Writing 100 H
Fall 2008
Marriage Matters Over Time in Francophone Literary Cultures: 12-21st Centuries

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Office hours: Tuesday 10:30-12:00 & Wednesday 8-9:30 or by appointment

Course Objectives:

• to improve the ability to convey thoughts clearly in formal writing
• to better understand and apply the process of writing (especially with respect to multiple revisions)
• to use writing to help you think
• to develop writing abilities by reading and talking about them
• to improve your ability to think critically and analytically about literary texts
• to collaborate – through small group work with peers, with a Writing Center tutor, with the instructor—in constructing an improved piece of writing
• to practice using technology for research and related writing
• to review and practice grammar
• to format a paper for an academic reader (MLA style)
• to gain an understanding of how this literary theme has been represented in different cultures over time

Course Description

Marriage and spouses have been the subjects of serious and comic reflection and representation in fictional and non-fictional genres throughout the ages. Students will study and respond to short stories, essays, and excerpts of plays and novels from French speaking areas of the world dating back to medieval France and England, and continuing through 21st century Moracco and Algeria. Authors in this thematic survey exploring portrayals of the ever mysterious workings of intimate, affective relationships include Marie de France, Marguerite de Navarre, Jean-Baptiste Poquelin dit Molière, Guy de Maupassant, Simone de Beauvoir, Eugène Ionesco, Gabrielle Roy, Opal Palmer Adisa, and Djebar.
Required Texts and Other Materials:

- Photocopies of all other readings.
- Small, spiral bound notebook for journaling activities
- 1 ½” 3-ring binder with section dividers and transparent page protectors
- manila files

Reading List:

FRANCE:

- Medieval: *The Washtub Farce* (abridged) (anon.) *La Farce du cuvier*  
  *Lais* by Marie de France (selections)
- 16th c: *The Heptameron* by Marguerite de Navarre (selections)
- 17th c: *The Precious Damsels* by Molière *Les Précieuses Ridicules*
- 19th c: Short Stories by Guy de Maupassant
- 20th c: *The Bald Soprano* by Eugène Ionesco *La Cantatrice chauve*

QUEBEC:

- 19th c: *La Gothe & her husband* by Robertine Barry *La Gothe et son mari*
- 20th c: *Children of my Heart* by Gabrielle Roy (excerpt) *Les Enfants de ma vie*

CARIBBEAN

- 20th c: *Widow’s Walk* by Opal Palmer Adisa  
  *ADJ, Inc.* by Ana Lydia Vega

MAGRHEB

- 20th c: *There is No Exile & Nostalgia of the Horde* Assia Djebar
Point Distribution

20 %  Class Participation (including attendance, homework assignments in the Bedford Handbook, literary journaling, in-class peer review activities, worksheets, informal class discussion and oral presentations, monthly consultation with Dr McKeown)

10 %  Paper I  (summary – personal choice)
15 %  Paper II  (analysis of theme – Precious Damsels)
15 %  Paper III (character analysis – Maupassant)
20 %  Paper IV  (research paper – The Bald Soprano)
20 %  Paper V  (compare & contrast – theme across cultures and time periods - personal choice)

Papers will be graded based on the following components:

Process  20%  Student will keep a file with all pre-writing work, including outlines, and drafts and their paperwork generated by consultations both with peers in class and with others. This file will be submitted with the final version of each paper.

Accomplishment of Task  10%

Clear Thesis  10%

Development of Thought  35%

Closure  10%

Clarity of Expression (Grammar)  15%

Individual rubrics will be distributed for each paper and may contain variations of this breakdown.

Consultations:
Each student is required to meet with the instructor monthly for an individual 15-minute consultation on a question or topic of the student’s choice. Additional meetings between student and instructor may be arranged at the request of either party.
Writing Process:

Students will keep a journal in which they will respond to assigned literary texts (not all texts will be used in graded papers). Some of the contents of this journal will serve as raw material for the early drafts of graded papers.

On Thursdays when First drafts are due, students must bring 3 copies of their papers to class for peer-review workshops. Failure to do so will result in an automatic 10 point deduction from the grade for that paper.

Students wishing my comments before submitting the Final Version (this point does not apply to Paper IV which must undergo my revisions) will make changes to their First Draft following the Thursday peer-review workshops and e-mail (or drop at my office door) the revised draft by Friday at 5 p.m. I will complete revisions by Monday morning at 8am and leave the paper in an envelope outside my office door. The student will have until class the next day to complete revisions and submit the paper on time in class.

Papers are due IN CLASS. Late papers (any time after class) will be penalized 5 points per day (not per class).

A paper graded D+, D, D- or F may be rewritten with the help of a Writing Center tutor. The revision, along with the copy of the original essay must be handed in no later than one week after the first graded version was returned. The two grades will be averaged to determine the final grade.

Informal Oral Presentations:
Students will speak about their research on a topic of their choice related to The Bald Soprano on October 21st. Research assistance will be provided in a session at Reeves Library on Oct 14.

Academic Honesty:
Students should refer to the statement on academic honesty at Moravian College in the current Student Handbook. It is also available online at http://www.moravian.edu/StudentLife/handbook01/academic2.html.

*** Students must retain copies of all written work submitted to the instructor, and of all electronic, mechanical, photocopied, and/or recorded notes and drafts used in preparing assignments. These are to be made available for inspection by the instructor at any time.

Questions about appropriate collaboration, proper documentation, and other honesty issues can be confusing. If in doubt, ask the instructor
**Program**

*NB.* This program is subject to change. All significant changes will be made in writing. Work in the *Bedford Handbook* will be assigned as a function of need as the semester progresses and is not, except in a few cases, specified here.

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<th>Introduction to course</th>
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<td>How to use the <em>Bedford Handbook</em></td>
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<td><em>The Washtub Farce</em></td>
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<td><em>Lais</em></td>
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<td><em>The Heptameron</em></td>
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<td><em>Final Version of Paper I due</em></td>
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<td><em>Precious Damsels</em></td>
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Nov 4  Tu  Final version of Paper IV due  
            Barry
6       Th  Roy

11      Tu  Adisa
13      Th  Vega

18      Tu  Djebbar
20      Th  First draft of Paper V due - peer-review workshops

25      Tu  break
27      Th  break

Dec  2   Tu  cont’
4       Th  Final Version of Paper V due

9       Tu  last day of class

Special Thanks

to
Debbie Appler, Martha Reid, and Joel Wingard
for their assistance in the creation of this syllabus.