

App-4/17/07
Senate Info. 5/1/07

06-52

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: FNLG 121: Humanities Literature

Instructor(s) of Record: Laura Delbrugge

Phone: 7-2327

Email: lauradel@iup.edu

Step One: Proposer

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

1. How is/are the instructor(s) qualified in the distance education delivery method as well as the discipline?
The instructor has taken a two-hour introduction to Web-CT from the IUP IDC. In addition, the instructor will be taking the Web-CT four-day seminar in May 2007. The instructor is also familiar with Web-CT through daily use in the classroom in foreign language instruction via streaming media.

The instructor has a PhD in Spanish medieval literature, and has taught Introduction to Hispanic Literature four times at IUP. In addition, the instructor took many courses in English and American literature at the undergraduate level, as well as comparative literature courses at the graduate level in Hispanic literature.

2. How will each objective in the course be met using distance education technologies?
The syllabus of record for FNLG 121 lists four objectives. They are listed below, along with how each one will be met within the on-line FNLG 121 course.

- A. Students will demonstrate knowledge of the basic historical and cultural content of the works studied.
1. Students will read introductory historical and social material for each genre area (short story, poetry, essay, drama, and novel).
 2. Students will answer discussion questions (on-line format, submission to professor) that involve a demonstration of their understanding of historical and social frameworks for each work.
 3. Short biography information will be given to each student for the authors studied.
 4. Essay exams will include demonstration of knowledge of social and historical context.
- B. Students will demonstrate the ability to adopt an appropriate method or approach in articulating their response to the works' content, be in conceptual, esthetic, ethical, personal, etc.
1. Students will compete short answer discussion questions for all readings completed. Many of these questions will focus students on ethical and conceptual issues.
 2. Students will write a final research paper that will focus on a specific topic in the work under study. These topics are generally centered on esthetic, ethical or conceptual issues. In addition, students can apply personal interpretations as long as they can be supported by critical literature.
- C. Students will demonstrate an ability to empathize with the social situation, particular "voice," etc. of authors presented, including women and minorities.
1. Many works written by women and minorities are being studied, including the culminating work, the novel *House of the Spirits* by Isabel Allende.
 2. On-line threaded discussions will require students to answer open-ended questions. These questions will be posted by the professor on a weekly basis, and will ask students to analyze works from the perspective of their authors, with special attention paid to those authors whose eras and perspectives are far removed from the present day.
 3. Students will write a final research paper, as well as a shorter response paper, which will give them the opportunity to explore works written by women and minorities.

Received

MAY 1 2007

- D. Students will demonstrate development in their reading skills both in historical-cultural vocabulary of the works, and in manipulation of basic literary approaches.
1. Students will be required to answer written discussion questions on a weekly basis, which will require them to use the vocabulary they acquire within the introductory material as well as the literary texts themselves.
 2. Students will be required to apply critical tools such as character analysis, discussion of plot, symbolism, theme, and rhetorical devices to a particular work in their short response paper (3-4 pages, due at midterm).
 3. Students will be required to apply critical tools such as character analysis, discussion of plot, symbolism, theme, and rhetorical devices to a particular work in their final research paper (6-8 pages, due at the end of class). In addition, for this paper, students will be required to develop a thesis statement for the particular aspect of the work they are studying, for example, the symbolism of colors in a Poe short story, or the use of images of nature in García Lorca poems.

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

Students will hear and see the professor via prepared lectures on audio and video as necessitated by the course content. The professor will also use Power Point presentations. The professor will post course announcements and deadlines on the WebCT calendar feature. Students will interact with each other by participating in the weekly on-line discussions using the WebCT discussion tool. The professor will be participating in the on-line discussion to post discussion topics, review student comments, and guide discussion as necessary. The professor will be in contact with all students as discussion questions are submitted weekly and the students' work will be returned with comments. In addition, the professor will review student paper topic submissions and guide students to their final products.

4. How will student achievement be evaluated?

The evaluation for the course will be based on the following components:

Evaluation	
Midterm Exam	20%
Final Exam	20%
Written Discussion questions	15%
Participation in on-line discussions	10%
Midterm paper	15%
Final paper	20%

The Midterm and Final exams for this course will consist of quote ID's, short answers, and essays. Students are expected to have read not only the assigned readings, but also be familiar with the relevant on-line discussions, including discussion on genre, author, and historical context. Exams will be on-line, with a timed window in which students can respond. In addition the professor will monitor student progress via the review of student discussion questions. Weekly question sets will be graded out of one hundred points. Students will also be required to participate in on-line discussion blogs. Discussion questions will be posted each weekend for discussion during the following week, with discussions closed each Saturday. Students are required to participate each week, with participation grades, out of a possible ten points, being determined both the quality and quantity of their responses. Students will also write two papers, a short paper that is a response to a work read in class, and a longer research paper that is an in-depth analysis of a particular feature of a work read in class. Both papers will be scored via a rubric that will be given to students at the beginning of class.

The grading scale will be the standard scale of 90-100 A, 89-80 B, 79-70 C, 69-60 D, below 60 F.

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

Exams will be timed. Students will have an hour for the midterm exam and two hours for the final. The exam window starts from when they log in to the exam. The format of the exams is essay and short answer; this is done to reduce the possibility of cheating. Exam questions will be randomized; that is, when each student accesses the exam the order of the questions will be different.

Discussion questions will be short-answer or essay and will require students to submit them on Web-CT. Students will only have a two-week window to complete the questions for each unit (termed WEEK ONE, WEEK TWO, etc.) and then the window will be closed. This will help to prevent students from copying one another's answers. In addition, ALL student work will be archived and can be used for comparison if necessary. Students will be made aware of this in advance.


- B. Submit to the department or its curriculum committee the responses to items A1-A5, the current official syllabus of record, along with the instructor developed online version of the syllabus, and the sample lesson. This lesson should clearly demonstrate how the distance education instructional format adequately assists students to meet a course objective(s) using online or distance technology. It should relate to one concrete topic area indicated on the syllabus.

** Please note: The reviewers of this document are invited to look at the course (in development) on WebCT. On the log-in page, the Username is: **iupuwucc** and the password is **guest**. I will also provide hard copies of the first unit (WEEK ONE) that I am submitting for your review.

Step Two: Departmental/Dean Approval

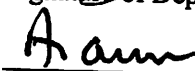
Recommendation: Positive (The objectives of this course can be met via distance education)

Negative


Signature of Department Designee

4/2/07
Date

Endorsed:


Signature of College Dean

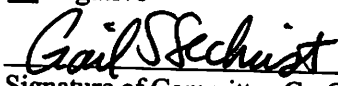
4/4/07
Date

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

4/17/07
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

Signature of Provost

Date

Forward form and supporting materials to Associate Provost.

Approved as distance education course

Rejected as distance education course

Signature of Provost

Date

Forward form and supporting materials to Associate Provost.

FNLG 121: Humanities Literature

Dr. Laura Delbrugge

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tel: (724) 357-2327

email: lauradel@iup.edu

I. Catalogue Description

Introduces the student to works, authors, and genres of general literary significance in the Western tradition. Not organized historically but trains the student in the critical reading and appreciation of literature from the present and other periods. Authors, works, and themes are studied with respect to cultural context, aesthetic form, and thematic significance. Taught in English. Substitutes for ENGL 121.

II. Required Textbook and Materials: *Literature: Reading and Writing the Human Experience*, shorter 8th ed. Eds. Abcarian, Richard, and Marvin Klotz.

Allende, Isabel. *The House of the Spirits*.

Selected poems in translation by Pablo Neruda, Federico García Lorca, and Alfonsina Storni (Web-CT)

Short stories of Horacio Quiroga, "The Dead Man", Juan Rulfo, "We Are Very Poor", and Julio Cortázar, "Night Face-Up," "One of These Days," Gabriel García Márquez (Web-CT)

III. Course Objectives

1. Students will demonstrate knowledge of the basic historical and cultural content of the works studied.
2. Students will demonstrate the ability to adopt an appropriate method or approach in articulating their response to the works' content, be in conceptual, esthetic, ethical, personal, etc.
3. Students will demonstrate an ability to empathize with the social situation, particular "voice," etc. of authors presented, including women and minorities.
4. Students will demonstrate development in their reading skills both in historical-cultural vocabulary of the works, and in manipulation of basic literary approaches.

IV: Instructional Procedures

All course activities will be directed at achieving the course goals as stated above. The course will contain discussions on assigned literary readings as well as readings on the historical, social, and literary contexts that gave rise to the selected texts. There will be regular written discussion questions on the assigned readings as well. These reading assignments, and your efforts to complete them, represent the heart of the course. You will be guided through the readings with Power Point presentations and recorded lectures by the professor. You will complete written discussion questions for each reading, and participate in threaded discussions using the WebCT discussion tool on a weekly basis. The professor will post the topic for the on-line discussion each week, and you are required to participate every week. Discussions will be closed after one week, and grades

assigned out of a possible ten points. Students will also write two papers (one reaction essay, one research paper).

V. Evaluation Methods

Evaluation

Midterm Exam	20%
Final Exam	20%
Written Discussion questions	15%
Participation in on-line discussions	10%
Midterm paper	15%
Final paper	20%

Midterm and Final Exams

The Midterm and Final exams for this course will consist of quote ID's, short answers, and essays. You will be expected to have read not only the assigned readings, but also be familiar with the relevant on-line discussions, including discussion on genre, author, and historical context. You will be advised via the calendar feature of WebCT as to the date each exam will be available. The exams are timed. You will have one hour for the midterm, and two hours for the final exam. The time starts when you log into the exam. There will be a two day window in which you can take the exam.

Written Discussion Questions

There will be discussion questions to be completed during each week of the semester. There will be a two week window in which to answer each set of questions (which are organized by Week One, Week Two, etc). The professor will review and grade your answers, offering comments where necessary. Each question set will be graded out of 100 points. These questions will be short answer and should reflect your acquisition of the content of each reading. You must do your own work, create your own reflections, and offer your own interpretation of the works. Your answers will be graded on completeness as well as grammatical accuracy so be careful in what you present. You are encouraged to download the questions into Word, compose your answers in Word as well, and then upload your work via WebCT to the professor for grading. This will allow you to use spellchecking and formatting features.

On-line Discussion Participation

You are required to participate in our on-line discussions using the WebCT discussion feature. Discussion questions will be posted each weekend for discussion during the following week. One week's discussion will be closed before another week's is opened. You are required to participate each week, with your participation grade, out of a possible ten points, being determined both the quality and quantity of your responses.

Midterm Paper

Prior to the midterm, you will write a short (3-4 pages) response to one of the readings from the first half of the course. You should submit your topic to the professor at least

one week before the due date (see calendar). More details on this assignment will be posted on WebCT.

Final Paper

A longer paper (6-8 pages) will be due the last week class on a topic from *The House of the Spirits*, another work by Horacio Quiroga, Isabel Allende, Juan Rulfo, Julio Cortázar, or another topic approved in consultation with the professor.

Grading Scale:

Grade Scale	
100-90%	A
89-80%	B
79-70%	C
69-60%	D
<60%	F

Plagiarism and Academic Dishonesty: Plagiarism, of any sort, will not be tolerated in this course, and will be grounds for both failure and reporting to the office of Student Conduct. Everything submitted in this class must be produced exclusively for this class. You must use proper citation format in your papers; examples of bibliography and footnote format will be posted on WebCT.

XI: Course Outline

This is a tentative schedule, and the instructor reserves the right to modify the course schedule according to the needs of the class.

WEEK ONE	Intro to Lit (3-6), Intro to Fiction (6-11) <i>Young Goodman Brown</i> (80-90), <i>A Clean, Well-Lighted Place</i> (96-99), Juan Rulfo, "We Are Very Poor," (Web-CT)
WEEK TWO	<i>Good Country People</i> (100-115), <i>The Lesson</i> (116-122), <i>The House on Mango Street</i> (123-124), Julio Cortázar "Night Face-Up" (Web-CT)
WEEK THREE	Intro to Poetry (19-27), Blake (125-127), Frost (141-143), Thomas (147-148), Meinke (150-152), Darío, Neruda, Storni (Web-CT), Bennett, Machan (153-158)
WEEK FOUR	Intro to Drama (19-27), <i>Oedipus Rex</i> (161-204)
WEEK FIVE	Williams, <i>The Glass Menagerie</i> (218-270)
WEEK SIX	Conformity & Rebellion (288-291), <i>A Hunger Artist</i> (320-327), <i>The Lottery</i> (328-334), Intro to Essay (27-34), <i>Salvation</i> (271-273), <i>On Morality</i> (274-278)

WEEK SEVEN	<i>"Repent, Harlequin!" Said the Ticktockman</i> (341-350), <i>A Loaf of Bread</i> (351-365), Wordsworth, Tennyson, Dickinson, Yeats (375-382)
WEEK EIGHT	Frost (383), McKay, Brecht, Williams, Hughes, Auden (387-390), Rukeyser, Randall (391-392), Joseph, Piercy, Ostriker (394-400), <i>A Modest Proposal</i> (497-503), <i>The War Prayer</i> (505-507)
WEEK NINE	<i>Defense</i> (509-511), <i>Letter from Birmingham Jail</i> (516-528), "One of These Days," García Márquez (Web-CT) Midterm Exam due
WEEK TEN	The Presence of Death (966-969), Poe, <i>The Cask of Amontillado</i> (970-975) <i>The Rocking-Horse Winner</i> (1018-1029); Shakespeare, Donne, Shelley (1056-1060, Midterm paper due
WEEK ELEVEN	Frost, Owen, Cummings, (1068-1074), García Lorca (Web-CT), <i>Death Knocks</i> (1094-1101), <i>On Tidy Endings</i> (1102-1120); <i>The American Way of Death</i> (1122-1127)
WEEK TWELVE	Horacio Quiroga, "The Dead Man" (Web-CT), Introduction to the novel; Topic selection deadline for final paper; Introduction to Magic Realism (Web-CT)
WEEK THIRTEEN	<i>House of the Spirits</i> (Allende)
WEEK FOURTEEN	<i>House of the Spirits</i> (Allende)
WEEK FIFTEEN	<i>House of the Spirits</i> (Allende) Final Paper due Final exam

Syllabus of Record for FNUG 121

LSC Use Only

Number: _____

Action: _____

Date: _____

FOR INFO

12-03-92

Received for info.

UWUCC Use Only

Number: _____

Action: _____

Date: _____

CURRICULUM PROPOSAL COVER SHEET University-Wide Undergraduate Curriculum Committee

I. Title/Author of Change

Course/Program Title: FL 121 Humanities: Literature
Suggested 20 Character Course Title: Humanities: Lit
Department: French
Contact Person: Robert Whitmer

II. If a course, is it being Proposed for:

Name change only
 Course Revision/Approval Only
 Course Revision/Approval and Liberal Studies Approval
 Liberal Studies Approval Only (course previously has been approved by the University Senate)

III. Approvals

<u><i>Foster Jones</i></u> Department Curriculum Committee	<u><i>Robert L. Whitmer</i></u> Department Chairperson
<u><i>[Signature]</i> 11/11/92</u> College Curriculum Committee	<u><i>[Signature]</i> 11/11/92</u> College Dean *
<u><i>[Signature]</i> 11-16-92</u> Director of Liberal Studies (where applicable)	_____ Provost (where applicable)

*College Dean must consult with Provost before approving curriculum changes. Approval by College Dean indicates that the proposed change is consistent with long range planning documents, that all requests for resources made as part of the proposal can be met, and that the proposal has the support of the university administration.

IV. Timetable

Date Submitted
to LSC: _____

Semester to be
implemented: _____

Date to be
published
in Catalog: _____

to UWUCC: _____

TITLE CHANGE

1. FL 121 Humanities: Literature 3c-01-3sh

Introduces the student to works, authors, and genres of general literary significance in the Western tradition. Not organized historically but trains the student in the critical reading and appreciation of literature from the present and other periods. Authors, works, and themes are studied with respect to cultural context, aesthetic form, and thematic significance. Taught in English. Substitutes for EN 121 Humanities: Literature

2. TITLE CHANGE

FROM: FL 121 Introduction to Literature

TO: FL 121 Humanities: Literature

3. JUSTIFICATION/RATIONALE FOR CHANGE:

This will make the FL 121 title match the previously approved EN 121 title, and this will reinforce the fact that the two courses are interchangeable. The change will decrease the possibility of confusion among advisers and students. Using "Humanities: Literature" as a title also strengthens the identification of the course with the Liberal Studies Humanities: Literature category for which it is intended.

COURSE SYLLABUS

I. CATALOG DESCRIPTION

FL 201 Introduction to Literature (LS Knowledge Area)

Prerequisites: EN 101 3 credits

Introduces the student to works, authors and genres of general literary significance in the Western tradition. Not historically organized but trains the student in the critical reading and appreciation of literature from the present and other historical periods. Authors, works, and themes are studied with respect to cultural context, esthetic form, and thematic significance.

II. COURSE OBJECTIVES

1. Students will demonstrate knowledge of the basic historical and cultural context of the works studied.
2. Students will demonstrate the ability to adopt an appropriate method or approach in articulating their response to the works' content, be it conceptual, esthetic, ethical, personal, etc.
3. Students will demonstrate an ability to empathize with the social situation, particular "voice," etc. of authors presented, including women and minorities.
4. Students will demonstrate development in their reading skills both in historical-cultural vocabulary of the works, and in the manipulation of basic literary approaches.

III. COURSE OUTLINE

In the course on literature for general education, past practice has allowed a great variety of content and approach. With regard to content, this generic syllabus requires works of major genres, from three different centuries, including works by women and minorities, an Anglo-American work, a work in translation, and a work from the contemporary period (1945 to present). While requiring adherence to the LS Literature Knowledge Area criteria (LS Studies at IUP, p. 7), this FL 201 syllabus further stipulates the following disposition of course content:

- A. Introductory presentations (3 - 6 sessions)
Lecture presentations of the study of literature and its various genres, of cultural contexts and thematic issues, of problems of perspective and "voice" in authorial point of view (esp. women and minorities).

B. Prose fiction (9 - 15 sessions)

Analysis and discussion of prose fiction will bear on widely recognized major works and their authors. Some variety in works' historical period is encouraged.

C. Drama (9 - 15 sessions)

Analysis and discussion of drama with consideration of staged, dramatic aspect of the genre will bear on widely recognized major works. Some variety in historical period, and inclusion of classic works (Ancient Greek, Shakespeare, Neo-Classical, etc.) is encouraged.

D. Poetry (9 - 15 sessions)

Analysis and discussion of poetry with special consideration of verse form will bear on examples of widely recognized prosodic forms, poets, and poetic movements. Some variety in the poems' historical period, poetic voice, and prosodic form is encouraged.

E. Instruction in literary critical writing (1 - 2 sessions)

Students' writing must demonstrate ability to read independently and with careful attention to the text and to articulate with empathy and appreciation their response to imaginative literature. Accordingly time must be spent on the form of expository writing, the mechanics of citation, the treatment of the student's own authorial "voice," etc.

F. Evaluation: (2 - 4 sessions)

Knowledge of the course's literary area should be demonstrated through examination. Instructor will have discretion as to the relative importance placed on objective and/or essay test format.

IV. EVALUATION METHODS:

The final grade for the course should take into account class discussion, in-class examination(s), and formal writing. Relative emphasis will be at discretion of instructor.

20% - 40% Discussion and/or journal. Class attendance is assumed. The quality and quantity of discussion will be constantly assessed by the instructor.

20% - 40% Exams (e.g. one midterm & one final exam) Relative emphasis of objective and essay format will be at instructor's discretion.

20% - 40% Research paper(s). Each student will prepare at least one 8 - 10 page paper on a topic provided or approved by the instructor.

V. REQUIRED TEXTS

V. REQUIRED TEXTS.

Past practice allows instructor discretion in the selection of readings. Some prefer anthologies; others individual texts. In any case, at least one major work will be read in its entirety. As a guide, this syllabus calls for two or more novels, two or more plays, ten or more poems. Short fiction and essay may be included.

VI. SPECIAL COURSE REQUIREMENTS

Students will be expected to present paper(s) in typescript. Word processing is encouraged but not required.

VII. BIBLIOGRAPHY

The following is proposed as a select bibliography of works useful in the orienting the instructor to the approach of a general literature course. It is to be consulted by the instructor, not by the students. The students' reading lists will be at the discretion of the instructor.

- Auerbach, Eric. Mimesis. Trans. Willard Trask. Garden City: Doubleday, 1953.
- Belensky, Mary Field, et.al. Women's Ways of Knowing: The Development of Self, Voice, and Mind. New York: Basic Books, 1986.
- Booth, Wayne C. The Rhetoric of Fiction. Chicago: U Chicago Press, 1961.
- Brière, Jean-François. "Cross-Cultural Analysis." The French Review. 60.3 (1983): 203-208.
- Bruffee, Kenneth A. "Collaborative Learning and the 'Conversation of Mankind'." College English 49/7 (1987) 635-652.
- Chatman, Seymour. Story & Discourse. Ithaca: Cornell University Press, 1978..
- Cornford, Francis M. The Origin of Attic Comedy. Garden City: Doubleday, 1961.
- Culler, Jonathan. Structuralist Poetics. Ithaca: Cornell, 1975.
- DiYanni, Robert. "The Experience of Fiction," "The Process of Reading," and other introductory material in Literature: Reading Fiction, Poetry, Drama, and the Essay. New York: Random House, 1986.
- Fowler, Alastair. Kinds of Literature: An Introduction to the Theory of Genres and Modes. Cambridge: Harvard UP, 1982
- Gilbert, Sandra M., and Susan Gubar. The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination. New Haven: Yale UP, 1979.
- Hale, Thomas A. "Africa and the West: Close Encounters of a Literary Kind." Comparative Literature Studies 20/3 (1983) 261-275.
- Hight, Gilbert. The Classical Imagination. New York: Oxford UP, 1957.
- Holland, Norman. Readers Reading. New Haven: Yale UP, 1975.
- Kintgen, Eugene and Norman N. Holland. "Carlos Read a Poem." College English 46/5 (1984) 478-492.
- McCloskey. "Teaching Dramatic Literature." College English 46/4. (April 1984). 385-391.
- Memmi, Albert. The Colonizer and the Colonized. Trans. Howard Greenfeld. Boston: Beacon, 1967.
- Peterson, Bruce. "Writing about Responses: A Unified Model of Reading, Interpretation, and Composition." College English 44/5 (1982) 459-467.
- Rich, Adrienne. On Lies, Secrets, and Silence. New York: Norton, 1979.
- Shapiro, Karl Jay. A Prosody Handbook. New York: Harper & Row, 1955.
- Smith, Irwin. Shakespeare's Globe Playhouse. New York: Scribner, 1953)
- Sypher, Wylie. Comedy. Garden City: Doubleday, 1956.

COURSE ANALYSIS QUESTIONNAIRE

A. DETAILS OF THE COURSE

- A1 This course will fulfill the Knowledge Area in Literature requirement of the IUP Liberal Studies Program.
- A2 This course does not require changes in any other courses or programs in the department(s).
- A3 This course will be offered as a mixture of lecture and class discussion as is typical of introductory literature courses.
- A4 A course following this syllabus's stipulations was offered as a section of EN 201 in Spring of 1988.
- A5 This course is not intended to be dual level.
- A6 This course is not to be taken for variable credit.
- A7 Similar courses are offered at Ohio University, Indiana University (Bloomington), *(check Bowker's study)
- A8 The Modern Language Association supports the teaching of literature at this level according to this format.

B. INTERDISCIPLINARY IMPLICATIONS:

- B1 This syllabus is intended to be taught by faculty members holding credentials (Ph.D.) in literary studies in the Foreign Language departments (German, French, Spanish).
- B2 It is not anticipated that any additional or corollary courses will be needed, now or later.
- B3 This course "overlaps" with the syllabus prepared for the same purpose by the English Department but is meant to complement it as a Liberal Studies Knowledge Area requirement under the FL prefix.
- B4 Several seats in each section may be reserved for a student in the School of Continuing Education.

C. IMPLEMENTATION

C1 Resources

- a. No new faculty are needed to teach this course, as FL instructors with terminal degrees in literary studies already exist in the FL departments. Covering classes left by instructors moving into the LS offerings will be part of plans for implementing the LS Program.

- b. Current space allocations are adequate to offer this course.
- c. No new equipment required. Any media requirements can be handled through existing department and media center resources.
- d. The department'(s)' budget(s) is/are sufficient to purchase supplies for this course.
- e. Library holdings are adequate.
- f. No travel funds will be needed.

C2 No grant funds are associated with this course.

C3 This course will be offered every semester.

C4 Two section of this course are foreseen at this time. Four or five sections would probably be the maximum number for which we currently have staff.

C5 Past practice suggests that enrollment will be between 35 and 45 students.

C6 The Modern Language Association suggests a maximum enrollment of 25.

C7 This course will be a requirement under the Knowledge Area in Literature section of the LS Program.

D. MISCELLANEOUS

No additional information seems necessary at this time.

APPENDIX

Please find attached two examples of the generic syllabus, FL 201. The syllabus indicates that within the course criteria, objectives and other stipulations instructors will have considerable discretion in choosing focus, relative emphases, book lists, etc. The following syllabi suggest two ways--a "general readings" and a "theme" approach--of choosing and organizing material.

Purpose: This is one of three non-elective ^{English} requirements for all students at IUP. Unlike electives this one-semester, college-level, study of English-language literature is regarded as irreplaceable by any other discipline or subject. Its purpose is to study in some depth literary works of diverse periods, authors, and genres. Since this section is conceived of as a comparative literature component of the EN201 offerings, we will be considering diverse national origins as well. These considerations will constitute the so-called "knowledge area" content of the course. In addition, we will work toward building a skill, that is, the ability to articulate orally and in writing a well-conceived personal response to the way literature delivers its message to the receptive reader/ listener.

Objectives:

Reading: We will focus on reading on several levels. The first will be the continuation of your basic reading skills in your native language including the acquisition of specialized and conceptual vocabulary, learning the expressions of other times and places, and following highly evolved exposition and argument. The second will be the critical or readerly level of analysis and interpretation.

Articulating: At the level of mental maturity assumed in a college course oral enunciation of complicated issues is difficult. Therefore, class discussion will be to generate reactions, responses, clarifications of material that can be used in your writing. Although the class may be large, everyone will be invited to react verbally to the reading assigned for that day. For this you will need to COME PREPARED.

Writing: During the semester you will produce three pieces of sustained writing. This writing will not just be in service to literary study, but should be regarded as continuing your writing skills into your early adult years. Out in the world people (colleagues, superiors, friends, etc.) will judge your writing in part as to interest, style, organization, and quality and development of ideas. We must keep this outcome clearly in view. Out in the world, people will want to focus on the quality and development of ideas. They will not want to be distracted by problems of style, organization, even spelling and "editorial" conventions. Likewise, in this class, you should strive to eliminate those editorial mistakes that make your writing look bad, not just to English teachers, but influential people in the outside world as well.

As to quality and development of ideas, your writing should reflect a certain sophistication of approach. Currently in sources such as the Wall Street Journal (that "diary of the American dream") business and government leaders have been calling for college graduates who can think, organize, deal creatively with complex issues. Now, literature in and of itself is complex. Thus, your papers will not just record response to literary text, but display an ability to use complex, "non-reductionist" models of analysis. These and others will be our objectives in writing.

Method: The syllabus calls for two exams and two papers. The mid-term exam (Feb.29) will be comprised of a in-class objective section and a take-home essay section due on March 2nd. The first paper will be on prose fiction and of three to four pages in length. The second paper will be on poetry and of four to five pages in length. The final exam will be comprised of an objective section and several in-class short essay questions. The average of these four grades will be your semester grade. (90%-100%=A;80%-89%=B;70%-79%=C;60%-69%=D;59% or lower=F). I reserve the right to give announced quizzes on any reading assignment. The quiz average will become the first section of your mid-term and final exam, respectively. Papers are DUE ON THE DAY ANNOUNCED, delivered in person to me in class or in my office (405 Sutton). The grade of any late paper will be REDUCED BY ONE LETTER GRADE per day of tardiness. Papers should be typed.

Book list:

Poetry:

Williams, Oscar. Immortal Poems of the English Language.
New York: Washington Square Press.

Theater:

Shakespeare, William. The Tempest. New York: Airmont Press.
Cesaire, Aime. A Tempest (for later acquisition)

Novel:

Flaubert, Gustave. Madame Bovary. New York: Airmont Press
Mason, Bobby Ann. In Country. New York: Harper Row.

Short Story:

The Penguin Book of Russian Short Stories.
Garcia Marquez, Gabriel. Leaf Storm and Other Stories.

Materials:

Two theme binders.
One loose-leaf notebook OR pouched folder (for hand-outs)

January

- 20: Introductions
Syllabus
Genre & Jacobson's modes
- 22: Structuring response
Siskel & Ebert
Chatman's model & fiction
- 25: Madame Bovary, Part I
- 27: " " , Part I
- 29: " " , Part II

February

- 1 : Madame Bovary, Part II
- 3 : " " , Part III
- 5 : " " , Part III

- 8 : Russian Short Story I
- 10: " " " I
- 12: " " " 2
- 15: " " " 2
- 17: " " " 3
- 19: " " " 4

- 22: FICTION PAPER DUE
Poetry: Wordsworth 255-59
- 24: Poetry: Gray 187-190
- 26: Poetry: Auden 583-86

- 29: Mid-term EXAM
Objective & essay

March

- 2 : Poetry: Milton 108-115
- 4 : Poetry: Blake 227-231

March 7 - 11 SPRING BREAK

- 14: Shakespeare video
Stabley

- 16: The Tempest
- 18: The Tempest

- 21: The Tempest
- 23: Cesaire: A Tempest
- 25: Cesaire: A Tempest

- 28: Garcia Marquez: Leaf Storm
- 30: Leaf Storm

April

- 1 : Garcia Marquez: 2nd short
story

April 5 (Tuesday)

- 5: Poetry: Yeats
- 6 : Poetry: Frost
- 8 : Poetry: Dickinson

- 11: Novel: In Country
- 13: Novel: In Country
- 15: Novel: In Country

April

- 18: Poetry for Spring-Shakespeare & Donne
- 20: " " " -Shelley & Keats
- 22: " " " -Hopkins & Thomas

- 25: Music & lyrics
- 26: the video genre
- 28: Reading day

May

- 2 POETRY PAPER DUE
Review
- 4 University reading day

May 5 - 12 FINAL EXAMS

F1 150: Nurturing and Nagging through the Ages: Examples of the Mother Image in Literature

OUTLINE:

Section I: The Guilty Mother in Theater (4 weeks, including introduction to the play as literature)

Sophocles, Oedipus Rex--1 week
Shakespeare, Hamlet--1 week
Racine, Phedre--1 week
O'Neill, Mourning becomes Electra--1 week

Section II: Mothers in Poetry (4 weeks, including introduction to poetry and the terms of poetic criticism)

A. Mother Sin and Mother Eve:

Milton, selections from Paradise Lost--1 week

B. Pregnancy and Childbirth in 16th and 17th century French and American poetry:

Sceve and Bradstreet--1 week

C. The Grieving Mother in the Ballad:

Child Ballads--1 session

D. The Country as Mother

Cesaire and Du Bellay--2 sessions

E. Mothers and Grandmothers

Sappho and Rich--1 week

Section III: Mothers in the Novel: England, Russia, France, and the United States (6 weeks, including introduction to the difficulties and joys of reading long works of fiction)

A. The Nag

Austen, Pride and Prejudice--2 weeks

B. Motherhood as Redemption

Tolstoy, War and Peace (excerpts: the story of Natasha)--1 week

C. Mother and Grandmother as Paradise Lost

Proust, Combray--2 weeks

D. Mother and Grandmother

Morrison, Tar Baby--1 week

V. Required Books:

Sophocles, Oedipus Rex

Shakespeare, Hamlet

Racine, Phedre

O'Neill, Mourning becomes Electra

Sappho, trans. Willis Barnstone (Garden City, N.Y.: Doubleday, 1965).

Rich, Of Woman Born

Austen, Pride and Prejudice

Morrison, Tar Baby

Proust, Combray

Tolstoy, War and Peace

SAMPLE LESSON
WEEK ONE

To edit a page of content, click the page's title. Tip: Select an item in the Table of Contents before you add a heading, file, or quiz, and it will be added directly below the item that you selected.

WEEK ONE



Nathaniel Hawthorne (1804-1864), an American writer born in Salem, Massachusetts, was a descendant of Judge Hathorne of the infamous Salem witch trials. This legacy no doubt influenced a lot of Hawthorne's writings, tales of dark souls enshrouded behind facades of virtue. Most famous for his classics, THE SCARLETT LETTER (1850) and THE HOUSE OF THE SEVEN GABLES (1851), Hawthorne also wrote stories for children, including TWICE TOLD TALES (1837). However, it was the darker tales, the tales of hushed-hushed sins and dark natures that proved to be his bread and butter. Interestingly, he showed the paradoxes of good and evil; his character Hester Prynne in the end turned out to be more true than those others who condemned her for her sin, including her partner in adultery, the Reverend Dimmesdale.

Another of the American classics penned by Hawthorne is the supernatural tale of a young man in search of his wife one evening, who happens upon dark truths about not only his virtuous wife but those pious neighbors he called friends. Read Young Goodman Brown.

Received

APR 24 2007

Literary Studies

FNLG 121 Humanities Lit

Delbrugge

Introductory Material

WEEK ONE

Nathaniel Hawthorne



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Ernest Hemmingway



- From http://en.wikipedia.org/wiki/Ernest_Hemmingway
- **Ernest Miller Hemmingway** (July 21, 1899 – July 2, 1961) was an American novelist, short-story writer, and journalist.
- Hemmingway, nicknamed "**Papa**", was part of the 1920s expatriate community in Paris, as described in his memoir *A Moveable Feast*, and was known as part of "the Lost Generation", a name he popularized. He led a turbulent social life, was married four times, and allegedly had various romantic relationships during his lifetime. For a serious writer, he achieved a rare cult popularity during his life. Hemmingway received the Pulitzer Prize in 1953 for *The Old Man and the Sea*. He received the Nobel Prize in Literature in 1954.
- Hemmingway's distinctive writing style is characterized by economy and understatement and had a significant influence on the development of twentieth-century fiction writing. His protagonists are typically stoic males who must show "grace under pressure." Many of his works are now considered classics in the American literature canon.
- In 1961, Hemmingway committed suicide using a shotgun. He was 61 years old.
- Read *A Clean, Well-Lighted Place*

Juan Rufo



- From http://www.mexconnect.com/mex_history/ituck/itjuanrufo.html
- Rufo was born on May 16, 1917, in the village of San Gabriel, Jalisco. He had a grim childhood, witnessing as a little boy some of the more violent episodes of the 1926-29 Cristero religious war. His father died when he was six; his mother two years later. At age ten he was sent to an orphanage, where he remained the next four years.
- Rufo was a voracious reader his entire life, his interest in books sparked by an incident that took place when he was eight. Because of the bitter Church-State conflict that led to the Cristero (Catholic) rebellion, the local parish priest had entrusted his entire library to the young boy's grandmother. Possessing an intense intellectual curiosity, Rufo devoured every volume in the transplanted library.
- At 16 Rufo wanted to enroll at the University of Guadalajara. Frustrated by a prolonged student strike, he moved to Mexico City, where he lived the rest of his life. At the age of 18 went to work in the Immigration Department of the interior ministry. Rufo's job was to track down foreigners suspected of illegal activity. Ironically, this seemingly unrelated activity helped him enormously with his writing. First working within the limits of the Federal District, then in Guadalajara and Tampico, then all over the country, he learned dialects, folkways and customs and was thus able to acquire the cultural insights that were to serve him so well in his writing.
- In 1948, Rufo married Clara Aparicio. In order to support his wife and their four children, he was compelled to toil at a number of occupations that didn't involve writing. He was with the Immigration Service between 1935-1945, the Goodrich Tire Company between 1947-1953, the Paaloapan Commission in 1955-1956, and the Indigenous Institute from 1962 until shortly before his death. Between 1959-1962 he was able to both write and earn a regular salary, being employed as a television producer and film scriptwriter.

Rulfo, continued

- Enrique Krauze, in his highly regarded "Mexico: A Biography of Power", writes that the intensely committed young student revolutionaries of the 1960s were "dazzled by the mysterious and magical pages of Juan Rulfo, where the power and weight of the authority in Mexico was carved into images of massive but also crumbling stone." This "crumbling stone" (the breakdown of a semi-feudal society) is depicted throughout "Pedro Páramo," his chillingly powerful sociological novel. The novel's daringly innovative structure, where narration is by dead inhabitants of the mythical village of Comalá, raises it from folklore to a roman noir level of reality. With an ear for dialogue that rivals John O'Hara, Rulfo makes the Mexican campesino come to life through expert re-creation of his speech.
- Along with the Revolution, Rulfo -- scarred by the Cristero War as a young boy -- writes with uncompromising clarity about religion, the clergy and the cacique (regional boss) system that were such defining features of the rural Mexico of his youth. Rulfo suffered from lung cancer toward the end of his life. On January 7, 1986, he died of a heart attack. Though his output may have been modest from a quantitative standpoint, few have ever questioned its quality. There are twenty-five editions of "Pedro Páramo" and more than a dozen for "El Llano en llamas". In addition, the novel has been translated into eighteen languages and the short story anthology into nine.
- Read "We are Very Poor" (on WebCT)

FNLG 121
Delbrugge
WEEK ONE Discussion questions
Name _____

Directions: You should download this form to Microsoft Word before you answer the questions. You may use as much space as necessary to answer each question: do not feel restricted to the small space I have used. When you are finished, upload the form through the Assignments page of WebCt. Be sure to spell check your work, as well as check for grammar. Answer each question in complete sentences.

Introduction to Lit (3-6)

1. What is literature (both for you and according to our text?)
2. What does the term 'literary canon' mean?
3. What does it mean to read and think critically?

Intro to Fiction (6-11)

1. What is a work of fiction?
2. What are the methods of fictions?
3. Define the following:
 - a. Tone
 - b. Plot
 - c. Characterization
 - d. Setting
 - e. Point of View
 - f. Irony
 - g. Theme

Nathaniel Hawthorne: *Young Goodman Brown* (80-90)

1. Look at the "supernatural" events that Brown experiences as he goes deeper into the forest. Can you tell if these events are really taking place? If not, why do you think the author is being ambiguous?
2. What attitude does this story express toward the church of Puritan New England?
3. What is the purpose of Faith's pink ribbons?
4. Describe the setting of this story.

Ernest Hemingway: *A Clean, Well-Lighted Place* (96-99)

1. How does the first dialogue between the two waiters establish the difference between them?

2. What bearing do the waiters' two different views toward the old man have on the theme of the story? Is the difference in age between them relevant to the theme?
3. What do you think the story's title means?
4. Compare and contrast the meaning of the word *nada* (nothing) in this story and in *Young Goodman Brown*.

Juan Rulfo, "We Are Very Poor" (WebCT)

1. What is the situation of the family in this story?
2. What is the tone of the story?
3. Who is the narrator? Who is Tacha?
4. What does the cow represent for Tacha? What is its status at the end, and how does that affect Tacha?
5. How is poverty a character in this story?

Subject: Week One Discussion One

Message no. 1

Author: Laura Delbrugge (FNLG121LD)

Date: Monday, April 2, 2007 3:05pm

What is the role of poverty in each story for this week? Is it a character in and of itse

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