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CURRICULUM PROPOSAL COVER SHEET
University-Wide Undergraduate Curriculum Committee

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|--------------|-------|
| LSC Use Only | |
| Number | _____ |
| Action | _____ |
| Date | _____ |

| | |
|----------------|------------|
| UWUCC Use Only | |
| Number | <u>27B</u> |
| Action | _____ |
| Date | _____ |

I. TITLE/AUTHOR OF CHANGE.

COURSE/PROGRAM TITLE FR/SP 121 Introduction to Literature
 DEPARTMENT (s) French, Spanish
 CONTACT PERSON Foster Jones, 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 (French)

Robert L Whitmer
 Department Chairperson (French)

[Signature]
 Department Curriculum Committee (Spanish)

[Signature]
 Department Chairperson (Spanish)

Robert L Whitmer
 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.

Date Submitted
 to LSC _____
 to UWUCC _____

Semester/Year to be
 implemented Fall 1989

Date to be published
 in Catalog 1989

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

LIBERAL STUDIES FORM: PART II

A. Intellectual Skills

1. Inquiry: The paper will require independent inquiry into historical, cultural, and literary critical sources as background material. The discussions in each section are to promote independent response to works based on personal, imaginative inquiry into the texts.

Critical analysis: Study of the work requires reductive analysis of plot development, depiction of character, norms and values of the work's world. In Madame Bovary, for instance, we start with the plot line and then work through choice of word and image creating atmosphere, assigning value. Student reaction to character is recorded and developed beyond the terms of students' personal preference to the ideological and rhetorical stance of the author. Corroborating evidence is sought, etc.

Synthesis: Essay sections of the exams and the paper will require sustained interpretation of substantial works. Several levels of understanding--social, historical, ideological, stylistic, etc.-- will be synthesized in the students' treatment of texts to be explicated.

Abstract thinking: Current strategies of teaching the introduction to literature (diYanni, Peterson, Bruffee) suggest that studying narratives as representation is already an exercise in the abstract for today's student. Beyond coordinating the several levels of reading (mimetic, stylistic, authorial intention, etc), however, students will be required to integrate the authors' philosophical assumptions with their relexions in the works.

2. Literacy: Writing, reading, speaking, and attentive listening are all central to the course objectives.

3. NA

4. Historical consciousness: Texts are drawn from three centuries will require orientation to other historical periods with regards to literary concerns, intellectual history, archaisms in usage, etc.

5. NA

6. Values: Interpreting characters' psychology and motivation and the values of the world the author creates around them requires constant reference to the reader's response and his/her own values.

7. Aesthetic mode of thinking: Texts are chosen from major, recognized works of literature the creative and aesthetic value of which is hardly in question. Part of presenting the authors is to demonstrate how their art has created their reputation for aesthetic power. Modified explication de texte technique is used occasionally in limited excerpts to foster understanding and appreciation for the depth of artistic practice.

B. Knowledge Essential to an Educated Person

While covering some works formerly excluded from the canon, this syllabus encourages reading of several of the "Great Books" of world literature. These, at least, are central to the knowledge of a person liberally educated in the Western tradition.

C. NA

D. Collateral skills:

1. Use of library: Reference works, the reserve desk, media supplements and some basic bibliographical tools complement the course's required reading list.

2. Computer technology: Word-processing of the paper is encouraged but not required.

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.

PART III. GENERAL CRITERIA FOR LIBERAL STUDIES

- A. This course, ~~FR/SP 121~~ ^{FR/SP 121}, is intended to be a multi-section, multiple-instructor course. The syllabus is designed to allow the flexibility which is dictated by past practice and which capitalizes of the strengths of individual faculty. The syllabus already makes clear recommendations beyond its basic requirements. Instructors involved will form a coordinating committee, chaired by one of the designers of this syllabus or others experienced in teaching the course. Through committee guidelines and continuous consultation a basic equivalency among sections will be ensured.
- B. Racial minorities' and women's perspectives in and especially contributions to the canon of literature and literary studies are required by this syllabus. Choice of work and author is at the instructor's discretion.
- C. Although anthologies have been used in the past, this syllabus requires the reading of at least one major work in its entirety. Common practice suggests that most works will be read in their entirety.
- D. Although this course intends to introduce students to the critical approach appropriate to the critical understanding and ethical or esthetic appreciation of the works, there will not be the emphasis on critical practice and theory one would expect of training course for literature majors.
- E. 1. Ethical issues: By their nature, literature courses require understanding of a diversity of ethical dilemmas and morally-charged situations. Students are encouraged to develop breadth and flexibility of moral vision but to anchor their interpretations in their own, personal, hopefully ethically committed response.
2. The application of appropriate critical perspective of each work requires the ability to analyze, reduce, frame and evaluate positions and supporting evidence.
3. Communicate in various forms: Yes, discussion and writing. (see ~~FR/SP 121~~ ^{FR/SP 121} Syllabus: "Evaluation")
4. Recognize creativity. Yes (see IIA7)
Think creatively: Yes, necessarily in the analysis and recombining of the multiple levels of interpretation.
5. Continue learning: We hope that the course will motivate students to continue a lifetime of reading. The syllabus allows anthologies but encourages a reading list of individual books to foster the notion the books can be bought, kept, even treasured as opposed to being resold at the Student Coop.
6. Relationship with current issues: The criteria require a contemporary American work which will necessarily reflect current issues, institutions, etc. Continuing development of reader response and critical approach requires cross-referencing within the course and makes the relationship of current institutions and events to works of other historical periods almost unavoidable.

CRITERIA FOR COURSES IN THE LITERATURE KNOWLEDGE AREA

All courses appropriate to the literature knowledge area must:

- (1) focus on important works of Western literature through an examination of its major genres (fiction, drama, and poetry), avoiding excessive emphasis on one author or genre or nation's literature;
- (2) include works from at least three different centuries (e.g. the 16th, 18th, and 20th), although treatment need not be chronological or sequential;
- (3) include works by women and by minority writers;
- (4) include an Anglo-American work;
- (5) include a work in translation;
- (6) include a contemporary work (i.e., 1945 to the present).

In addition, all courses appropriate to the literature knowledge area should:

- (1) develop the student's ability to read independently and with careful attention to the text;
- (2) enhance students' abilities to form and articulate their reactions to imaginative literature;
- (3) foster the students' appreciation of literature.

LIBERAL STUDIES FORM: Part IV.

Criteria for Courses in the Literature Knowledge Area

1. The generic **FR/SP 121** syllabus requires the three major genres (poetry, drama, and novel) and encourages the fourth (essay). The attached specific syllabi illustrate a balanced offering of British, American, and French sources. Other **FR/SP** syllabi will respect the same balance.

2. The generic **FR/SP 121** syllabus course objective no. 1 requires knowledge of historical and cultural context of the three century periods.

3. The perspectives and contributions of minorities and women are required by objective no. 3 and will be treated as a minimum in the introductory presentations (Item A).

4, 5 & 6. The first paragraph of the "Course Outline" stipulates these items.

Additional requirements:

1. The student's ability to read independently and with close attention to the text will be ensured by Course Objectives 2, 3, & 4.

2. The student's ability to form and articulate response of imaginative literature will be evaluated in the essay sections of exams and in the required paper.

3. The syllabus is offered in the hope that students will learn to understand, appreciate, and like a literature which perhaps has been previously unknown to them.

COURSE SYLLABUS

I. CATALOG DESCRIPTION

~~FRIS121~~ 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 ~~FRIS121~~ 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.) in 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, 1965.
- 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~~ ^{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 ~~FLSP~~ ^{FLSP} 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, **FR/SP**
101. 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 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)

~~EN 201~~

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

FR 120: 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