

Joan of Arc: History, Literature, and Film
Superhero, Crazy Trans-Kid, Saint, or Fraud?
MayTerm 2015

English 3371, History 3357: A team-taught course
Prof. Jeremy duQ Adams and Prof. Bonnie Wheeler

Daily, 1-5 pm, classroom 156 Dallas Hall
Office Hours: by appointment

Joan of Arc (ca. 1412–30 May 1431) was in the public eye for only two years, between 1429 and 1431, when she was burned for heresy by church and state. What do we *know* and what can we *discern* about this extraordinary peasant teenager (ca. 1412–30 May 1431), who (some claim) in two years changed the course of European history before she was brutally out to death? She is one of the most famous (and best documented) historical figures, and in this course on biography, national identity, identity-anxiety, as well as myth-making, we will consider her life and later reception.

Joan of Arc is one of history's most beloved women, but she is also among the most scorned. The first part of this course considers Joan's own life as viewed by her contemporaries. We consider her ample trial records and contemporary diplomatic reports. The next part of the course concentrates on 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 revisioning of Joan as patriot and pucelle.' These evocations in later literature, film, and propaganda lead to the final section of the course on Saint Joan, asking how and why she was elevated to sainthood in 1920 and why she has always been a favorite heroine on stage and screen.

INSTRUCTORS: Jeremy Adams (historian) and Bonnie Wheeler (literary/cultural studies scholar) are world-famous lecturers and writers on Joan of Arc. Both in the several books and articles they have written and edited, and in many TV appearances—History Channel, A&E, BBC, etc.—they have brought the story of Joan to the general public. For a more academic audience, they were invited to speak about Joan and other medieval matters for the Great Courses series from The Teaching Company. Each was thus chosen as among the 100 best college professors in America. At SMU, they have many times been selected Outstanding Teacher by students, and each has been awarded and named an Altshuler Distinguished Teaching Professor. They both have been involved in almost all of SMU's international programs, often as program directors—for example, SMU in Spain, SMU in Paris, and SMU in Oxford. They especially love the intense format of a team-taught brief course like May term because they get to know all their students well and everybody has fun along with work!

Required Texts:

On-Line Reader (available on course website,
http://faculty.smu.edu/bwheeler/Joan_of_Arc/indexx.html);
Daniel Hobbins, The Trial of Joan of Arc
Jules Michelet, *Joan of Arc* (trans. A. Guerard);

Régine Pernoud with Marie-Véronique Clin, *Joan of Arc, Herstory* (trans. & revised by J. duQ. Adams);
Craig Taylor, *Joan of Arc: La Pucelle*;
Jonathan Sumption, *The Hundred Year's War: Trial by Battle*;
Bonnie Wheeler and Charles T. Wood, eds., *Fresh Verdicts on Joan of Arc* (1996).

Recommended Texts:

Christopher Allmand, *The Hundred Year's War*;
William Shakespeare, *1 Henry VI* (Bantam Classic);

On reserve: Nadia Margolis, *Joan of Arc in History, Literature, and Film: A Select, Annotated Bibliography* (1990);
Mark Twain, *Personal Recollections of Joan of Arc*.

Course Learning Objectives: In this course you will exercise and improve your skills in thinking critically; you will exercise and improve your research skills by fashioning an annotated bibliography; you will exercise and improve your ability to speak succinctly and persuasively in debate and discussion; you will learn more factual information about the later Middle Ages in Europe; you will ponder issues of historical and religious relevance; you will think critically about film history and the presentations of biographies; you will exercise and improve your understanding of gender issues and women's roles in the later medieval period.

PROPOSED University Curriculum Learning Outcomes:

Ways of Knowing, Oral Communication, Historical Contexts, Level 2: Creativity and Aesthetics, Level 2

Course requirements and design

Attendance at all classes is mandatory. You will become talkative!

Assignments:

- four in-class debates/presentations (15% each); a paper (20%); and a final exam (20%).
- Each student is responsible for co-organizing and presenting four in-class debates on assigned topics. Costumes are not forbidden.
- The paper may look at a literary or historical topic—or both. It will start as a draft and end as a revised shorter paper.
- The final exam will be offered only on the date scheduled. It will be comprehensive. Exam guidelines will be clearly outlined in class.
- 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.
- Remember that quizzes are possible; if they become necessary, you'll know why and who to blame.

JOAN OF ARC: SYLLABUS AND READINGS

Joan of Arc as Symbol

- MAY 14 (Th) Introduction. (A) Joan as Myth and Symbol
Reading: Régine Pernoud, Marie-Véronique Clin, tr./rev. J. duQ. Adams, *Joan of Arc, Herstory* (hereafter, *JAH*), Foreword, Preface, Prelude, Part I, 1.
Article by Kelly deVries and Preface by Charles T. Wood in *Fresh Verdicts*.
Winston S. Churchill, "Joan of Arc" in *OLR*.

(B) The Modern Myth of Joan

- Film: Victor Fleming's "Joan of Arc" (1948; 100; Maxwell Anderson; Ingrid Bergman & José Ferrer).

Joan in Her Time

How did a peasant girl from the fringes of France become the "youngest person of either sex to lead her nation's army before the age of nineteen," as Mark Twain tells us? How do we explain the trajectory of desires, ideas, and events that culminated in her military victory in Orléans and the crowning of her Dauphin as King Charles VII at Reims? Was Joan captured by her enemies with the complicity of her own comrades? Why was she brought to trial for religious rather than military crimes? Why did the trial take so long and why was she executed so precipitously? Did she die a virgin? In this section of the course we consider Joan's youth and family, Joan's silence and speech, and Joan's judges.

- MAY 15 (F) (A) Backgrounds and the Hundred Year's War

Readings: *JAH*, Prelude and Part I, 1 (pp. 1-14).
Taylor, *Joan of Arc: La Pucelle*, pp. 1-67.

- Film: (B) Modern Images of Shakespeare's Views of the Hundred Year's War
Kenneth Branagh's "Henry V" (1989; 138).

- MAY 18 (M) (A) From Lorraine to Chinon

Readings: Taylor, *Joan of Arc: La Pucelle*, pp. 68-74.
JAH, I, 1, 2, (pp. 9-31). (Also take a look at the information for individual figures in Part II: today, for instance, #s 1 and 7. Continue this practice throughout the rest of the course.)

- Readings: (B) Orléans
Taylor, *Joan of Arc: La Pucelle*, pp. 74-92.
JAH, I, 3 (pp. 33-52). (See also Part III, #s 7 and 8.) (And certainly II, 16.)

- MAY 19 (T)(A) Reims

Readings: *JAH*, I, 4 (pp. 53-68).
Taylor, *Joan of Arc: La Pucelle*, pp. 92-122.

- Readings: (B) Frustration and Captivity
Taylor, *Joan of Arc: La Pucelle*, pp. 123-136.
JAH, I, 5, 6 (pp. 69-101).

- MAY 20 (W) (A) The Condemnation Trial
 Readings: *JAH*, I, 7 (pp. 103-37). (See also Part II, 8, 9, 45-69 {pp. 207-17})
 Taylor, *Joan of Arc: La Pucelle*, pp. 137–224.
- (B) Joan as Threat?
 Readings: Susan Crane, “Clothing and Gender Definition: Joan of Arc,” in **OLR**.
 Articles by Schibanoff, Sullivan, Weiskopf in *Fresh Verdicts*.
JAH, Appendix I: The Letters of Joan of Arc.
- MAY 21 (Th) Trial, Death, and Cinematic Afterlife
 Readings: *JAH*, I, 7 (pp. 103-37).
 Also see W.S. Scott, “The Trial of Joan of Arc,” in **OLR**.
 Films: Thomas Edison’s “Joan of Arc.”
 Carl Dreyer’s “Passion of Joan of Arc” (1928, 1952; Renée/Maria Falconetti).

Part Two: Receptions of Joan by her Contemporaries

In the Nullification Trial and the conversations that led up to it, we see the pressure on her contemporaries to forge images of Joan and images of France. The nullification trial documents themselves are extremely important sources for late medieval social history.

- MAY 22 (F) (A) The Nullification Trial: Joan’s rehabilitation in the 1450s
 Readings: Article by Charles T. Wood in *Fresh Verdicts*.
JAH, I, 8 (pp. 139-58).
 Taylor, *Joan of Arc: La Pucelle*, pp. 225–349.
- (B) Inquisitorial procedures and the fairness of Joan’s trial
 Readings: Taylor, *Joan of Arc: La Pucelle*, pp. 330–358
 Dossat, “Inquisition” in **OLR**.
 H. A. Kelly, “The Right to Remain Silent...” in **OLR**.

Mid-Term Examination: Take-home

Part Three: Later Receptions of Joan

Poets, artists, dramatists, and historians never lost sight of Joan of Arc. In this section of the course, we consider her afterlife as an image of female heroism and hysteria, cunning and madness from the early modern period through the end of the nineteenth century.

MAY 26 (T) *JAH*, I, 9 (pp. 359-64).

- (A) Renaissancing Joan
 Readings: Raphael Holinshed, *Chronicles* in **OLR**.
 William Shakespeare, “1 Henry VI.”
- (B) The Nineteenth-Century Joan
 Readings: *JAH*, III, 14.

Jules Michelet, *Joan of Arc*.

Recommended: Voltaire, *La Pucelle d'Orléans* in **OLR**;
Kathleen Wellman, "Agnès Sorel" in **OLR**;
Schiller's "Maiden of Orléans" in **OLR**.
[Also see scores for operas by Verdi ("Giovanna d'Arco") and Tchaikovsky ("The Maid of Orleans"); as well as Mark Twain, *Personal Recollections of Joan of Arc*.

MAY 27 (W) (A) Twentieth-Century Joan

Readings: *JAH*, III, 17.
Article by H. A. Kelly in *Fresh Verdicts*.
"Official Pronouncement of Canonization" in **OLR**.

Recommended: George Bernard Shaw, "Saint Joan" (1923) in **OLR**.

Johan Huizinga, "Bernard Shaw's Saint" in **OLR**.

[Also see Bertholt Brecht, "Saint Joan of the Stockyards" ["Der heilige Johanna der Schlachthofe"], (1932) and Jean Anouilh, "The Lark" ["L'Alouette"] in **OLR**.

(B) English (NOT British) Guilt

Readings: J. duQ. Adams, "Five Centuries of British Reaction to Jeanne Darc" –
in **OLR**.

Part Four: Was Joan Inspired or Crazy?

Joan claimed that she shaped her life, mission, and goals at the direction of her "heavenly voices" named as the archangel St. Michael, Saint Margaret, and Saint Catherine. Joan in her own day (and in ours?) embodied and symbolized profound religious faith. How has her faith been represented, admitted, and denied? Here we interrogate the figure of Joan and the embarrassment of belief.

MAY 28 (Th) Faith and the Physics of Spiritual Communication

Readings: *JAH*, I, 8 and Appendix I ("The Letters of Joan of Arc")
Taylor, *Joan of Arc: La Pucelle*, pp. 50-358
John and Isobel-Ann Butterfield, "Joan of Arc: A Medical View" in **OLR**.
Film: Martha Graham's "Seraphic Dialogues."

MAY 29 (F) FINAL EXAMINATION