**UNIVERSITY OF MARY WASHINGTON -- NEW COURSE PROPOSAL**

Electronically submit this completed form with attachments in one file to the Chair of the College Curriculum Committee.

**COLLEGE (check one):**
- Arts and Sciences
- Business
- Education

Proposal Submitted By: French Faculty
Date Prepared: 11 / 09 / 2015

**Course Title:**
Travel and Cultural Relativity

Department/discipline and course number*:
FREN 333

*This course number must be approved by the Office of the Registrar before the proposal is submitted.

**Number of credits proposed:** 3
**Prerequisites:**
Two of the following courses: 311, 312, 326, 327

Will this be a new, repeatable “special topics” course? (Do you want students to be able to take this new course more than once if the topic changes?)

- NO
- YES

Date of first offering of this **new** course: FALL SEMESTER, year

- FALL 2016

Proposed frequency of offering of the course:
Every 5th or 6th semester.

List the faculty who will likely teach the course:
Di Lauro, Koos, Powers, Wellington

Are ANY new resources required?

- NO
- YES

Document in attached impact statement

This new course will be (check all that apply):

- Required in the major
- General Elective
- Elective in the major
- General Education**

**AFTER the new course is approved, a separate proposal must be sent to the General Education Committee.

**Catalog Description:**

333 Travel and Cultural Relativity

Prerequisites: Two of the following courses: 311, 312, 326, 327. Journeys, whether real or imagined, physical or emotional, contribute to one’s conception of the Self and the Other. This course examines ways in which French writers examine directly the beliefs, values, and customs of other cultures, and compare them indirectly to those of France.

**COURSE HISTORY**

<table>
<thead>
<tr>
<th>Course Number and Title of Previous Course</th>
<th>Semester Offered</th>
<th>Enrollment</th>
</tr>
</thead>
</table>

CHECK HERE if the proposed course is to be equated with the earlier topics or experimental offerings. This means that students who took the earlier “topics” course will only be able to take the new course if they made a C- grade or lower in the earlier course.

NOTE: If the proposed course has not been previously offered as a topics or experimental course, explain in the attached rationale statement why the course should be adopted even though it has not been tried out.

**REQUIRED ATTACHMENTS:**

1. **Rationale Statement** (Why is this course needed? What purposes will it serve?)
2. **Impact Statement** (Provide details about the Library, space, budget, and technology impacts created by adding this new course. Include supporting statements from the Library, IT Department, etc. as needed.)
3. **Sample Syllabus**

Department Chair Approval: [Signature]
Date: 11/19/15

CCC Chair Approval: [Signature]
Date: 11/20/15

UCC Chair Approval: [Signature]
Date: 12/07/15

New Course Proposal Cover Sheet (October 2015)
4. **Rationale Statement** (Why is this course needed? What purposes will it serve?)

This proposal aims to facilitate students’ completion of the French Major in four semesters and to attract more students to the Major and Minor. In its current form, the requirements for and the rotation of courses within the Major make it difficult if not impossible to complete all Major requirements in four semesters. Our revisions proposed here would replace the excessively hierarchical structure with a program that is more flexible and in line with what French programs at peer and aspirational institutions have adopted (such as William & Mary and the University of Virginia).

At the same time, we project that these changes will increase interest in declaring a French Major. In addition to restructuring the program, we have significantly revised the course offerings. The courses currently listed are very traditional in nature because they are limited to and defined by specific centuries. This approach, however, is outdated. Instead, we propose thematically based courses such FREN 333: Travel and Cultural Relativity.

This course will form part of a new pool of advanced literature/culture courses which will rotate regularly and which can be taught by any faculty member. In choosing the titles for these new courses, we have attempted to address a broad spectrum of issues which are relevant in multiple time periods and genres.

5. **Impact Statement** (Provide details about the Library, space, budget, and technology impacts created by adding this new course. Include supporting statements from the Library, IT Department, etc. as needed.)

- The changes to the program will have no effect on library, space, budget, or technology.
- The changes will not affect the French Minor or the Business French Minor.
Sample Syllabus

**Travel and Cultural Relativity in French and Francophone Literature and Film**

In this course, students will explore notions of cultural relativity through the close reading of French and Francophone literary texts that could be classified under the subgenre of travel literature. By reading texts across the centuries (e.g. the *Lettres persanes* from eighteenth-century France and *Plateforme* from late twentieth-century France) and from both the Old and New World (France, Canada, Martinique, Algeria), students will be afforded the opportunity to compare notions of the Same and the Other as they engage in the analysis of narratives that explore cultural customs through travel. In addition to the reading of primary literary texts, students will also be introduced to theories of cultural relativity through class presentations on post-colonial, philosophical, anthropological, and psychological theories from Homi Bhabha, Emmanuel Levinas, Claude Lévi-Strauss and Sigmund Freud.

Primary Texts:

Montesquieu, *Lettres persanes*
Tournier, *La Goutte d’or*
Poulin, *Volkswagen Blues*
Condé, *Heremakhonon*
Varda, *Sans toit ni loi* (film)
Houellebecq, *Plateforme*

Assignments:

1. Daily Canvas Quizzes that check reading comprehension (10%)
2. 2 compositions that engage in textual analyses of primary works and the theme of cultural relativity (40%)
3. 1 PowerPoint presentation with a partner that compares and contrasts treatments of cultural relativity in multiple primary sources. (20%)
4. Daily Participation (10%)
5. Final Exam (a short answer, essay exam that asks students to synthesize information covered over the course of the semester) (20%)

Attendance is mandatory. Note that there is no such thing as an “excused absence.” You will be allowed three absences throughout the course of the semester, regardless of the reason. Beginning with the fourth absence your final grade will begin to drop by one increment (e.g. from an A to an A-) per absence, until the participation portion of your final grade is depleted. Note that if you already used up all three of your absences and you fall sick, you may not use this as an “excused absence.” It will count as absence # 4. Therefore, it is strongly recommended that you use your allotted absences sparingly and in case of emergency. Should you be absent from class the day on which an assignment is due, you may not make up the work or test unless illness is attested and previous arrangement has been made with me. If you would like to receive credit for an assignment collected in class on a day of your absence, please have your homework delivered to me by the start of class that day, or sent to me in
electronic form via email before the start of class on the day it is due (I will still need a hard copy). Keep in mind that participation in class discussions in terms of the frequency and substance of your response has a direct proportional bearing on your grade.

Grade Scale:

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Grade</th>
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<tbody>
<tr>
<td>93-100%</td>
<td>A</td>
</tr>
<tr>
<td>90-92%</td>
<td>A-</td>
</tr>
<tr>
<td>88-89%</td>
<td>B+</td>
</tr>
<tr>
<td>83-87%</td>
<td>B</td>
</tr>
<tr>
<td>73-77%</td>
<td>C</td>
</tr>
<tr>
<td>70-72%</td>
<td>C-</td>
</tr>
<tr>
<td>&lt;63%</td>
<td>F</td>
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</tbody>
</table>

Disability Services

The Office of Disability Services has been designated by the University as the primary office to guide, counsel, and assist students with disabilities. If you already receive services through the Office of Disability Services and require accommodations for this class, make an appointment with me as soon as possible to discuss your approved accommodations and bring your accommodation letter with you. I will hold any information you share with me in the strictest confidence unless you instruct me otherwise.

Honor Code

All work in this course is covered by the UMW Code. This refers to the promise you made to your fellow students and the UMW community not to lie, cheat, or steal. Details of the UMW Honor System are available at http://students.umw.edu/honor-system/.

The core principle of academic work is that everything you say or write consists of your own words and ideas. If your writing, speech or other class materials (for a grade or not) includes anything that is not your idea or is not in your words, a citation and/or reference is required. This class uses the MLA style for references and citations. For more information about citing your sources, see this helpful page -- http://bsc.bedfordstmartins.com/res/doc5e/res5e_ch08_s1-0014.html -- or visit the UMW Writing Center.

It is ok to work with others on assignments and studying for exams, but you are expected to do assignments and complete exams on your own. Any help you get should be about general concepts, not specific questions or elements of an assignment. Group assignments are an exception, and the rules for each one will be given out in class and in prompts on Canvas.

Honor means acting in a way that is fair and respectful to everyone in the community, and so if you are in doubt, ask if your actions are fair to your fellow students and the rest of the community. The Honor System is part of the learning experience at UMW, so please ask in advance if you have any questions. Please see me with questions, or see http://honor.umwblogs.org/honor-2-0/f-a-q/.

Calendar

Week 1  - Introduction to themes and primary works
          - Montesquieu, Lettres 1-30

Week 2  - Montesquieu, Lettres 31-60
          - Montesquieu, Lettres 61-90

Week 3  - Montesquieu, Lettres 91-120
          - Montesquieu, Lettres 121-166

New Course Proposal Cover Sheet (October 2015)
Week 4  - Baudelaire, *Fleurs du Mal*, select poems
        - Baudelaire, *Fleurs du Mal*, select poems

Week 5  - Baudelaire, *Spleen de Paris*, select poems
        - Baudelaire, *Spleen de Paris*, select poems

Week 6  - Condé, *Heremakhonon*, Part I
        - Condé, *Heremakhonon*, Part II
        - **Composition 1**

Week 7  - Condé, *Heremakhonon*, Part III
        - Condé, *Heremakhonon*, Part IV

Week 8  - Tournier, *Goutte d’or*, pp. 9-40, **PPT presentation 2 groups**
        - Tournier, *Goutte d’or*, pp. 41-83

Week 9  - Tournier, *Goutte d’or*, pp. 84-120, **PPT presentation 2 groups**
        - Tournier, *Goutte d’or*, pp. 121-155

Week 10 - Tournier, *Goutte d’or*, pp. 156 – 192, **PPT presentation 2 groups**
         - Houellebecq, *Plateforme*

Week 11 - Houellebecq, *Plateforme*, **PPT presentation 2 groups**
         - Houellebecq, *Plateforme*

Week 12 - Houellebecq, *Plateforme*
         - Houellebecq, *Plateforme*
         - **Composition 2**

Week 13 - Varda, *Sans toit ni loi* (film projection and in-class discussion)
         - Varda, *Sans toit ni loi* (article available on Canvas)

Week 14 - Poulin, *Volkswagen Blues*
         - Poulin, *Volkswagen Blues*

**Final Exam**