

**WINONA STATE UNIVERSITY
GENERAL EDUCATION PROGRAM APPROVAL FORM**

Routing form for General Education Program Course approval.

Course FREN 101

Department Approval		
<u>Yogesh Grover</u> Department Chair	<u>Feb 24</u> Date	<u>ygrover@winona.edu</u> e-mail address
Dean's Recommendation <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No*		
<u>M. J. Grand</u> Dean of College	<u>2-25-14</u> Date	
*If the dean does not approve the proposal, a written rationale shall be provided to the General Education Program Subcommittee.		
GEPS Recommendation <input type="checkbox"/> Approved <input type="checkbox"/> Disapproved		
_____	_____	Date
A2C2 Recommendation <input type="checkbox"/> Approved <input type="checkbox"/> Disapproved		
_____	_____	Date
Faculty Senate Recommendation <input type="checkbox"/> Approved <input type="checkbox"/> Disapproved		
_____	_____	Date
Academic Vice President Recommendation <input type="checkbox"/> Approved <input type="checkbox"/> Disapproved		
_____	_____	Date
Decision of President <input type="checkbox"/> Approved <input type="checkbox"/> Disapproved		
_____	_____	Date
Please forward to Registrar.		
Registrar	_____	Date entered
Please notify department chair via e-mail that curricular change has been recorded.		

5/31/14

WINONA STATE UNIVERSITY
PROPOSAL FOR GENERAL EDUCATION PROGRAM COURSES

Department Global Studies & World Languages Date 02/24/2014
FREN 101 Elementary French I
Course No. Course Name Credits
4

Prerequisites None

GEP Goal Area(s):*

CORE GOAL AREAS

- Goal 1: Communication
- Goal 3: Natural Science
- Goal 4: Mathematics/Logical Reasoning
- Goal 5: History and the Social and Behavioral Sciences
- Goal 6: The Humanities and Fine Arts

THEME GOAL AREAS

- Goal 7: Human Diversity
- Goal 8: Global Perspective
- Goal 9: Ethical and Civic Responsibility
- Goal 10: People and the Environment

* Courses may be submitted for up to two Goal Areas.

Additional Requirement Categories:

- Intensive:
 - 1. Writing
 - 2. Oral Communication
 - 3. a. Mathematics/Statistics
 - b. Critical Analysis

Physical Development and Wellness

Provide information as specified in the previous directions.

Attach a **General Education Program Approval Form**.

Department Contact Person for this Proposal:

Jeanine Black 457-2648 jblack@winona.edu
Name (please print) Phone e-mail address

WINONA STATE UNIVERSITY
REQUIRED CHECKLIST FOR ALL CURRICULAR PROPOSALS

Course or Program FREN 101

This checklist enables A2C2 representatives to endorse that their departments have accurately followed the Process for Accomplishing Curricular Change. For each course or program proposal submitted to A2C2, this checklist must be completed, signed by the submitting department's A2C2 representative, and included with the proposal when forwarded for approval. Peer review of proposals is also strongly advised, e.g., departments should discuss and vote on the proposals *as submitted to A2C2*, rather than on just the ideas proposed or drafts of proposals.

If a proposal fails to follow or complete any aspect of the process, the Course and Program Proposal Subcommittee will postpone consideration of the proposal and return it to the department's A2C2 representative for completion and resubmission. Resubmitted proposals have the same status as newly submitted proposals. Note: This form need not be completed for notifications.

1. The appropriate forms and the "Approval Form" have been completed in full for this proposal. All necessary or relevant descriptions, rationales, and notifications have been provided.
 X Completed

- 2a. The "Financial and Staffing Data Sheet" has been completed and is enclosed in this proposal, if applicable.
 X Completed NA

- 2b. For departments that have claimed that "existing staff" would be teaching the course proposed, an explanation has been enclosed in this proposal as to how existing staff will do this, e.g., what enrollment limits can be accommodated by existing staff. If no such explanation is enclosed, the department's representative is prepared to address A2C2's questions on this matter.
 Completed X NA

3. Arrangements have been made so that a department representative knowledgeable of this proposal will be attending both the Course and Program Proposal Subcommittee meeting and the full A2C2 meeting at which this proposal is considered.
 X Completed
Name and office phone number of proposal's representative: Jeanine Black 457-2648

4. Reasonable attempts have been made to notify and reach agreements with all university units affected by this proposal. Units still opposing a proposal must submit their objections in writing before or during the Course and Program Proposal Subcommittee meeting at which this proposal is considered.
 Completed X NA

5. The course name and number is listed for each prerequisite involved in this proposal.
 Completed X NA

6. In this proposal for a new or revised program (major, minor, concentration, etc.), the list of prerequisites provided includes all the prerequisites of any proposed prerequisites. All such prerequisites of prerequisites are included in the total credit hour calculations.
 Completed X NA

7. In this proposal for a new or revised program, the following information for each required or elective course is provided:
 - a. The course name and number.
 - b. A brief course description.
 - c. A brief statement explaining why the program should include the course. Completed X NA

8. This course or program revision proposal:
 - a. Clearly identifies each proposed change.
 - b. Displays the current requirements next to the proposed new requirements, for clear, easy comparison. Completed X NA

9. This course proposal provides publication dates for all works listed as course textbooks or references using a standard form of citation. Accessibility of the cited publications for use in this proposed course has been confirmed.
 X Completed NA

Yogesh Grover

Department's A2C2 Representative or Alternate

February 24, 2014

Date [Revised 9-05]

WINONA STATE UNIVERSITY
PROPOSAL FOR GENERAL EDUCATION PROGRAM COURSES

Department Global Studies & World Languages Date 02/24/2014
FREN 101 Elementary French I
Course No. Course Name Credits

Prerequisites None

GEP Goal Area(s):*

CORE GOAL AREAS

- Goal 1: Communication
- Goal 3: Natural Science
- Goal 4: Mathematics/Logical Reasoning
- Goal 5: History and the Social and Behavioral Sciences
- Goal 6: **The Humanities** and Fine Arts

THEME GOAL AREAS

- Goal 7: Human Diversity
- Goal 8: Global Perspective
- Goal 9: Ethical and Civic Responsibility
- Goal 10: People and the Environment

* Courses may be submitted for up to two Goal Areas.

Additional Requirement Categories:

- Intensive:
- 1. Writing
 - 2. Oral Communication
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Physical Development and Wellness

Provide information as specified in the previous directions.

Attach a **General Education Program Approval Form**.

Department Contact Person for this Proposal:

Jeanine Black 457-2648 jblack@winona.edu
Name (please print) Phone e-mail address

GEP CATEGORIES REQUESTED

Goal 6: The Humanities and Fine Arts

Application for FREN 101 Elementary French I to satisfy Goal Area 6: The Humanities and Fine Arts

Note: Course already approved to satisfy Goal Area 8: Global Perspectives

COURSE OUTLINE

This course will cover the following topics*:

- I. Communication: Greetings and farewells
Pronunciation: The French vowels and pronunciation in first ten French cardinal numbers
Grammar: The French alphabet and accents
Cardinal numbers 0-39
Days of the week, dates, months of the year, and seasons
Basic French sentence structure
Definite articles
Culture: Discussion of: different countries and cultures in which French is spoken; differences in formal and familiar forms of address; shaking hands or kissing in greetings and farewells; how numbers and dates are written differently in French; how to count on one's fingers in French; *langue d'oc* and *langue d'oïl*; *la région de Languedoc-Roussillon*
- II. Communication: How to talk about and describe yourself and others.
Pronunciation: The French vowels [e] and [i]; pronunciation distinction between masculine and feminine forms; pronunciation of final consonants
Grammar: Concepts of gender and number
Subject Pronouns
Use, formation and placement of adjectives in French
Present indicative and imperative of *être* (to be)
Negative sentences
Culture: Discussion of: stereotypes of the French and Americans; how French is taught to French-speaking students and the importance of *dictées* (dictations); types of music popular in French-speaking countries; listen to French music and encourage students to listen to French music using radio links on D2L site; introduction to well known French composers, musicians and singers
- III. Communication: How to talk about and describe rooms and objects found in various rooms
Pronunciation: The French vowel [u]; contrast between open "u" [u] and closed "u" [y], e.g., prepositions *sous* and *sur*; French intonation; differences in pronunciation between similar words in English and French; *liaison* (linking) of final (normally unpronounced) vowel sound with beginning vowel sound of following word
Grammar: Present indicative and imperative of *avoir* (to have)
Possession with *de*
How to say "there is/there are" and "here is/here are"
The pronoun *on*
Colors
Indefinite articles
Using articles following negation
Culture: Discussion of: differences in architecture and housing between the U.S. and France; differences in architecture in different French regions; differences in how apartments are described; French art and use of color in various art periods; overview of *romanticisme*, *réalisme* and *impressionnisme* in art
- IV. Communication: How to talk about likes, dislikes and preferences, as well as activities
Pronunciation: Contrast between [u] and [y]; distinguishing sounds [u], [y], and [i]; silent "e" endings on 1st conjugation verbs; *liaison* in 1st conjugation verbs that begin with a vowel; softening a "g" to a [ʒ] sound in the 3rd person plural (*nous*) form of 1st conjugation verbs by adding the letter "e" before the "one" ending; elision (*élision*), or connecting words with an apostrophe as used in the singular forms of the definite article (*le, la*); final "s" (usually unpronounced) carries over as [z] sound in *liaison*; use of masculine form of possessive adjectives before singular nouns that begin with a vowel in order to have *liaison*
Grammar: Use of definite article with name of a language
When to use *c'est* and when to use *il est* or *elle est*
Present indicative and imperative of regular verbs ending in *-er* (i.e., first conjugation)
Possessive adjectives
How to ask questions using intonation, "*est-ce qu(e)*" and inversion.
Culture: Discussion of: family names in France; famous French people (including athletes, actors, musicians, writers)

- V. Communication: How to talk about age, people at different ages, and stages of life; additional ways to describe people and places; narratives and descriptions using spatial relationships; how to ask "how much" or "how many"
- Pronunciation: Contrast between open "e" [ɛ] and closed "e" [e]; linking (*liaison*), including difference between *ils sont* and *ils ont*; contrast pronunciation of first ten cardinal numbers before a word beginning with a consonant and before a word beginning with a vowel.
- Grammar: Cardinal numbers 40-100
Expressing age with verb *avoir*
Prepositions: *à, à côté de, chez, derrière, devant, de, loin de, près de*
Common adjectives (of beauty, age, goodness and size) that are placed before nouns and irregular forms
Placement of adverbs
Present indicative and imperative of irregular verbs *sortir, partir* and *dormir*
Tonic or stress pronouns
- Culture: Discussion of French governmental divisions (*régions, départements*); French cities; personal space; stereotypes; French regions and traditional music, dance, and costumes; *la région de la Bretagne*
- Additional culture: Read and discuss excerpt from book *Le Petit Prince* by Antoine de Saint Exupéry
Read and discuss excerpt from book *Monsieur Ibrahim et les Fleurs du Coran* by Éric-Emmanuel Schmitt
Watch and discuss 2001 film *Le fabuleux destin d'Amélie Poulain*, directed by Jean-Pierre Jeunet, starring Audrey Tautou
- VI. Communication: How to talk about places and time; describing cities and locations of buildings; talking about vacations
- Pronunciation: The closed "o" [o]; contrast between English "o" diphthong and French pure vowel sound [o]; elision (*élision*); adding a cedilla (*cédille*) to the letter "c" in order to soften it (to an "s" sound) before the vowels "a," "o," and "u"
- Grammar: Present indicative and imperative of *aller* (to go)
Using prepositions *à* and *de* before a definite article
Telling time
Use of the verb *avoir* to express feelings of cold, heat, hunger, thirst, fatigue
Asking questions with a form of the interrogative adjective *quel*
Use of prepositions *dans, en* and *à*
Verbs with minor spelling changes: *préférer, ranger, voyager, commencer*
How to ask questions using intonation, inversion, questions words, and *est-ce que*
- Culture: Discussion of the French and their vacations; use of 24-hour timetables; trains and train stations in Impressionist art; *la Normandie et les Impressionnistes*
- VII. Communication: How to talk about family and family relationships; how to discuss the weather; giving dates in French
- Pronunciation: Contrast between the open "o" [ɔ] and closed "o" [o] sounds in French; the French sound [a]
- Grammar: The present indicative and imperative of the verb *faire* (to do, to make) and their use to describe the weather
The present indicative and imperative of the verb *vouloir* (to wish, to want), plus polite forms (conditional)
Forms and use of direct object pronouns
- Culture: Discussion of French families; government-issued documents related to families; statistics about families in France; well known French writers during three periods: *romanticisme, réalisme* and *impressionism*; *la Corse*
- VIII. Communication: How to talk about travel, vacations, weekend plans, playing music, and practicing sports; talking about obligations; asking questions; preparing a CV
- Pronunciation: Contrast between the French sounds [ø] and [œ], both spelled "eu" or "œu," that do not exist in English; contrast between sounds [ø] and [u] (as in *deux* and *douze*)
- Grammar: The present indicative and imperative of the verbs *pouvoir* and *devoir*
Interrogative pronouns
Forms of the demonstrative adjective *ce*
Use of the verbs *faire* and *jouer* (and prepositions) to talk about sports and music
Forms of negation
- Culture: Discussion of French sports; contemporary sports figures; well known French sculptors, *les région Rhône-Alpes et Bourgogne*
- IX. Communication: How to talk about food, drink, meals, menus, eating habits, diets
- Pronunciation: Contrast between the aspirated "h" and nonaspirated "h" in French; pronunciation of consonants [p], [t], [k]
- Grammar: The present indicative and imperative of the verbs *boire* and *prendre*
Comparative of the adjective *bon* (good)
The forms and use of the partitive article (with non-count nouns)
Use of the form *de (d')* instead of an indefinite or partitive article following negation
- Culture: Discussion of French eating habits and how they differ from eating habits in the U.S.; consumption of alcohol in France; *la cuisine française, les régions Poitou-Charentes et Pays de la Loire*

- X. Communication: How to talk about clothing and fashion; describing actions in the past
Pronunciation: The four French nasal vowels
Grammar: Review of colors and new color adjectives that are invariable (don't change with gender)
Cardinal numbers 101-1,000
The present indicative and imperative of the verbs regular verbs ending in "-ir" (2nd conjugation)
The present indicative and imperative of the verb *mettre*
Use and forms of the *passé composé* of transitive verbs (with the helping verb *avoir*)
Culture: How to compliment someone in French; well known French fashion designers
- Additional culture: Read and discuss poem "Toussaint" by Belgian poet Maurice Carème
Read and discuss second excerpt from book *Monsieur Ibrahim et les Fleurs du Coran* by Schmitt
Watch 2003 film version of *Monsieur Ibrahim* directed by François Dupeyron, starring Omar Sharif (optional)
- XI. Communication: How to talk about where you live; describing houses and buildings; giving and understanding directions;
Pronunciation: Open and closed syllables in French; stress of last syllable in a rhythmic group
Grammar: Cardinal numbers one thousand to one billion
Asking questions with *depuis*
The present indicative and imperative of the verbs regular verbs ending in "-re" (3rd conjugation)
Use and forms of the *passé composé* of intransitive verbs (with the helping verb *être*) and agreement of the past participle with the subject
Negative and interrogative forms of the *passé composé*
Culture: The city of Paris: discussion of the *Louvre* (museum), *l'Arc de Triomphe* (monument), *la Marseillaise* (song and sculpture), *La Liberté guidant le peuple* (painting by Delacroix), "Le pont Mirabeau" (poem by Guillaume Apollinaire based on a bridge in Paris)

* NOTE: Specific cultural topics as noted in course outline may change slightly.

STUDENT COMPETENCIES, LEARNING OPPORTUNITIES, & ASSESSMENT PLAN

Student Competencies	Learning Activities & Opportunities	Assessment Plan
<p>Students will be able to:</p> <p>1. Demonstrate awareness of the scope and variety of works in the arts and humanities, particularly during three periods: Romanticism, Realism, and Impressionism.</p>	<p>Students will:</p> <ul style="list-style-type: none"> - identify, describe and react to a variety of works of art, architecture, literature, music, and film from French culture; - identify and contextualize (e.g., period, artist, movement, or important dates) a range of works in the arts and humanities. 	<p>Assignment: As part of written activity, students will be asked to identify and contextualize (period, artist, movement, or important dates) a range of works in the arts and humanities.</p> <p>Sample assignments:</p> <ul style="list-style-type: none"> - Identify and contextualize a work of French Romantic, Realist or Impressionist art discussed in class or that is part of the permanent collection of the Minnesota Marine Art Museum in Winona. In order to contextualize this work of art, you should provide as many details as possible (e.g., artist, movement, period, identifying characteristics, important dates, use of color). - Identify and contextualize a selection of French musical pieces. In order to contextualize each piece, you should provide as many details as possible (e.g., composer, period, movement, identifying characteristics, important dates).

<p>2. Understand those works as expressions of individual and human values within a historical and social context.</p>	<ul style="list-style-type: none"> - describe and analyze works of French art, architecture, literature, music, and film within the works' historical and cultural contexts; - describe and compare samples of architecture, literature and music from culturally distinct regions of France; - explain how 3 different works in the arts and humanities (Romanticism, Realism, and/or Impressionism) are expressions of individual and human values within diverse historical and social contexts. 	<p>Assignment: In an oral presentation, students will be asked to explain how three different works in the arts and humanities (Romanticism, Realism, and/or Impressionism) are expressions of individual and human values within diverse historical and social contexts. The oral presentation will be prepared and given in English, with a title and one-sentence introduction in French.</p> <p>Sample presentation question:</p> <ul style="list-style-type: none"> - Identify one French song, painting, sculpture, or literary work and explain how the artist, and/or composer used it to express an individual point of view for personal, social, or political reasons. Contextualize the work within the creator's repertoire or within the social, cultural, and/or political events during the time of the creation of the work.
<p>3. Respond critically to works in the arts and humanities, specifically from three periods: (Romanticism, Realism, and Impressionism).</p>	<ul style="list-style-type: none"> - describe and analyze the ideas expressed in French works of art, architecture, literature, and music; - analyze diverse linguistic and cultural forms of expression and communication in France; - provide a critique of a work in the arts/humanities; - interpret and respond critically to works from various cultures in the arts and humanities. 	<p>Assignment: As part of written activity (in English), students will be asked to provide a critique of a work in the arts/humanities: architecture, music, sculpture, painting, monument, or literature from Romanticism, Realism, or Impressionism --or a film about an artist from one of those periods. Students will be asked to include two references of previously published critiques (at least one of which must be a print-based source), along with a personal critique. The title and on-sentence synopsis would be in French.</p>
<p>4. Engage in the creative process or interpretive performance.</p>	<ul style="list-style-type: none"> - write creative compositions and skits, to engage in group situational performances, and give oral presentations. 	<p>Assignment: Based on cultural topics in the course outline, students will be asked to write creative compositions about cultural topics, to create and perform a skit based on a specific cultural setting, or give an oral presentation on one aspect of culture. Sentence structure will be basic at this introductory level.</p>
<p>5. Articulate an informed personal reaction to works in the arts and humanities, specifically from three periods: Romanticism, Realism, and Impressionism.</p>	<ul style="list-style-type: none"> - articulate oral and/or written reactions to a variety of French works of art, architecture, literature, music, and film. - include three ways in which their chosen painting, sculpture, monument/important architectural achievement, song, film, or literary work has influenced a specific region, group of people, or period. 	<p>Assignment: As part of an oral presentation, students will be asked to include three ways in which their chosen work has influenced a specific region, group of people, or period. These influences could be linked to the time when the chosen work was first created, or they could be linked to present/ ongoing influences. The oral presentation will be prepared and given in English, with a title and one-sentence introduction in French.</p>