

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

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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 Morocco 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 Djébar.

Required Texts and Other Materials:

- Hacker, Diana. *The Bedford Handbook*. 7th ed. Boston: Bedford/St. Martins, 2006.
- Ionesco, Eugène. *The Bald Soprano and The Lesson*. Grove Press.
- 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 <i>Bedford Handbook</i> , 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 – <i>Precious Damsels</i>)
15 %	Paper III (character analysis –Maupassant)
20 %	Paper IV (research paper – <i>The Bald Soprano</i>)
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.

Aug	26	Tu	Introduction to course
	28	Th	How to use the <i>Bedford Handbook</i>
Sept	2	Tu	<i>The Washtub Farce</i> Visit to the Writing Center
	4	Th	<i>Lais</i>
	9	Tu	<i>The Heptameron</i>
	11	Th	First draft of Paper I due – peer review workshops
	16	Tu	Final Version of Paper I due <i>Precious Damsels</i>
	18	Th	cont'
	23	Tu	cont'
	25	Th	First draft of Paper II due – peer-review workshops
	30	Tu	Final version of Paper II due Short stories - Maupassant
Oct	2	Th	cont'
	7	Tu	<i>break</i>
	9	Th	First draft of Paper III due –peer-review workshops
	14	Tu	Final version of Paper III due Reeves Library – researching appropriate technolgocial sources for <i>The Bald Soprano</i>
	16	Th	cont'
	21	Tu	cont'
	23	Th	First draft of Paper IV due – peer-review workshops
	28	Tu	Second draft of Paper IV due
	30	Th	cont'

Nov	4	Tu	Final version of Paper IV due Barry
	6	Th	Roy
	11	Tu	Adisa
	13	Th	Vega
	18	Tu	Djebar
	20	Th	First draft of Paper V due - peer-review workshops
	25	Tu	<i>break</i>
	27	Th	<i>break</i>
Dec	2	Tu	cont'
	4	Th	Final Version of Paper V due
	9	Tu	<i>last day of class</i>

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