

*Need letters  
change number*

*Liberal Studies*

CURRICULUM PROPOSAL COVER SHEET  
University-Wide Undergraduate Curriculum Committee

*approved  
27A*

LSC Use Only
Number _____
Action _____
Date _____

UWUCC Use Only
Number <u>26A</u>
Action _____
Date _____

I. TITLE/AUTHOR OF CHANGE

COURSE/PROGRAM TITLE Cloisters and Brothels: Portraits of Women in the French Novel  
 DEPARTMENT French (Women's Studies)  
 CONTACT PERSON Anita Henry

II. THIS COURSE IS BEING PROPOSED FOR:

- Course Approval Only
- Course Approval and Liberal Studies Approval
- Liberal Studies Approval only (course previously has been approved by the University Senate)

III. APPROVALS

*[Signature]*  
 Department Curriculum Committee

*Robert J. Whitman*  
 Department Chairperson

College Curriculum Committee

*[Signature]*  
 College Dean\*

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/Year to be implemented _____	Date to be published in Catalog _____
to UWUCC _____		

I. CATALOG DESCRIPTION

FR 100 *change not 306* Cloisters and Brothels: 3  
Portraits of Women in the French Novel credits

Explores the polarity of the treatment of female characters in the French novel. Explores differences of treatment by male and female writers through inclusion of women novelists. Provides a chronological survey of the development of the novel in France from the seventeenth to the twentieth centuries.

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II. COURSE OBJECTIVES

1. Students will acquire an historical sense of the development of the novel in France.
2. Students will develop an appreciation of differing styles as presented by different periods and different novelists.
3. Students will develop both critical reading and writing skills through readings of primary sources and secondary sources, and through writing journals and papers.
4. Students will acquire a sense of the treatment of the female character in the French novel by men and women writers.
5. French majors will continue to develop their French language skills through writing journals, papers, and exams in French.

III. COURSE OUTLINE

- A. Introduction to the pleasures and difficulties of reading long fictional works; introduction to the French novel; presentation of bibliography of critical materials (one session)
- B. La Princesse de Cleves as feminist paradigm (two weeks)
- C. Eighteenth century cloisters and brothels: Diderot and Laclos (three weeks)
- D. Women in the French novel as it "flowers": Sand, Flaubert, Zola (six weeks)
- E. Proust's virgins and whores: Du Cote de chez Swann (three weeks)
- F. Recapitulation and review; what conclusions can be drawn? (final session)



#### IV. EVALUATION METHODS

The final grade for the course will be determined as follows:

33% Class discussion (quantity and quality) and weekly journals (journals submitted in French by French majors).

33% Tests. One mid-term and one final exam. Identification and short answer questions plus essays. Tests submitted in French by French majors.

33% Paper. One critical paper required. Topic to be approved by instructor and to include at least one element of recent feminist criticism. Papers submitted in French by French majors.

#### V. REQUIRED READINGS (available in French and in translation)

Madame de LaFayette, La Princesse de Cleves

Diderot, La Religieuse

LaClos, Les Liaisons dangereuses

Sand, Indiana

Flaubert, Madame Bovary

Zola, Nana

Proust, Swann's Way

VI. Special Resources: None. Students will be expected to provide two spiral notebooks, one for class notes and one for journals.

#### VII. Bibliography.

##### A. History/Sociology:

Robertson, Priscilla Smith. An Experience of Women: Pattern and Change in nineteenth-century Europe. Philadelphia: Temple University Press, 1982.

##### B. At the court of the Sun King:

Orlans, Elisabeth Charlotte. A Woman's Life: In the Court of the Sun King. Letters of Liselotte von der Pfalz, 1652-1722. Tran. and ed. Elbourg Forster. Baltimore: Johns Hopkins University Press, 1984.

C. Literary Criticism:

DeJean, Joan E. Libertine Strategies: Freedom and the Novel in seventeenth-century France. Columbus: Ohio State University Press, 1981.

O'Brian, Justin. The Novel of Adolescence in France: the Study of a Literary Theme. New York: Columbia University Press, 1937.

Ratner, Moses. Theory and Criticism of the Novel in France from L'Astr e to 1750. New York: Russell & Russell, 1971.

Turnell, Martin. The Novel in France: Mme de La Fayette, Laclos, Constant, Stendhal, Balzac, Flaubert, Proust. New York: New Directions, 1951.

Course Analysis Questionnaire: Cloisters and Brothels

Section A: Details

A1 The course is proposed to fill three academic needs. It is proposed as a literature survey course for the Liberal Studies electives group, as an elective in the Women's Studies program, and as a literature elective for the French major, should the work be done in French. The course is proposed for inclusion in the Liberal Studies course list, as an elective.

A2 The course requires no changes in existing courses.

A3 The course is a novel approach for the French department, although such courses have come to be offered widely in literature and Women's Studies programs throughout the United States and Western Europe.

A4 The course is being offered as FR 481 in the spring semester of 1988-1989. It was listed under the offerings of the French department and of Women's Studies.

A5 This is not a dual-level course.

A6 This is not a variable-credit course.

A7 Please see A3 above. Current similar offerings include:

University of Akron: Twentieth century Women Writers  
Women Writers before 1900  
Women in Modern Novels

Georgia State University: Women's Literature and Criticism

Penn State: Women Writers

Clark College: Women in Literature

University of Pittsburgh: Man/Woman Literature  
Literature by and about Women  
Literary and Social Views  
of Women

A8 The Modern Language Association has long nurtured Women's Studies courses, departments, divisions, and majors and minors programs. It includes a Women's Studies division. The new Liberal Studies program at IUP is, in part, an effort to incorporate studies of women and minorities into a primarily white, paternalistic curriculum, as has been recommended by many exterior studies of higher education in the United States. Specific recent offerings of regional conferences include:

Mid-Hudson MLA: "Literature by and about Women" 1987

Carlow College: "The Madwomen in the Attic" 1987

Section B: Interdisciplinary Implications

B1 This course would normally be taught by one instructor, although team-teaching should also be possible on occasion.

B2 Corollary courses could develop a specialisation area, "Women in French Literature." Such a group could include, in addition to this course, "Women Writers in France," "Portrayals of Women in French Theater," and so forth. The material is rich enough to permit such eventual expansion.

B3 As the course is specific to the French novel, it complements rather than conflicting with women's theme courses in English, History, Sociology, Psychology, and elsewhere.

B4 Yes, seats should definitely be made available to Continuing Education Students, since many "non-traditional" students express interest in this type of course.

### Section C: Implementation

C1a Four faculty members of the French department hold doctorates in literature and could teach this course.

C1b Normal classroom space is adequate.

C1c No extra equipment is needed.

C1d Students will be asked to provide two spiral notebooks.

C1e Library materials are adequate.

C1f No travel funds necessary.

C2 There is no grant funding.

C3 The course should be offered at least once each two years to meet the needs of Women's Studies and French students who will use it to fulfill part of their programs. It could be offered each year if student demand justified, and should be offered each year if it is accepted as a Liberal Studies elective, for the service of that wider audience. It is not restricted to seasonal semesters.

C4 One section per semester unless more sections justified by enrollment.

C5 As for any inter-active discussion course, 20 to 25 students is likely a maximum optimum number.

C6 MLA guidelines for literature courses suggest a maximum enrollment of 25 students.

C7 The course it would be a free elective of the Liberal Studies program, a choice among literature requirements for French majors, or an elective of the Women's Studies Program.

Section D:

Additional information and clarification available on request.  
Please see attachments.





CLOISTERS AND BROTHELS:  
PORTRAITS OF WOMEN IN THE FRENCH NOVEL

FR 481--A. Henry

This course focuses on the polarity of the treatment of female characters in the French novel. Topics include the seventeenth to the twentieth centuries, from "La Princesse de Clèves as feminist paradigm" to "Proust's virgins and whores."

Women writers, some often neglected, are included; the course poses the question whether there is a distinction between male and female views of the feminine situation.

A weekly journal will be part of the course experience. Its purpose is to relate current personal views and attitudes to this culture- and time-specific reading. Students desiring credit from the French department as part of its program requirements must be prepared to present papers, tests, and journals in French.

# LIBERAL STUDIES COURSE APPROVAL FORM

**About this form:** Use this form only if you wish to have a course included for Liberal Studies credit. The form is intended to assist you in developing your course to meet the university's Criteria for Liberal Studies, and to arrange your proposal in a standard order for consideration by the LSC and the UWUCC. If you have questions, contact the Liberal Studies Office, 353 Sutton Hall; telephone, 357-5715.

**Do not** use this form for technical, professional, or pre-professional courses or for remedial courses, none of which is eligible for Liberal Studies. **Do not** use this form for sections of the synthesis course or for writing-intensive sections; different forms will be available for those.

## PART I. BASIC INFORMATION

**A. For which category(ies) are you proposing the course? Check all that apply.**

### LEARNING SKILLS

- First English Composition Course
- Second English Composition Course
- Mathematics

### KNOWLEDGE AREAS

- Humanities: History
- Humanities: Philosophy/Religious Studies
- Humanities: Literature
- Fine Arts
- Natural Sciences: Laboratory Course
- Natural Sciences: Non-laboratory Course
- Social Sciences
- Health and Wellness
- Non-Western Cultures
- Liberal Studies Elective

**B. Are you requesting regular or provisional approval for this course?**

- Regular       Provisional (limitations apply, see instructions)

**C. During the transition from General Education to Liberal Studies, should this course be listed as an approved substitute for a current General Education course, thus allowing it to meet any remaining General Education needs?       yes       no**

**If so, which General Education course(s)? \_\_\_\_\_**

**PART II. WHICH LIBERAL STUDIES GOALS WILL YOUR COURSE MEET? Check all that apply and attach an explanation.**

All Liberal Studies courses must contribute to at least one of these goals; most will meet more than one. As you check them off, please indicate whether you consider them to be primary or secondary goals of the course. [For example, a history course might assume "historical consciousness" and "acquiring a body of knowledge" as its primary goals, but it might also enhance inquiry skills or literacy or library skills.] Keep in mind that no single course is expected to shoulder all by itself the responsibility for meeting these goals; our work is supported and enhanced by that of our colleagues teaching other courses.

	Primary	Secondary
<b>A. Intellectual Skills and Modes of Thinking:</b>		
1. Inquiry, abstract logical thinking, critical analysis, synthesis, decision making, and other aspects of the critical process.	<u>✓</u>	<u>      </u>
2. Literacy--writing, reading, speaking, listening	<u>✓</u>	<u>      </u>
3. Understanding numerical data	<u>NA</u>	<u>      </u>
4. Historical consciousness	<u>      </u>	<u>✓</u>
5. Scientific inquiry	<u>NA</u>	<u>      </u>
6. Values (ethical mode of thinking or application of ethical perception)	<u>✓</u>	<u>      </u>
7. Aesthetic mode of thinking	<u>✓</u>	<u>      </u>
<b>B. Acquiring a Body of Knowledge or Understanding Essential to an Educated Person</b>	<u>✓</u>	<u>      </u>
<b>C. Understanding the Physical Nature of Human Beings</b>	<u>      </u>	<u>✓</u>
<b>D. Certain Collateral Skills:</b>		
1. Use of the library	<u>      </u>	<u>✓</u>
2. Use of computing technology	<u>      </u>	<u>✓</u>

**PART III. DOES YOUR COURSE MEET THE GENERAL CRITERIA FOR LIBERAL STUDIES? Please attach answers to these questions.**

- A. If this is a multiple-section, multiple-instructor course, there should be a basic equivalency (though not necessarily uniformity) among the sections in such things as objectives, content, assignments, and evaluation. Note: this should not be interpreted to mean that all professors must make the same assignments or teach the same way; departments are encouraged to develop their courses to allow the flexibility which contributes to imaginative, committed teaching and capitalizes on the strengths of individual faculty.**

**What are the strategies that your department will use to assure that basic equivalency exists? Examples might be the establishment of departmental guidelines, assignment of responsibility to a coordinating committee, exchange and discussion of individual instructor syllabi, periodic meetings among instructors, etc.**

- B. Liberal Studies courses must include the perspectives and contributions of ethnic and racial minorities and of women wherever appropriate to the subject matter. If your attached syllabus does not make explicit that the course meets this criterion, please append an explanation of how it will.**

- C. Liberal Studies courses must require the reading and use by students of at least one, but preferably more, substantial works of fiction or nonfiction (as distinguished from textbooks, anthologies, workbooks, or manuals). Your attached syllabus must make explicit that the course meets this criterion.**

**[The only exception is for courses whose primary purpose is the development of higher level quantitative skills; such courses are encouraged to include such reading, but are not expected to do so at the expense of other course objectives. If you are exercising this exception, please justify here.]**

- D. If this is an introductory course intended for a general student audience, it should be designed to reflect the reality that it may well be the only formal college instruction these students will have in that discipline, instead of being designed as the first course in a major sequence. That is, it should introduce the discipline to students rather than introduce students into the discipline. If this is such an introductory course, how is it different from what is provided for beginning majors?**

E. The Liberal Studies Criteria indicate six ways in which all courses should contribute to students' abilities. To which of the six will your course contribute? Check all that apply and attach an explanation.

- 1. Confront the major ethical issues which pertain to the subject matter; realize that although "suspended judgment" is a necessity of intellectual inquiry, one cannot live forever in suspension; and make ethical choices and take responsibility for them.
- 2. Define and analyze problems, frame questions, evaluate available solutions, and make choices
- 3. Communicate knowledge and exchange ideas by various forms of expression, in most cases writing and speaking.
- 4. Recognize creativity and engage in creative thinking.
- 5. Continue learning even after the completion of their formal education.
- 6. Recognize relationships between what is being studied and current issues, thoughts, institutions, and/or events.

**PART IV. DOES YOUR COURSE MEET THE CRITERIA FOR THE CURRICULUM CATEGORY IN WHICH IT IS TO BE LISTED?**

Each curriculum category has its own set of specific criteria in addition to those generally applicable. The LSC provides copies of these criteria arranged in a convenient, check-list format which you can mark off appropriately and include with your proposal. The attached syllabus should indicate how your course meets each criterion you check. If it does not do so explicitly, please attach an explanation.



## CHECK LIST -- LIBERAL STUDIES ELECTIVES

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### Knowledge Area Criteria which the course must meet:

- Treat concepts, themes, and events in sufficient depth to enable students to appreciate the complexity, history, and current implications of what is being studied; and not be merely cursory coverages of lists of topics.
- Suggest the major intellectual questions/problems which interest practitioners of a discipline and explore critically the important theories and principles presented by the discipline.
- Allow students to understand and apply the methods of inquiry and vocabulary commonly used in the discipline.
- Encourage students to use and enhance, wherever possible, the composition and mathematics skills built in the Skill Areas of Liberal Studies.

### Liberal Studies Elective Criteria which the course must meet:

- Meet the "General Criteria Which Apply to All Liberal Studies Courses."
- Not be a technical, professional, or pre-professional course.

**Explanation:** Appropriate courses are to be characterized by learning in its broad, liberal sense rather than in the sense of technique or professional proficiency. For instance, assuming it met all the other criteria for Liberal Studies, a course in "Theater History" might be appropriate, while one in "The Craft of Set Construction" probably would not; or, a course in "Modern American Poetry" might be appropriate, while one in "New Techniques for Teaching Writing in the Secondary Schools" probably would not; or, a course on "Mass Media and American Society" might be appropriate, while one in "Television Production Skills" probably would not; or, a course in "Human Anatomy" might be appropriate, while one in "Strategies for Biological Field Work" probably would not; or, a course in "Beginning French" might be appropriate, while one in "Practical Methods for Professional Translators" probably would not.

## Cloisters and Brothels: Portraits of Women in the French Novel

### II: Liberal Studies Goals

#### A. Intellectual skills and modes

##### 1. Inquiry, critical analysis, synthesis:

The course inquires into the development of the French novel through the centuries, and particularly into the roles women are assigned as characters in the novel. Modes of critical analysis must be employed for discussions of comparative styles. Synthesis occurs in cross-chronological and cross-cultural analyses; the question of relevance to our culture, our time, and our situation must be posed.

##### 2. Literacy: 4 skills

Literacy in reading is fostered by the novels and critical materials. Speaking and listening are developed and refined in the class discussions. Writing is improved by acquiring the critical tools and by the practice of writing journals (weekly), critical papers (one), and essay portions of the exams.

##### 3. NA

##### 4. Historical consciousness:

A secondary goal. Historical consciousness is aided by the chronological presentation of novels from four consecutive centuries, and the necessary background discussion regarding historical events, sociological realities of the period, etc.

##### 5. NA

##### 6. Values:

Values questions for this novel course:

What is "true" and what "false" in a work of fiction? How do the presentations affect women? What cultural realities are revealed? What is the effect on members of the culture? On us?

##### 7. Aesthetic mode of thinking:

Consideration of the novel as a form of literary art. What are the parameters of this art form, its limitations? How do novelists like Proust escape certain limitations of the form?

#### B. Acquiring a body of knowledge or understanding:

This course presents the development of a major literary form in a culture famous for its literature. It presents works which should be part of the "intellectual baggage" of any person who wishes to read and understand, for example, The New York Times or The New Yorker.

C. Understanding the physical nature of humans:

A secondary goal, but inescapable in dealing with the unique problems of the feminine half of humanity.

D. Collateral Skills

1. Use of the library:

A secondary goal. Library use will be taught and practiced through the preparation of the critical paper, which must include works of criticism and/or literature beyond the required readings.

2. Use of computing technology (word processing):

A secondary goal. Word processing technology for journals and papers will be encouraged, but not required.

III. General Criteria for Liberal Studies:

A. This could become a multiple-section course, in which case the instructors involved should share syllabi, and discuss methodology and evaluation methods.

B. Women are the theme of the subject matter, and women writers have been included wherever the current "in print" status of translations permitted. Translations need to be recovered and reprinted, or remade; this is one of the demonstrable needs for feminist scholarship.

C. Novels are read in their complete forms, with the exception of the Proust (a novel of 3000 pages; we are using the beginning section only).

D. This course differs from what is provided for majors in that it 1) requires no prior knowledge of French or of French literature, and 2) presents a thematic survey of the development of the French novel without presupposing a general understanding of French culture. The course is cross-listed in Women's Studies.

As the only novel survey which a student may have in his or her college studies, it presents the essence of this long fiction form from one of the world's greatest national literatures. It examines different periods and styles and provides for discussion of historical events and situations (the reign of Louis XIV, working-class life in France in the 19th century, etc.) The course also introduces the tools of literary and esthetic analysis, and fosters reading and writing skills.

E. 1. The course deals with the question of WHY women are presented with such frequency in the French novel as either idealized virgins or fantasized whores. What does this say about the French cultural view of women? How does it influence women to feel about themselves?

E. 2. The journal experience will relate the issues raised to issues of contemporary American life. How do the portraits relate to the experiences of women in America today? Are there other exploited or stereotyped groups in American society? Is this good or bad? Why? What solutions?

E. 3. Class discussion of the novels will facilitate spoken exchange of ideas and debate. The weekly journals, the papers, and the essay portions of the tests will hone written expression.

E. 4. The course will address the creativity of the literary artists. It will encourage creative thinking on the part of the students (and the instructor) as the female and male characterizations are examined in a critical way.

E. 5. This chronological genre investigation of one of the world's great literatures should inspire further reading, of novels and other genres, in French and other literatures. Students often discover individual authors who appeal in this kind of course and wish to continue reading them. The discussion of the historical and sociological milieu should enhance potential for reading in English and American novel literature.

E. 6. An obvious focus of this course is the introduction of a critical feminist consciousness into the study of literature. One theme of discussion will be the relationship between feminist philosophy and criticism in the later twentieth century and the presentation of the romanticized French female characters in their periods. The journal writing is a specific attempt at relating the past in Europe as presented in this literature to current American concerns.

#### IV. A. Knowledge Area Criteria:

Concepts and themes are presented in their historical and generic contexts. La Princesse de Cleves, for example, is important as an indication of life at the court of Louis XIV, and also holds a unique place in the development of the French novel. Current implications of all works will be addressed weekly in discussion and the journal presentations.

This course uses a theme to explore chronologically the development of the novel in France from the seventeenth to the twentieth centuries. It constitutes a survey of the French novel. Modern feminist philosophy, concerns, and criticism are applied to this survey of the novel in France.

Students will be introduced to, and encouraged to practice, both traditional and modern feminist critical techniques.

Composition skills are practiced weekly in the journal writing. Further, the paper and the essay portions of the exams provide more directed composition practice.

**B. Liberal Studies Elective Criteria:**

The Course meets the General Criteria as explained above.

This is a literature course to which a feminist consciousness is being brought. It does not meet any technical, professional, or pre-professional criteria, either in French or in Women's Studies.