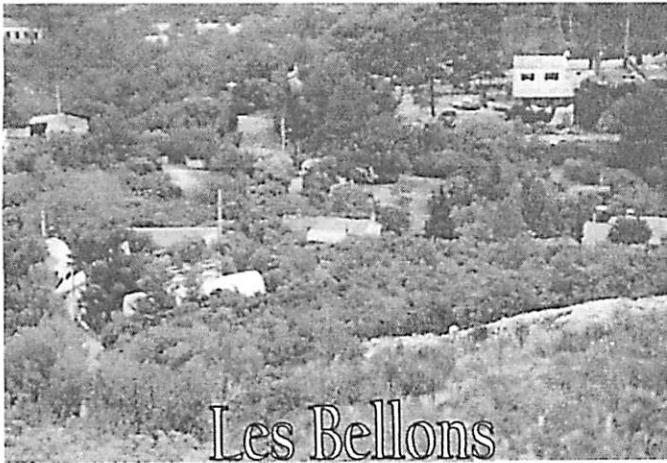
Il se mit à rire :

- Oh ! que non, tu n'es pas des Bellons ! Tu es de la ville. C'est pas toi, Marcel ?

- Oui, dis-je, flatté. Tu me connais ?

- Je t'avais jamais vu, dit-il. Mais c'est mon père qui vous a porté les meubles. Ça fait qu'il m'a parlé de toi. Ton père, c'est le calibre douze, celui des bartavelles ?

Je fus ému de fierté.



Les Bellons

- Oui, dis-je. C'est lui.
- Tu me les raconteras ?
- Quoi ?
- Les bartavelles. Tu me diras où c'était, comment il a fait, et tout le reste ?
- Oh oui...
- Tout à l'heure, dit-il, quand j'aurai fini ma tournée.
- Quel âge tu as ?
- Neuf ans.
- Moi j'ai huit ans, dit-il. Tu mets des pièges ?
- Non. Je ne saurais pas.
- Si tu veux, je t'apprendrai.
- Oh oui! dis-je avec enthousiasme.
- Viens: je fais la tournée des miens.
- Je ne peux pas maintenant. Je fais la battue pour mon père et mon oncle : ils sont cachés en bas du valon. Il faut que je leur envoie les perdreaux.
- Les perdreaux, ça sera pas aujourd'hui... Ici, d'habitude, il y en a trois compagnies. Mais ce matin, les bûcherons sont passés et ils leur ont fait peur. Deux compagnies sont parties vers la Garette, et la troisième est descendue sur Passe-Temps... Nous pourrons peut-être leur envoyer la grosse lièvre; elle doit être par là : j'ai vu un pétoulié.
- Il voulait dire une nappe de crottes.
- Nous commençâmes donc la tournée des pièges, tout en battant les broussailles.
- Mon nouvel ami ramassa plusieurs culsblancs, que les Français appellent « motteux », encore deux bedouïdes (il m'expliqua que c'était un « genre d''alouette ») et trois « darnagas ».
- Les gens de la ville leur disent « bec croisé ». Mais nous on leur dit « darnagas », parce que c'est un oiseau imbécile... S'il y en a un seul dans le pays, et un seul piège, tu peux être sûr que le darnagas trouvera le piège, et qu'il se fera étrangler... C'est très bon à manger, ajouta-t-il. Tiens! Encore un couillon de limbert!
- Il courut vers une autre stèle et ramassa un magnifique lézard. Il était d'un vert éclatant, semé sur les

flancs de très petits points d'or, et, sur le dos, de lunules (5) bleues, d'un bleu de pastel. Lili dégagea ce beau cadavre, et le jeta dans les buissons, ou je courus le ramasser.

- Tu me le donnes ?

Il se mit à rire.

- Et qu'est-ce que tu veux que j'en fasse ? On dit que les anciens les mangeaient, et à ce qu'il paraît que c'est très bon. Mais nous, on ne mange pas les bêtes froides. Je suis sûr que ça empoisonne...

Je mis le beau lézard dans ma musette, mais je le jetai dix mètres plus loin, car le piège suivant en avait pris un autre, qui était presque aussi long que mon bras, et encore plus brillant que le premier. Lili proféra quelques jurons en provençal, et supplia la Sainte Vierge de le protéger contre ces « limberts ».

- Mais pourquoi ? dis-je.

- Tu ne vois pas qu'ils me bouchent mes pièges ? Quand un lézard est pris, un oiseau ne peut plus se prendre, et ça fait un piège de moins !

Ce fut ensuite le tour des rats. Ils avaient « bouché » deux pièges. C'étaient de gros rats bleus, à la fourrure très douce : Lili se fâcha de nouveau, puis il ajouta :

- Ceux-là, mon grand-père en faisait des civets. C'est des bêtes propres, ça vit au grand air, ça mange des glands, des racines, des prunelles...

Au fond, c'est aussi propre qu'un lapin. Seulement, c'est des rats, et alors...

Il fit une petite moue de dégoût.

Les derniers engins avaient pris quatre darnagas, et une pie.

- Ho ho! s'écria Lili. Une agasse!

Qu'est-ce qu'elle est venue faire ici ? Et elle se prend à un piège tout nu ! Ça devait être la fadade(6) de sa famille... parce que...

Il s'arrêta net, mit un doigt sur sa bouche, puis désigna au loin un fourré d'argéras.

- Il y a quelque chose qui bouge là-dedans. Faisons le tour, et pas de bruit.

Il s'élança d'un pas souple et muet, comme un vrai Comanche qu'il était sans le savoir. Je le suivis. Mais il me fit signe de décrire un arc de cercle plus grand, sur la gauche. Il marchait dans la direction des argéras, sans se presser, mais je courus pour exécuter la manœuvre d'encerclement.

A dix pas, il lança une pierre, et sauta en l'air à plusieurs reprises, les bras écartés, en poussant des cris sauvages. Je l'imitai. Tout à coup, il s'élança : je vis sortir du fourré un lièvre énorme, qui bondissait, les





oreilles droites, si grand qu'on voyait le jour sous son ventre... Je réussis à couper sa route: il obliqua vers la barre, et plongea dans une cheminée.

Accourus au bord du plateau, nous le vîmes descendre tout droit et filer sous les fourrés du vallon : nous attendîmes le cœur battant. Deux détonations retentirent coup sur coup. Puis deux autres.

- Le douze à tiré le second, dit Lili.

On va les aider à trouver la lièvre.

Lili descendit, avec l'aisance d'un singe, par la cheminée.

- Ça a l'air d'un mauvais passage, dit-il. Mais c'est aussi bon qu'un escalier.

Je le suivis. Il parut apprécier mon agilité en fin connisseur.

- Pour quelqu'un de la ville, tu te débrouilles bien. Le Château de ma Mère: (avant dernier chapitre) Le temps passe, et il fait tourner la roue de la vie comme l'eau celle des moulins.

Cinq ans plus tard, je marchais derrière une voiture noire, dont les roues étaient si hautes que je voyais les sabots des chevaux. J'étais vêtu de noir, et la main du petit Paul serrait la mienne de toutes ses forces. On emportait notre mère pour toujours.

De cette terrible journée, je n'ai pas d'autre souvenir, comme si mes quinze ans avaient refusé d'admettre la force d'un chagrin qui pouvait me tuer. Pendant des années, jusqu'à l'âge d'homme, nous n'avons jamais eu le courage de parler d'elle.

Puis, le petit Paul est devenu très grand. Il me dépassait de toute la tête, et il portait une barbe en collier, une barbe de soie dorée. Dans les collines de l'Etoile, qu'il n'a jamais voulu quitter, il menait son troupeau de chèvres; le soir, il faisait des fromages dans des tamis de joncs tressés, puis sur le gravier des garriques, il dormait, roulé dans son grand manteau ; il fut le dernier chevrier de Virgile.

Mais à trente ans, dans une clinique, il mourut. Sur la table de nuit, il y avait son harmonica.

Mon cher Lili ne l'accompagna pas avec moi au petit cimetière de La Treille, car il l'y attendait depuis des années, sous un carré d'immortelles : en 1917, dans une noire forêt du Nord, une balle en plein front avait tranché sa jeune vie, et il était tombé sous la pluie, sur des touffes de plantes froides dont il ne savait pas les noms...

Telle est la vie des hommes. Quelques joies, très vite effacées par d'inoubliables chagrins.

Il n'est pas nécessaire de le dire aux enfants.

Notes:

(1) Teutobochus était vraisemblablement le chef des Teutons.

(2) alouette buissonnière

(3) perdrix royale, perdrix de roche [1], perdrix grecque

(4) pie griège (mais aussi: drôle de luron)

(5) la lunule est la tâche claire circulaire située sur la base de chaque ongle de l'être humain

(6) fada = fou (encore aujourd'hui)

(7) argeirou (en provençal) = prunier sauvage



Passages sélectionnés par JL Dassier...aka: « Je suis professeur. C'est-à-dire que, hors d'une classe, je ne suis bon à rien. » (M. Pagnol dans *Topaze*, Presses-Pocket n° 1294, p.147).