**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.

<table>
<thead>
<tr>
<th>COLLEGE (check one):</th>
<th>Arts and Sciences</th>
<th>Business</th>
<th>Education</th>
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</thead>
<tbody>
<tr>
<td>Proposal Submitted By: French Faculty</td>
<td>Date Prepared: 11 / 19 / 2015</td>
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<tr>
<td>Course Title:</td>
<td>Women and Gender in Society</td>
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<tr>
<td>Department/discipline and course number*:</td>
<td>FREN 334</td>
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*This course number must be approved by the Office of the Registrar before the proposal is submitted.

<table>
<thead>
<tr>
<th>Number of credits proposed:</th>
<th>3</th>
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<tbody>
<tr>
<td>Prerequisites:</td>
<td>Two of the following courses: 311, 312, 326, 327</td>
</tr>
<tr>
<td>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?)</td>
<td>NO</td>
</tr>
</tbody>
</table>

| 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 |

**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:**

334 Women and Gender in Society

Prerequisites: Two of the following courses: 311, 312, 326, 327. This course examines the place of women and the evolution of gender roles in French society through a consideration of cultural and literary texts.

**REQUERED 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:**

**CCC Chair Approval:**

**UCC Chair Approval:**

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 as FREN 334: Women and Gender in Society.

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

FREN 334: Women and Gender in Society
Women in Medieval & Renaissance Literature

Professor B. Di Lauro E-mail: bdilauro@umw.edu
Office: Combs 224 Tel: x 1988
Office Hours: MWF 12:00-2:00, and by appointment (please use Starfish for scheduling)

Required Texts:
Chrétien de Troyes. Lancelot ou le Chevalier de la Charrette. (Poche)
Le roman de Tristan et Iseult. (Héritiers Bédier)
Anonymous. Aucassin et Nicolette. (GF Flammarion)
Marguerite de Navarre. Heptaméron. (GF Flammarion)
Louise Labé Œuvres Poétiques / Pernette du Guillet Rymes / Blasons du Corps Féminin (nrf Gallimard)
Marie de France. Lais. (GF Flammarion)
Christine de Pisan. Cité des Dames. (Stock)

Handouts:
Anonymous. Fabliaux.
Roman de la Rose
Scève. Délie.

In this class we will explore the topic of women in medieval and Renaissance literature by dividing that topic into two sub-categories: the portrayal of women and women authors. We will spend much of the semester researching and analyzing sources as you choose a smaller and more precise aspect of these larger topics on which to focus your paper.

Portrayal of Women
Women in medieval and Renaissance France enjoyed very little power – their social and financial identity was entirely dependent upon their husbands. Beginning with chivalric literature, however, women were placed on a pedestal and were presented as objects to be respected and worshipped and this model continued into the love poetry of the Renaissance. On the other hand, the fabliaux portray women as manipulative, insatiable gluttons unable to control their basic desires and the Roman de la Rose was condemned even at the time for its overwhelming misogyny. And only very few texts like the Heptaméron or the Cité des Dames present women as independent thinkers. How can we explain such a wide variety of depictions of women (and these are but a few) during a period when women were more or less ignored by society?

Women Authors / Women’s Writing
Despite the atmosphere of free intellectual exchange during the Renaissance in France, any woman wishing to speak or write for a public audience risked censure for such acts. In fact, a woman’s virtue depended upon her silence. Rhetoric belonged to the public realm, and women were restricted to the private sphere. Not only were women discouraged from writing for fear of damaging their reputation, but if they did decide to write, they were forced to write in male-dominated literary models. The archetypal poet is a man who seeks his inspiration from an external creative force, characterized as
female, and personified as a Muse. In the Petrarchan tradition, for example, the woman remains the silent object of the male gaze, her very silence and absence simultaneously inspiring the male poet/lover’s suffering and his poetry. The Neo-Platonist tradition, although allowing for a certain theoretical reciprocity in love, in practice depicted a woman in the service of the male poet/lover, helping him to reach the “greater good”. Writing as a woman within either poetic convention had inherent contradictions. Finally, do women writers have a visible style? One that is different from male authors?

**Women’s Studies & Feminist Criticism**

In order to approach these two topics, we will also need to consider feminist criticism. Although such ideas were not formalized until centuries after the works we’re reading, it is interesting to consider how relevant they might have been at the time. For example, in her essay “I Am Not a Woman Writer,” Toril Moi argues that the subject of the woman writer has disappeared from feminist theory. Moi recalls how, in *A Room of One’s Own*, Virginia Woolf famously asks women to write androgynously and how Simone de Beauvoir reminds us that in “a sexist society, man is the One, she is the Other” (Moi 264). In the 1970s and 1980s, *écriture féminine* and the subject of women’s writing were very popular, but Jacques Derrida, Michel Foucault, and Roland Barthes contributed to the rejection of the importance of an author’s gender. The question of the gendered author becomes even more complicated with Judith Butler’s concept of gender being a performative act.

**Honor Code**

A basic requirement of French 334 is that each student handing in the required work must have completed it individually by his/her own effort and without help. Receiving help from outside sources such as translation software, unauthorized peer-editing, etc. constitutes a violation of the Honor Code. Please read carefully the documents in the coursepack which indicate how to properly cite sources and describe the difference between paraphrasing and plagiarizing.

**Disability Resources**

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 have documented disabilities you should make an appointment with ODS (654-1266). If you find that you require accommodations for this class in particular, please make an appointment with me as soon as possible (no later than the due date of the first major assignment) to discuss your approved accommodations and bring your accommodation letter with you.

**Course Objectives**

While this course is not officially WI, the way I have structured the class focuses on writing and therefore FREN 342’s objectives include the Writing Intensive Learning Outcomes listed below:

- **Ideas:** Students will demonstrate satisfactory knowledge of the varying strategies to convey arguments, main ideas, and support/evidence.

- **Organization:** Students will demonstrate satisfactory knowledge of the varying patterns of composition organization and development.

- **Appropriate Writer’s Voice:** Students will demonstrate satisfactory knowledge of appropriate voice, tone, and rhetorical strategies for a specified audience.
• **Process:** Students will demonstrate satisfactory knowledge of the writing process.

More specifically, it is my goal that you leave this class having learned to do the following:

• Make and defend an argument supported by primary and secondary resources
• Engage in a “dialogue” with other scholars of women’s studies and or the Middle Ages and Renaissance
• Analyze the value and validity of secondary sources
• Develop a critical and engaging voice in French
• Understand the role of women in medieval and Renaissance literature
• Understand issues central to women’s writing and feminist criticism

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**Class Attendance**

Attendance is critical to doing well in this course. You will be allowed **three** absences throughout the course of the semester. 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. I therefore highly recommend that you save your allotted absences for important events or unanticipated illnesses. Should you be absent from class the day on which a paper is due, be sure to have the paper turned in to my office or mailbox sometime that day (either by yourself or by a friend). No late work will be accepted unless previous arrangement has been made with me through personal contact. *If you arrive more than 15 minutes late, you will be counted as absent.*

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**Participation**

In order to participate effectively, you need to be fully focused on the class – **NO CELL PHONES, PDAs OR LAPTOPS SHOULD BE USED OR VISIBLE DURING CLASS.** If you use any such devices, you will be counted as absent. Due to the small class size and the investigative nature of our approach, I hope class discussion will be animated and will allow you to share your discoveries and ideas with one another.

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**Required Work**

**1) Readings & Blogs**

For each of the readings you will post to our class blog. You should make one original post and comment on one of your classmate’s posts. Both posts should be analytical in nature and should be a minimum of five sentences. Ideally a conversation will ensue and you will continue beyond these required posts.

For each post you make you should give it a tagline. These tags will be aggregated on the sidebar of the blog and the more popular the tag, the larger it will appear. Imagine the tags just like the movie taglines from which their name derives. They should be pithy and punchy but also reveal your take on the reading. For each class we will have a competition and vote for who came up with the best tag that day. The top three winners throughout the semester will earn 5, 3, and 1 extra points on their final exam respectively.

The blogs will be graded two ways. **50% of your grade will be based on completion - you will receive 100% if you do the assignment and 0 if you do not. The other 50% will be graded on the quality of your post – the strength of your analysis, relevance of your comments, and the creativity of your tags.**

**2) Source Gathering & Analyzing**

Throughout the semester you will have homework assignment requiring that you gather sources then that you analyze those sources to determine their overall quality as well as their usefulness to you.
• **Finding Sources (20%)**

You will gather sources in 4 stages:

***Course Topic***

1) Find as many print sources as you can on the *course topic*.

2) Cut the list in half but add new sources found in bibliography or notes of sources from your original list.

***Focused Paper Topic***

3) Find as many print sources as you can on *your more focused topic*.

4) Cut the list in half but add new sources found in bibliography or notes of sources from your original list.

The class following the assignment you should post your findings onto our group blog so that you can all benefit from each other’s research.

• **Analyzing Sources (10%)**

You will do two different exercises analyzing sources:

***Course Topic***

From the your final source list you will choose the most valuable source and will write a 250-word paragraph arguing why it is such a strong source and what makes it different from and superior to the others you were comparing it to. A faculty member from Women’s Studies will read your argument and will determine whose is the most convincing. That student will receive 2 extra points on his/her final paper.

***Focused Paper Topic***

For your more focused topic you will write a 250-word paragraph to discuss the strengths and weaknesses of one article from your list or will choose one weak and one strong article and will explain your assessment.

3a) **Developing Final Exam Topic**

Starting after fall break, you will begin to develop your final paper topic and will have 4 different assignments designed to help you focus during that process:

- Explain your topic to me in 250 words
- Explain your topic to your parents in 250 words
- Explain your topic in 500 words with outline
- Explain your topic in 2-3 pages

These four assignments together will be worth 25% of your final exam grade.

3b) **Final Exam**
The final exam is the paper towards which you will have been working all semester. The paper should be a minimum of 4000 words (not including bibliography and footnotes) and should be emailed to me.

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<thead>
<tr>
<th>Grade Distribution</th>
<th>Grade Scale</th>
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<tbody>
<tr>
<td>30% Reading Blogs</td>
<td>93 - 100%</td>
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<tr>
<td>20% Source Gathering</td>
<td>90 - 92%</td>
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<tr>
<td>10% Source Analysis</td>
<td>87 - 89%</td>
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<tr>
<td>10% Developing Final Exam Topic</td>
<td>83 - 86%</td>
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<tr>
<td>30% Final Exam Paper</td>
<td>80 - 82%</td>
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<tr>
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<td>&lt; 63%</td>
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<thead>
<tr>
<th>READINGS / HOMEWORK</th>
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<tbody>
<tr>
<td><strong>Week 1</strong></td>
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<tr>
<td>Source Gathering 1: Find as many print sources as you can on the course topic. (Meet in the lobby of the library.)</td>
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<td><strong>Week 2</strong></td>
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<tr>
<td>Lancelot</td>
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<td><strong>Week 3</strong></td>
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<td>Tristan et Iseult</td>
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<td><strong>Week 4</strong></td>
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<tr>
<td>Aucassin et Nicolette (tout le texte)</td>
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<tr>
<td>Fabliaux (Selections)</td>
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<tr>
<td>La Borgoise d’Orliens, De la crote, La Dame escoliée, De Guillaume au Faucon, Le Lai d’Aristote, De Pleine Bourse de Sens, Du Prestre crucifié, Les Quatre Souhaits de Saint Martin, Le Vilain de Bailleul</td>
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<td><strong>Week 5</strong></td>
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<td>Roman de la Rose (Lorriss) (Selections)</td>
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<td>Roman de la Rose (DeMeun) (Selections)</td>
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<td><strong>Week 6</strong></td>
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<td>Les Amours, Continuation des Amours (Selections)</td>
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<tr>
<td>Source Analyzing 1: most valuable source on course topic</td>
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<td><strong>Week 7</strong></td>
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<td>Amours (Selections)</td>
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<td>Délie (Selections)</td>
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<td><strong>Week 8</strong></td>
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<tr>
<td>FALL BREAK</td>
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New Course Proposal Cover Sheet (October 2015)
| Week 9 | Christine de Pisan & Querelle de la Rose  
GoogleDocs & *Cité des Dames* I-VII (pp. 35-47)  
Source Gathering 3: Find as many print sources as you can on your more focused topic. |
|------------------|-----------------------------------------------|
| Week 10 | Christine de Pisan *Cité des Dames*  
Table des Rubriques (pp. 279-289); Première Partie VIII- XVI (pp. 48-71), XXX – XXXVII (pp. 95-105); Deuxième Partie XIII (pp. 145-7), XXXVI (pp. 178-9), XLVII (pp. 190-1), LIII-LIV (pp. 208-211), LXII (p. 228), LXVI (pp. 232-3), LXIX (p. 238)  
Source Gathering 4: Cut the list in half but add new sources included in bibliography or notes of sources from your original list. |
| Week 11 | Marie de France *Lais*  
Guigemar (35-80), Bisclaveret (127-144), Deux Amants (179-192), Chèvrefeuille (275-282)  
Source Analyzing 2: article pros/cons  
Marguerite de Navarre *Heptaméron*  
I:10 (pp. 94-125), III:30 (pp. 279-285), V:42 (pp. 343-354), VII:67 (pp. 458-461) |
| Week 12 | Topic Development 1: Explain your paper topic to me in 250 words  
Pernette du Guillet  
*Rymes* (pp. 35-66) |
| Week 13 | Topic Development 2: Explain your paper topic to your parents in 250 words  
Louise Labé & *Blasons*  
*Elégies* (pp. 97-108)  
*Blasons*: Le Front (137), Le Sourcil (137), L’Oeil (138), Le Soupir (145), La Gorge (146), Le Tétin (147), La Main (150), Le Con (152), Le Cul (153) |
| Week 14 | Topic Development 3: Explain your paper topic in 500 words with outline  
**THANKSGIVING BREAK** |
| Week 15 | Louise Labé  
*Sonnets* (pp. 110-133)  
Topic Development 4: Explain your topic in 2-3 pages |