

REQUEST FOR APPROVAL TO USE W-DESIGNATION

LSC # 184
Action approved
11-9-10-98

COVER SHEET: Request for Approval to Use W-Designation

TYPE I. PROFESSOR COMMITMENT

- Professor Anita HENRY Phone 7-7969
- Writing Workshop? (If not at IUP, where? when?) 1995; 1998
- Proposal for one W-course (see instructions below)
- Agree to forward syllabi for subsequently offered W-courses?

TYPE II. DEPARTMENT COURSE

- Department Contact Person _____ Phone _____
- Course Number/Title _____
- Statement concerning departmental responsibility
- Proposal for this W-course (see instructions below)

TYPE III. SPECIFIC COURSE AND SPECIFIC PROFESSOR(S)

- Professor(s) _____ Phone _____
- Course Number/Title _____
- Proposal for this W-course (see instructions below)

SIGNATURES:

Professor(s) Anita Henry July 8, 1998

Department Chairperson [Signature] (FOR RENEE USCINSKY)

College Dean [Signature] 7/15/98

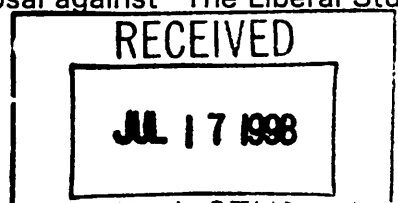
Director of Liberal Studies [Signature]

COMPONENTS OF A PROPOSAL FOR A WRITING-INTENSIVE COURSE:

- I. "Writing Summary"--one or two pages explaining how writing is used in the course. First, explain any distinctive characteristics of the content or students which would help the Liberal Studies Committee understand your summary. Second, list and explain the types of writing activities; be especially careful to explain (1) what each writing activity is intended to accomplish as well as the (2) amount of writing, (3) frequency and number of assignments, and (4) whether there are opportunities for revision. If the activity is to be graded, indicate (5) evaluation standards and (6) percentage contribution to the student's final grade.
- II. Copy of the course syllabus.
- III. Two or three samples of assignment sheets, instructions, or criteria concerning writing that are given to students. Limit: 4 pages. (Single copies of longer items, if essential to the proposal, may be submitted to be passed among LSC members and returned to you.)

Please number all pages. Provide one copy to Liberal Studies Committee.

Before you submit: Have you double-checked your proposal against "The Liberal Studies Committee's Most Frequently Asked Questions"?



WRITING SUMMARY -- FR 301 "Portraits of Women in the French Novel"

FR 301 is proposed for identification as a writing intensive course. Most students in the class are juniors and seniors. Most students are French majors or minors, Women's Studies minors, or both. Class size is limited to 25. ^{Some French majors} will be reading and writing in French ^{with permission} ^{from}.

Four types of writing to occur in this class:

1. Note-taking. There is no text; students will be reading five complete novels in either French or English. The instructor provides historical and critical background for each work. Class notes are also encouraged for the biographical and critical videos presented ("Proust: A Writer's Life," and "The Life of Zola," for example).
2. Writing to enhance reading. Study-sheet guides for each novel are provided. These guides list questions to be answered during the reading process. Many of these questions can lead into the production of short paragraphs or even brief essays. (Examples: What is the significance of Diderot's introduction? Why is the ball scene in Madame Bovary? How does the opening of Swann's Way relate to the ending of Combray?)
3. Writing to stimulate thought. Prior to class discussion, students are given a list of topics. They are encouraged to organize their ideas in an outline, web, or series of notes prior to opening discussion on a topic. This work is done in preparation for class or for a few minutes in class prior to the discussion period. In addition to this pre-discussion written organization, students are asked to create journals as they read the novels. Instructor comments on content (this task is done by E-mail).
4. Writing for evaluation. An essay of three to five pages is required for each novel read. Instructor provides a choice of topics, and students are permitted to create the essays outside of class. Essay evaluations are combined with character, place, and event identifications (short paragraph writing) to provide a grade for each novel segment. One of these essays will be chosen by the student in consultation with the instructor for revision. At the end of the course a global essay (six to ten pages) on the two centuries of French novel studied and the portraits of women that emerge from these novels will be required. This will replace a global final exam, and the final exam meeting time will be used for individual writing portfolio review.

Summary of Writing Assignments for _____					
Assignment	Pages	# of Assignments	Graded (yes/no)	Revisions (yes/no)	% of Final Grade
Note-taking	NA	variable	N	N	—
Writing to Enhance Reading	~ 5	5-10	N	student revises	—
Writing to Stimulate Discussion	> 8	~ 15	N	N	—
Essays on Assigned Readings	15-25	5	Y	one revised	50%
"Deshal" Essay	6-10	1	Y	N	20%
Journals	~ 14	variable	N	N	20%

PORTRAITS OF WOMEN IN THE FRENCH NOVEL /W/
HENRY 406 Sutton; Phone 7969; e-mail AHENRY

Required readings:

Diderot, La Religieuse

La Clos, Les Liaisons dangereuses

Flaubert, Madame Bovary

Proust, Un Amour de Swann

FR 301: PORTRAITS OF WOMEN IN THE FRENCH NOVEL /W/
is a writing-intensive course. For this reason, following the assumption that "writing-across the curriculum" criteria are best met in the student's native language, the following writing objectives will be met in ENGLISH. Upon consultation with the instructor some especially well-trained French majors may be allowed to present some materials in French. In this case, grading emphasis will be on organization and thought processes rather than correctness of grammar and spelling.

Journal entries:

Please e-mail your journals as you read to include your response to the reading, to the support videos, to lecture and discussion in class. I will respond to your entries as they appear. Use the journal to react to the reading, to relate your personal experiences that the reading brings to mind, to relate France to the United States or the earlier centuries to the end of the twentieth, to react to class discussion, etc. Please note that the journals, though not individually graded, do count for 20% of the final grade. So keep them up by reacting often to the reading and to class.

Essays on individual novels:

As we finish each novel, a short essay will be due on the work. Essay topics are generally generated in the class discussion, or you may propose your own (see me for topic approval before you write.) The length of these essays will be three to five pages. It will of course be essential that you know the characters and events of the story in order to write a good essay. It is also important to structure your essay so that you present your thesis (your argument, your point of view) clearly and document your reasons for holding the view that you do (using actual quotations from the novel is one good way to do this; in other words you want to use the work to bolster your arguments about it). A good essay also reaches a conclusion, which may or may not include a brief summary of your points. It will not be considered cheating for writers of French to have the French

tutors read their essays and make suggestions as to grammatical structure.

Likewise, it is not cheating for writers of English to work with the Writing Center editors prior to submission, if the need is felt to do so.

As a major goal of this course is to IMPROVE writing ability and ease of written expression, you will be allowed to choose one of these essays to revise and rewrite. The instructor is available for consultation during this process, and again the tutors and writing center may be used as needed. This writing exercise will constitute 50% of the final grade.

Final Global Essay:

During the final two weeks of the course and the exam week, you will be encouraged to think about what emerges from our work in this course. In lieu of a final exam, a six to ten page essay will be presented on these two centuries of the French novel (as available in the works read) and on the portrait(s) of women that are presented in these famous French novels into the twentieth century. Additional sources, either primary or secondary, may be used, but are not required. This writing assignment will constitute 20% of the final grade. We will use the final exam period of two hours for individual writing portfolio discussion.

Class discussion:

A final 10% of the final grade for the course will be assigned to the value of the work that you perform in preparation for and in class. Excessive absences will of course affect this grade. In excess of three class hours missed will delete 2% per occurrence (in accordance with the university required attendance policy). You would also want to be sure you have done the reading so that you can discuss the characters, themes, plots, etc. at each class meeting; then you can participate fully and fruitfully in the discussion. We will prepare for discussion by outlining and writing our thoughts prior to discussion.

To summarize these proportions of the final grade:

- 20% journals
- 50% essays on each novel
- 20% global essay
- 10% "participation"

This course will be a journey of discovery for ALL of us; you will teach me as much as I teach you. We will explore together the treatment of women, heroines and others, (and also the treatment of men) in these novels. We will explore the cloisters and the brothels that are inherent in these works, and we will try to determine why it is so, what this all means, and what it means to women at the end of the twentieth century.

PORTRAITS OF WOMEN IN THE FRENCH NOVEL /W/
HENRY 406 Sutton; Phone 7969; e-mail AHENRY

Course Objectives:

- A. To learn the process of literary understanding and interpretation by reading, writing about, and discussing the characters, plots, and themes of four French novels from the eighteenth, nineteenth, and early twentieth centuries.
- B. To extrapolate a view or views of women as expressed in these novels, and to relate this interpretation to our present culture and time.
- C. To enhance personal skills of argumentation and self-expression through
 - 1. Thinking through and writing out an oral argument
 - 2. Presenting the argument in class discussion
- D. To improve writing skills by
 - 1. Writing informally on a daily basis on the topics
 - 2. Learning and practicing the structure of a formal essay, presenting documented arguments in the context of a thesis

Types of writing:

- A. NOTE-TAKING
In class you will be expected to take notes during supplemental videos, lectures, and discussions. These daily notes will provide comfort as the summary essay for each work comes due. They will also be of use to track themes and therefore help you to construct the final essay.
- B. WRITING TO ENHANCE READING
Careful reading will be aided by answering questions from study guides provided for each novel. This activity will help in learning character, place, plot, and theme facts and will also help to prepare for discussion and essay writing.
- C. WRITING TO STIMULATE THOUGHT
Prior to class discussion we will take time to organize and write out our thoughts on a topic or topics relating to the current reading. This written organization will aid in our sharing of ideas together and help those who feel reluctant to express themselves in a group to feel more confident.

D. WRITING FOR EVALUATION

Essays of three to five pages will be presented for each novel read. You may choose your topic, or you may use the instructor's topics. We will combine these essays with a brief identification exam ("trivia") providing for short paragraph writing. The two components will provide the grade for each segment. At the end of the course a "global" essay (six to ten pages) will be presented on the portraits of women that emerge from these novels.

We will use the allotted two-hour final exam period for individual writing portfolio review.

WORKING TO WRITE A GOOD ESSAY

(Ideas for construction, plus grading criteria)

1. What problems do many students have getting started?
(See "Six area of difficulty...")
2. How to construct a good outline and a good web (class discussion and demonstration)
3. What are all the components of a good essay on literature?
(See "How to earn an easy 'A'")
4. Choice of topic and thesis.
5. How to document arguments (use the text!)
6. Proofreading for spelling, grammar (especially: how to avoid writing FRAGMENTS) (It's not cheating to use the writing center!)
7. How we will grade: 50% ideas, organization, presentation;
50% grammatical structure and spelling.

Writing Workshop
Indiana University of Pennsylvania
May 18 - 20, 1998
Robert Yagelski

SIX AREAS OF DIFFICULTY IN STUDENT WRITING ACROSS THE CURRICULUM

1. Gathering sufficient specific information. (*reading, note-taking*)
2. In the paper, constructing the audience and the self.
3. Stating a position. (*the "thesis"*)
4. Using appropriate discipline-based methods to arrive at the position and to support it with evidence.
5. Managing complexity (i.e. avoiding what the teacher considered overgeneralization or oversimplification; considering various aspects of an issue; discussing alternative solutions to problems; acknowledging and answering counterarguments and counterevidence; in science, designing an experiment with appropriate operational definitions and control of variables).
6. Organizing the paper. (*begin with outline or web!*)

(from Barbara Walvoord and Lucille McCarthy, *Thinking and Writing in College: A Naturalistic Study of Students in Four Disciplines*. Urbana, IL: NCTE, 1990. 14.)

(*handwritten notes added by A. Henry, 1998*)

HOW TO EARN AN EASY "A"!



Mark these letters in the left hand margin and staple the first draft to the bottom of your paper:

- | | |
|------------|---|
| OT | Original title |
| D | General definition of the topic |
| T | Thesis - your assessment about a set of facts, underlined |
| C | Concession to the opposite viewpoint |
| P#1 | Transition, proof #1 (example and explanation) |
| P#2 | Transition, proof #2 (example and explanation) |
| P#3 | Transition, proof #3 (example and explanation) |
| RT | Restate your thesis in different words |
| UC | Draw a universal conclusion |
| G | Correct grammar and mechanics (proofread and put "G" at the bottom of the left hand margin) |



Diana Mylesko-Pytel