

JOAN OF ARC (1412–1431)  
*The Six Hundredth Anniversary Course Spring 2012*

*Jeanne (Jehanne) d'Arc, Johanna d'Arc, Giovanna d'Arco, Zhanna d'Ark. The Maid of France/Orléans, la Pucelle, die Jungfrau von Orleans*

Spring 2012: Joan of Arc Meetings for All Students, Attendance Required  
Tuesday, Thursday, 12:30–1:50 p.m., McCord Auditorium, Dallas Hall  
*Office Hours: 2:30–4 T & by appointment*  
*Medieval Studies Weekly Tea: 4–5:30 at 3425 University Blvd*

The extraordinary French peasant Joan of Arc (1412–1431) is known by many names in many languages: la Pucelle, Jeanne (Jehanne) d'Arc, Johanna d'Arc, Giovanna d'Arco, Zhanna d'Ark, The Maid of France/Orleans, die Jungfrau von Orleans. What do we know about the extraordinary girl who (some claim) changed the course of European history before she was burned at the stake in Rouen on 30 May 1431? Her exploits are thought by many to have changed the course of European history. She is one of the most famed and best documented of all historical figures. In this course on biography, national identity, identity and identity-anxiety, as well as myth-making, we will consider the life and later reception of Joan of Arc through her own trial records and contemporary reports, then through her representation in later chronicles, histories, literature, film, drama, music, and propaganda. If Joan of Arc is one of history's most richly represented persons, she is also among the most scorned. We will try to analyze why.

***Required Texts***

Daniel Hobbins, *The Trial of Joan of Arc*, pb 978-0674024052  
Craig Taylor, *Joan of Arc: La Pucelle* (Manchester Medieval Sources) 978-0719068478  
Jules Michelet, *Joan of Arc* (trans. A. Guerard) pb 978-0472061228;  
Régine Pernoud, Marie-Véronique Clin, *Joan of Arc, Herstory* (trans. J. duQ. Adams) pb 978-0312227302;  
William Shakespeare, *1 Henry VI* pb 978-0671722661;  
Bonnie Wheeler, and Charles T. Wood, eds., *Fresh Verdicts on Joan of Arc*, pb 978-0815336648.  
OLR=several copyrighted, password-protected texts available for one-time academic use at:  
[http://faculty.smu.edu/bwheeler/joan\\_of\\_arc/olr.html](http://faculty.smu.edu/bwheeler/joan_of_arc/olr.html)

***Recommended Texts***

Christopher Allmand, *The Hundred Year's War* 978-0521319232;  
Christopher Allmand, *Society at War: The Experience of England and France during the Hundred Years War* (Warfare in History), 978-0851156729  
Deborah A. Fraioli, *Joan of Arc and the Hundred Years War* (Greenwood Guides to Historic Events of the Medieval World), 978-0313324581  
Nora M. Heimann, *Joan of Arc: Her Image in France and America*, pb 978-1904832195  
Jonathan Sumption, *The Hundred Year's War: Trial by Battle* 978-0812216554;  
Jonathan Sumption, *The Hundred Year's War: Trial by Fire* 978-0812218015  
Jonathan Sumption, *The Hundred Years War, Volume 3: Divided Houses* 978-0812221770  
Mark Twain, *Personal Recollections of Joan of Arc*, pb 978-0486424590

### ***On reserve***

A long list of books are placed on reserve for two-hour checkout. Of these, you will find Nadia Margolis, *Joan of Arc in History, Literature, and Film: A Select, Annotated Bibliography* extremely usefully for bibliography until 1990.

### ***Course Learning Objectives:***

Students identify the disciplines whose approaches are embedded in the course;  
Students describe concrete contributions to the course made by two of these disciplines.  
Students write an analysis of an interpretive problem in a work of fiction or history.  
Students identify two gender issues and women's roles in the later medieval period.

### ***Course design***

The first part of this course considers Joan's own life as viewed by her contemporaries and by current historians. The next part of the course concentrates on a few major pre-twentieth century images of Joan—the 'pre-canonization' Joan—especially those that trace the shift from the historical records through the early modern and Enlightenment views of Joan as a harlot or a medieval zealot to the nineteenth-century revisions of Joan as patriot and 'pucelle.' In the final section of the course, we consider various representations of Joan in the twentieth century, starting with the testimony of her sanctification trial when she was elevated to the status of saint and continuing to the images of Joan, including important dramatic and cinematic versions of Joan as constructed by Shaw, Brecht, and Anouilh. During the course, we will also work with Professor Gretchen Smith and her students on the writing and production of some scenes of Joan of Arc plays!

### ***Course requirements***

*Variations:* You were able to sign up for this course under a number of departments and numbers, so be sure you are in the Right Course according to your SMU Access account. The professor cannot change your designated course number. Students in the regular CF section will meet only during the regularly scheduled class times. Students in the CF–Honors section, the English section, and the History section will have scheduled additional meetings during the term. This course is eligible for credit towards the minor in Women's and Gender Studies. Please inform the professor and Prof. Beth Newman (Director, Women's Studies, [bnewman@smu.edu](mailto:bnewman@smu.edu)) before the second week of classes if you wish to obtain WGS credit. Students enrolled under the ENGL 3371 rubric may count this course as a 4000-level medieval literature co-requirement if they submit a request form to Prof Rosendale before the end of add/drop period. We have these forms ready for you in class.

*Assignments and Grading Elements:* four in-class debates/presentations (10% each) as assigned; a Joan Journal of observations submitted as explained by 9 A.M. each class meeting (20%); a mid-term exam (10%), a final paper (20%, required *only* for students enrolled in CF Honors, HIST, MDVL, or ENGL sections), and a final exam or sophisticated web project (10% for students enrolled in CF Honors, HIST, MDVL, or ENGL sections; 30% for all other students). For a web project in lieu of final exam, students must have developed and worked on the topic all term under supervision and with instructor's approval: work of this nature must be completed no later than April 15.

For all papers, students registered in history must choose a historical topic; in literature, a literary (or creative topic if you are an ENGL-CW major); in CF–Honors, an interdisciplinary topic. All topics must be chosen in consultation with the professor and entail the prior preparation of a fully

annotated bibliography. Topics must be approved before March 29; bibliographies are due April 5; paper is due April 19. No exceptions or extensions.

***Course requirements: Background for thinking about the Paper***

Even though it is now somewhat out-of-date, Nadia Margolis's 1990 bibliography (on reserve) refers to a wealth of historical and literary treatments of Joan. Begin studying Margolis *soon* to locate a problem or text (or texts) of interest to you; remember that you may have to order materials through Interlibrary Loan, which can take several weeks. There are other possible "texts" as well, e.g., Joan in popular culture, etc., or topical approaches to Joan (e.g., modern medical studies of Joan's voices). Margolis does not include music or the visual arts in her bibliography of Joan, and both these media have interesting examples that you might wish to consider and/or catalogue (especially those doing a web project). SMU's Hamon Library is a terrific resource in this vein as is CMIT.

***Course requirements: The Usual Boring Stuff with a few Oddities***

Each student is responsible for co-organizing and arguing four in-class debates on dates as assigned. Any changes are up to the debaters to negotiate themselves.

You will choose a seat in McCord: you will be judged absent if you are not in your seat for the whole class. Come early enough to take your seat before the class starts. Don't leave class early or you will be counted absent. The classroom is our sacred space: treat it that way.

No students may wear hats in class, nor use computers, nor have food or drink. Schedule restroom visits before or after class.

No exceptions will be made to the rule that exams will be offered only on the date scheduled; if for any reason you cannot take the exams at listed times, drop the course now. And remember that quizzes are possible; if they become necessary, you'll know why and who to blame.

*Academic Dishonesty:* It is the philosophy of SMU that academic dishonesty is a completely unacceptable mode of conduct and will not be tolerated in any form. All persons involved in academic dishonesty will be disciplined in accordance with University regulations and procedures. Discipline may include suspension or expulsion from the University. Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts. Plagiarism or other violations of the SMU Honor Code result in automatic failure; if you are uncertain what constitutes plagiarism, consult your student handbook or *Criteria*.

*Disability Accommodations:* Students needing academic accommodations for a disability must first be registered with Disability Accommodations & Success Strategies (DASS) to verify the disability and to establish eligibility for accommodations. Students may call 214-768-1470 or visit <http://www.smu.edu/alec/dass> to begin the process. Once registered, students should then schedule an appointment with the professor to make appropriate arrangements.

*Attendance Policy:* Religiously observant students needing to be absent on holy days should notify me in writing at the beginning of the semester, and should discuss with me in advance acceptable ways of making up any work missed because of the absence.

*Come to class.* I do not subscribe to the position that would permit students to miss class for other university activities or job interviews, etc. Class comes first. *Class always comes first.* No absences are allowed. If you miss a class before the end of add/drop period, you will automatically be dropped from the course. If you have conflicts, talk to the professor personally. Attendance at all classes is mandatory. It is assumed and required that you will attend and participate in all class sessions. *Repeat: A single unexcused absence constitutes dropping the course.* It is your responsibility to check your SMU account to see if you have been dropped.