

FRENCH R1B Course Description

French R1B is a 4-unit course designed to fulfill the second half of the university's Reading and Composition Requirement. The primary goal of the course is to build upon the reading and writing skills that were introduced in R1A, the first half of the requirement. Like French R1A, French R1B also stresses the recursive nature of reading and writing, but in the context of longer and more complex expository essays. Additionally, the course will instruct students in research techniques, as well as the mechanics and stylistics of how to integrate and document secondary sources in their writing. Fundamentally, the course emphasizes to students the progressive evolution of an argument from germination, through research, to the formulation of an original thesis supported and strengthened by secondary sources. Exercises include a library visit, freewriting (brief reaction papers) and journal writing, class discussions, individual and team presentations, peer editing activities, and revision of draft essays. It is critical to note that the class is predicated on the belief that good writing begins to matter to students when they have developed confidence in their mastery of a subject. The syllabus thus presents students with a varied array of masterworks chosen to illustrate the multiple facets of a timely intellectual or cultural problem, and encourages them to engage the texts using the analytical tools and vocabulary that they developed in R1A. R1B asks students to deepen their level of inquiry into the nuances of both the literary and nonliterary works that will be read. The objective is to give students the ability to transform their evolving knowledge developed through attentive reading, writing and discussion into the form of an effective research paper.

Other goals of this course are a familiarization with French Literature and some of the specific themes and questions that are relevant to the field of study. Furthermore, students will be introduced to different methods of literary and linguistic analysis in their nonliterary readings.

Readings include both literary and nonliterary texts. A minimum of five works will be assigned, to be read in their entirety, at least two of which are book length. Most works will be read in translation, however, two of the five works must be written originally in English. Readings may not be all by one author or all in one genre.

In accordance with the University's 1B requirement, French R1B will require three essays, the first of which is diagnostic in nature (3 pages), and two progressively longer essays (totaling at least 16 pages) with at least an equal number of pages of preliminary drafting and revising.

There are no language prerequisites, although some knowledge of French might be helpful.

Instructors of French R1B will be required to enroll in College Writing 300, or the equivalent in Comparative Literature or English.

SAMPLE FRENCH R1B SYLLABUS

Prepared by Darlene Pursley
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Indecision

Statement of Purpose

In Western literary traditions, the hero is commonly portrayed as the character who succeeds in surmounting a challenging obstacle or difficult decision, and the structure of the narrative reflects the hero's passage from crisis to epiphany to resolution. But what about the case in which the opposite is true, in which the hero encounters a problem so complex that the narrative simply cannot reach a definitive point of resolution? In this course, we will be considering a number of classic works (novels, plays, poetry and film) from the Western (mainly French) tradition that foreground the theme of indecision, defined as the complexities of the youthful human mind in the throes of inner conflict between love, morality, family and society. Most importantly, the works that we will discuss share a refusal to neatly resolve these inner conflicts, and thus leave the reader with a set of persistent questions rather than a sense of closure. We will be discussing works in which problems are left unresolved, characters are undecided and the reader, like the main character, remains in a state of uncertainty. We will be discussing indecision as a state of mind, as a literary theme and aesthetic, and as a product of social, historical, political and economic conditions. What kind of narrative or poetic forms do writers use to successfully capture the fluctuations of thought in the process of decision-making, and how do we respond as readers to the text that refuses resolution, the indecisive or equivocal text? Our multifaceted inquiry into the question of indecision will raise such questions as free will, the conflicts between intellect and instinct, and between social and cultural structures and human emotions.

This course has two main objectives: 1) To explore and analyze the plays, novels, poetry and critical texts on our reading list. We will work together in classroom discussion, small group activities and freewriting exercises to further refine our analytic reading skills with the goal of achieving a deeper understanding of rhetorical techniques. We will study basic theoretical trends and determine how they may be of use to our study of literature. Additionally, we will explore and analyze the rhetorical techniques and effectiveness of our own writing in peer editing groups and in individual consultations. 2) The improvement of expository writing skills. Through our close readings of texts in class we will further refine the skill of shaping observations into effective analytic and argumentative written work. Furthermore, we will acquire techniques for conducting research and evaluating, integrating and documenting sources in our papers. By the end of this course, you will have a number of rhetorical and mechanical strategies at your disposal that will help you to present your ideas and arguments in written form clearly and effectively. Furthermore, throughout your college career you will be asked to produce writing in the context of different disciplines and discourses. To that end, we will reserve some class time for elaborating the varied formats of writing you may encounter in different fields of study, and discuss tips for successfully mastering the conventions of a particular discipline.

Class time will be divided between discussions of the readings and instruction in writing, both of which will incorporate collaborative work. Students will be responsible for starting the discussion at each class session.

Le Cid, Pierre Corneille

Hamlet, William Shakespeare

Adolphe, Benjamin Constant

The Square, Marguerite Duras

The Frozen Woman, Annie Ernaux

Indecision, Benjamin Kunkel

Selected poetry of Charles Baudelaire and Francis Ponge

The St. Martin's Handbook, Andrea Lunsford

Masculin Féminin, Jean-Luc Godard

Reader: Includes poetry, critical readings, and readings on the writer's process.

Reading Materials

All books will be available at the ASUC Textbook Store. Please buy the editions specifically ordered for this class. The course reader containing supplementary materials will be available for purchase at Copy Central, 2560 Bancroft Way.

Course Requirements

- 1) **Attendance, Preparation, Participation:** Attendance is required. Class participation grade will be calculated according to presence in class, preparation for class discussion, and quality and frequency of participation. In addition, each student will have the opportunity to begin class discussion by presenting an oral version of his or her paper-in-progress as we move through the revision process.
- 2) **Student Presentation:** Each student will be asked to give a 10 minute presentation on a topic related to our literary or critical readings. I will distribute a list of possible topics on the second day of class, and students will sign up at that time.
- 3) **Journal:** Each Tuesday and Thursday you will be asked to briefly reflect on the class in your journal (a folder or spiral notebook, typed or handwritten, as you prefer). You may discuss any thoughts or ideas you have in response to the readings, present reflections on the progression of your writing, or write about ideas for paper topics.
- 4) **Short freewriting assignments:** In preparation for class discussion, you will be asked to bring 1-2 pages of freewriting to class in which you describe your initial response to readings in a free-form style. The purpose of it is to help you to begin to formulate your own response to the reading. You may find that starting the writing process with freewriting makes paperwriting much easier.
- 5) **3 page diagnostic essay:** First essay designed to familiarize both me and you with your strengths and weaknesses.
- 6) **2 progressively longer essays:** You will write 2 more essays, including revisions and peer editing, integrating the stylistic and mechanical techniques we work on in class.

<u>Final grade will be based on:</u>	Class participation, preparation and attendance	15%
	Presentation	5%
	Journal	15%
	Freewriting assignments	15%
	Essays (progressively weighted, including all drafts and quality of peer feedback)	50%

Additional Information

Paper topics I will hand out paper topics for each paper, but you are always free to modify a topic or design your own. If you are writing on a topic of your design, I will ask that you run it by me first in order to be sure that you have framed your topic in such a way that you can successfully argue your thesis successfully.

Office hours Periodically I will require that you meet with me individually during office hours for a writing conference, for which I will distribute a sign-up sheet in class. Otherwise, you are strongly encouraged to utilize office hours in order to have a conversation about a paper topic, talk about a paper, or talk about a reading. You may discover that simply talking can play a productive role in the writing process.

Assistance with writing There are many sources on campus and off that provide assistance with the writing process. These resources are for every student, regardless of your level. You will find that it is really helpful to

discuss your ideas, or a draft with someone else. If you look at the Acknowledgements section of most books, you will notice that the author shared his/her draft with many different colleagues in search of feedback.

- Peer writing tutors are available through the Student Learning Center.
<http://128.32.89.72/wrtg/wrtbeg.htm>

- For ESL (English as a second language) specific assistance
<http://slc.berkeley.edu/nns/l2writing/tutoring/esltutoring.htm>

- For student athletes balancing academics and sports: <http://asc.berkeley.edu>

*highly recommended: Purdue University's Online Writing Lab, where you can find handouts on *everything* related to writing, and even writing help via e-mail: owl.english.purdue.edu

Papers In order to pass this course you must hand in ALL papers assigned.

Late work Late papers will be penalized one-third of a grade per day for the first three days. For example, a B paper one day late will drop to a B-; two days late, a C+, three days late, a C.

Plagiarism Plagiarism is the citation or reproduction of material from another source without giving proper acknowledgement to the source. You are responsible for knowing what constitutes plagiarism, and if you have any doubt, consult me first. Plagiarism is quite easy for experienced instructors to spot, and be forewarned, equals failing this course and a report to the undergraduate dean.

It will be necessary to read outside sources for the writing assignments in this class. We will be learning the mechanics of documenting sources, but please see me if you have any question whatsoever about what to document and how to do so correctly.

Schedule of Reading and Writing Assignments

Week 1

TU 1/16 Introductions
 In class discussion: The Writer's Process

The first day of class will include a presentation of the syllabus and course policies, and introduction of students and instructor. Class time will also include a discussion on the writer's process in general as well as individual experiences with the writer's process. Students will be invited to reflect on their own writing process, to share their experiences in RIA, their expectations for RIB and any strategies for college reading and writing techniques that they have found helpful thus far. Additionally, instructor and students will reflect on their interpretations of the theme of the course. Instructor will also distribute topics for diagnostic essay due Tuesday, 1/23.

TH 1/18 **Read**: In reader, B.F. Skinner "How to discover what you have to say: A Talk to Students," pp 76-91.
 In class discussion: The Writer's Process cont'd and class presentations.

The second day of class continues the discussion of the writer's process, this time in relation to "writing behavior" as outlined in the Skinner article, as well as introducing specific techniques for getting words on paper.

Week 2

TU 1/23 **DUE:** Diagnostic Essay (3 pages)
Read: In reader, Peter Elbow, Freewriting pp 13-19.
In class discussion: Reading Strategies I and freewriting.

Reading plays a fundamental role in the writing process; if we are not attentive readers it is impossible for us to be good writers. For Reading Strategies I, students will be asked to share their methods and strategies for successfully accomplishing their course readings (fictional works). Students will determine their strengths and weaknesses in "reading for college," and instructor will suggest alternative strategies and tools for attentive reading. Issues that will be addressed: Annotation, and effective strategies for noting and organizing observations / reactions to a text, searching for patterns in a text, asking questions about observed patterns, how to reassess and navigate the text after having read it.

TH 1/25 **Read** *Le Cid*
In class discussion: *Le Cid* and Reading Strategies II

The second installment of Reading Strategies focuses on the same issues but in association with critical texts. Since RIB is designed to instruct students in the evaluation and integration of research results into expository papers, Reading Strategies II functions as an introduction to methods for efficiently reading, evaluating and taking notes on critical works.

Week 3

TU 1/30 Read *Le Cid* and *St. Martin's* pp 302-317
In class discussion: *Le Cid*, and preparing for a research project.

In conjunction with the "Preparing for a research project" section in the St. Martin's handbook, this class will introduce students to the research process as an extension of the writer's process. Topics for discussion include the initial approach to the research paper: how to read an assignment, narrowing a topic, formulating questions, freewriting, considering readers.

TH 2/1 Read *Le Cid* and *St. Martin's* pp 318-358
In class discussion: *Le Cid* and Approaches to research

In preparation for next week's library visit, class discussion will focus on the kinds of sources that are available in the library and where they are located. Students will be asked to brainstorm various sources of information, and discuss how to best articulate questions in their search for materials. As an exercise, students in small groups will each be given a research topic and asked to list the most fertile research sources for their specific topic.

Week 4

TU 2/6 Library visit

TH 2/8 **Read** *Hamlet*
In class discussion: *Hamlet* and articles Student presentation _____

Week 5

TU 2/13 **Read** *Hamlet*, find, read and bring to class one article on *Hamlet* that pertains to a pattern, character, image or scene that is of particular interest to you. Be prepared to explain how you

found the article and how it speaks to your specific interest.

Student presentation _____

In class discussion: *Hamlet* and students' articles

TH 2/15

Read *Hamlet*

Reflect on paper topic for paper # 1

Student presentation _____

In class discussion: *Hamlet*, view scenes from *Hamlet* productions

Discussion of paper topics for Paper # 1.

Week 6

TU 2/20

Read *Hamlet*, *St. Martin's* pp 358-379, find, read and bring to class at least 2 articles that you think are relevant to your paper topic.

In class discussion: *Hamlet*, and

Student presentation _____

evaluating and sources and taking notes.

In preparation for writing paper #1, class discussion will focus on evaluating, reading, and annotating sources, as outlined in St. Martin's. Students will be asked to apply the techniques in that were introduced in Reading Strategies II (Week 2) by evaluating the usefulness of the articles that they brought to class.

TH 2/22

Read *Adolphe* and *St. Martin's* pp 380-402

Student presentation _____

In class discussion: *Adolphe* and integrating / acknowledging / documenting sources in a research paper.

Class discussion will use St. Martin's to instruct students in the mechanics of integrating sources into their papers and the guidelines for acknowledging sources and avoiding plagiarism. As an exercise, students (in groups) will be given sample extracts from student research papers and asked to correct common mechanical errors in integrating quotations, acknowledging and documenting sources.

Week 7

TU 2/27

Read *Adolphe* and in reader: Peter Elbow "Feedback," pp 237-263.

In class discussion: *Adolphe* and Tips on peer feedback I

Student presentation _____

In order to prepare student for the peer draft workshop on 3/6, class discussion will focus on methods of offering peer feedback as readers rather than teachers. Students will discuss the difference between what Elbow distinguishes as "Criterion-Based Feedback" and "Reader-Based Feedback," and will learn methods of eliciting dialogue between naïve reader and writer in the draft workshop.

TH 3/1

DUE Paper # 1 (5-7 pages) : Bring four copies of your paper to class, one for me, one for you, and one for the two other members of your peer editing group.

Read: In reader, Gary Lichtenstein, "Ethics of Peer Tutoring in Writing" and Meyer and Smith "Engaging in Dialogue."

In class discussion: *Adolphe*, Tips on peer feedback II and reflections on the writer's process.

Class discussion will continue to focus on preparing students for the draft workshop on 3/6, this time addressing methods of articulating written comments on a peer's work, as well as the ethics of the relationship between reader and writer in the draft workshop.

Having written the first draft of their first paper for the course, students will be asked to reflect on their writing and research process for Paper # 1, e.g. which strategies / techniques / methods worked for them, and which did not.

Week 8

TU 3/6 Prepare written peer feedback for today's draft workshop.
In class: Draft workshop: Paper # 1

Students have already been assigned to groups of three, and have exchanged their draft of paper # 1 with the other members of their group. Over the weekend, students were asked to read two of their peers' papers and to prepare questions and comments to share with the writer. In class, the students split up into their groups and take turns offering each writer feedback on his or her paper. Each student takes the comments home with him or her, to be considered in the revision of the paper. These comments will be turned in with the second draft at which point each student's comments will be evaluated by the instructor for quality and thoroughness.

TH 3/8 Read *Adolphe* and find, read and bring to class an article on *Adolphe* or Benjamin Constant that pertains to a pattern, image, scene or character from the text that is of particular interest to you. Be prepared to explain how the article relates to your specific interest.
In class discussion: *Adolphe*, students' articles and Strategies for Revision I
Student presentation _____

Asking students to find, read and bring a critical article on Adolphe to class is a repetition of the exercise that they did in Week 6 of class. However, given that there is a lot less criticism on Adolphe than on Hamlet, students will find the exercise a bit more challenging this time around. Additionally, in preparation for revising paper # 1, students will be presented with different definitions of and approaches to revision. Students will be asked to determine the appropriate situations for each technique.

Week 9

TU 3/13 Read *Adolphe* and in reader, Nancy Sommers, "Revision Strategies of Student Writers and Experienced Adult Writers," pp 119-127.
In class discussion: *Adolphe* and Strategies for Revision II

The discussion of revision strategies will continue in today's class, but this time using the Sommer's article as a means of encouraging students to think of revision as a holistic process that takes the entirety of the paper into account, rather than revision as simply editing vocabulary and changing punctuation.

TH 3/15 **DUE:** Second draft Paper # 2
Read Selections of Poetry in Reader: Charles Baudelaire
In class discussion: Baudelaire

Student presentation _____

Class discussion will focus on reading and making observations on poetry. Additionally, students will be given in class three different articles that exemplify three very distinct literary theoretical approaches. Instructor will guide students in evaluating the similarities and differences between each theoretical approach to the text.

Week 10

TU 3/20 Read *The Square* and in reader, Lanham, "Who's Kicking Who?" pp 1-8.
Student presentation _____

Class discussion will focus on sentence structure and stylistic choices that produce clear and effective writing. Students will find in the Lanham article an explanation of stylistic choices that create confused writing, and they will consider St. Martin's pp 697-727, which proposes stylistic techniques that promote clarity. As an activity, the instructor will compile a list of student written sentences (anonymous) extracted from paper #2, and class will "workshop" the sentences, determining what stylistic choices create confusion and making stylistic suggestions for improved clarity.

TH 3/22 Read *The Square*
In class discussion: *The Square* Student presentation _____

Week 11

TU 3/27 **Spring Break**
TH 3/29 **Spring Break**

Week 12

TU 4/3 **(During break) Read *The Frozen Woman*** and reflect on paper topic for paper # 2.
In class viewing: *Masculin Féminin*
In class discussion: Strategies for “reading” a visual text and making observations about it, and Paper topics for paper #2

TH 4/5 In class viewing and discussion: *Masculin Féminin*, and strategies for writing critically about a visual text.

Week 13

TU 4/10 **Review: *The Frozen Woman*** Student presentation _____
In class discussion: *The Frozen Woman* and report on research progress for Paper #2.

TH 4/12 **Read: Open topic** Student presentation _____
In class discussion: *The Frozen Woman*

*In addition to the discussion of the novel, the instructor will choose an appropriate critical reading that either addresses the topic of writing or research, or that is relevant to *The Frozen Woman*. The choice depends on students' needs and interests at that point in the course.*

Week 14

TU 4/17 **DUE Paper # 2, 1st draft (9-12 pages)** Please bring 4 copies of your paper to class.
In class discussion: *The Frozen Woman* Student presentation _____

TH 4/19 **Read Selected in poetry of Francis Ponge and Alan Gross, “Does Rhetoric of Science Matter? The Case of the Floppy-Eared Rabbits” and skim *St. Martin's* pp 859-951.**
In class discussion: Francis Ponge and writing across the disciplines.
Student presentation _____

Class discussion will focus on writing across the disciplines, and how to identify, learn and conform to the style of a particular discipline. The Gross article explains to students that “style” is not just a literary phenomenon, but that there is a style and world view implicit in scientific writing, which they might consider neutral. The objective in this class is to help students distinguish between different discourses and styles of writing so that they can more easily navigate between the requirements of reading and writing in different fields.

Week 15

TU 4/24 Prepare written peer feedback
In class: Draft workshop

TH 4/26 Read *Indecision* Student presentation _____
In class discussion: *Indecision* and open topic

*In this class and in the subsequent two classes, discussion will be shaped by students' needs and interests. Potential areas of focus include strategies for writing, research, or reading, Paper #2, or a more in depth discussion of *Indecision* or any of the other texts we have read in class. Additional readings will be chosen accordingly.*

Week 16

TU 5/1 Read *Indecision* Student presentation _____
In class discussion: *Indecision* and open topic

TH 5/3 Read *Indecision* Student presentation _____
In class discussion: *Indecision* and open topic

Week 17

TU 5/8 **DUE:** Paper #2, second draft
In class discussion: Closure and reflections on the writing process.