Syllabus: UN 1001: Perspectives on Paris
Fall 2005
Instructor: Michele E. Anderson, Ph.D. Dept. of Humanities
Office: Walker 341 Office hours: Tues., Thurs., 2 p.m. – 2:50 p.m. or by appointment.
Section R23: Tues., Thurs., 11:05 a.m. – 12:20 p.m.
Section R 35: Tues., Thurs., 12:35 p.m. – 1:50 p.m.
Walker Room 108

Required Texts: You will be required to purchase the following books and read certain pages from them, indicated on the Web CT calendar of assignments. Other pages from them can be read for research papers. You are not required to read every book in its entirety (with the exception of Letters from a Peruvian Woman) but you may wish to read one of the novels completely if you choose it as a research topic. These are available from the Campus Book Store:


Required Readings on library reserve: A few required readings are or will be on electronic library reserve. To access these, go to the Van Pelt Library Web site: http://www.lib.mtu.edu. Click on catalog. Next to Basic Search, click on Course Reserve. Then next to Instructor, choose Anderson, Michele. You should then see a page that has the paper/book/film reserve items and UN1001-Anderson [E-Reserve] which links to a page that lists the readings on electronic reserve.

Optional Readings on reserve: With the paper/book reserve items, you will see Americans in Paris: a literary anthology / Adam Gopnik, editor. This includes readings not assigned for the course. You may find stories, essays, etc., to use for your essays. These must be checked out for 2 hours at a time at the library reserve desk and used in the library. Later in the course more optional readings may be added to this list or to the electronic reserve list.

Purpose: This course, Perspectives on Paris, is described on the UN 1001 Web site as follows:

How is Paris different from most American cities, and how is it similar to cities you know? Sometimes called the City of Light, Paris continues to be an important center of intellectual, cultural, and economic activity. Historically it has been the scene of revolutions, artistic and literary movements, and years of Nazi occupation followed by joyous liberation of its freedom-loving people. Authors from many countries have described Parisians, their culture and their city in both fiction and nonfiction. We will read, discuss, and compare the works of some of these writers - from Victor Hugo to Colette to Hemingway - and we will examine films that complement and contradict these written descriptions.
Attendance and Participation: Attendance and participation are mandatory. Much of the course involves conversation about course readings. If you miss those conversations, you will have missed a good deal of the course content. It may be possible to make up missed journal questions for an excused absence but you must see the instructor. Unexcused absences will affect your grade.

Writing Assignments:

In Class Journal: For each class session in which there are assigned readings, you will be asked to write one or more in-class journal entries. The entries will provide you an opportunity to reflect on the material you have read and to record your reactions in a focused way. These entries are not formal and need not be polished or well organized. The act of writing should stimulate you to make connections you might not previously have made. Journal questions will lead to class discussions.

In-class Portfolio Analysis: At the end of the course you will prepare an in-class portfolio analysis (at least a handwritten page long) that provides a commentary on your in-class journal entries, your drafts and final papers. What are some strengths of your performance on these assignments? What are some limitations? In what way do you think your writing has improved?

Formal Writing: Three formal papers will be required.

1. The first is an essay of at least five typed pages, double-spaced, with one-inch margins, in which you write a letter or letters in a style modeled on the letter writers we will study: Mme de Sévigné (17th century), Françoise de Graffigny (18th century) or George Sand (19th century). Like Mme de Sévigné or George Sand, you may wish to describe an exciting event or even a daily routine in Paris to a relative or friend in a different city or another country or an event in the U.S. to a Parisian friend who is unfamiliar with American culture. Or you may wish to imitate Graffigny's approach to social criticism by describing a culture you know through the eyes of a visitor from another culture or even another planet. This could be a trip through time as well as space. You must include in the letter(s) something you've learned about Paris from the readings. You must create a persona for the writer and the recipient of the letter. (We learn about the person to whom you are writing through your letter.)

2. The second is an essay of at least five typed pages, double-spaced, in which you relate assigned readings on Paris to additional material (e.g., short stories, essays or further passages from one of the novels) not assigned for class discussion. This additional material may be from course texts or other texts found in the library (see anthology on reserve, for example) and should amount to at least 50 pages. Issues might involve, but are not limited to, character analyses, themes, point of view, cultural or historical backgrounds of the authors or works, or a comparison of assigned and unassigned works. For this essay you will be required to consult at least three background sources on Paris and to include notes and a bibliography.*

3. The third essay (five typed pages, double-spaced) will be similar to Essay 2, but will include analysis (possibly including some close reading) of at least 50 pages of additional material (short stories, poems or essays) by one or more non-French authors of the 20th century, analyzing the writer's or the writers' perspectives on Paris. For this essay also, you will be required to consult at least three background sources on Paris and to include notes and a bibliography.

* Background sources may be historical or cultural references, literary criticism, etc. If you use an Internet source, you must still give as complete a reference as possible. This will be discussed in class.

Late Papers: Since the course emphasizes the revision process and since it is important that presentations be based on essays, drafts and final essays must be submitted on time. Late papers will affect your grade.

Presentations: You will have an opportunity to present essay 2 or 3 in a formal presentation of about 5 minutes. Each presentation should be based on the paper you have submitted but should be tailored for oral delivery and illustrated by a visual aid (transparency, poster, photos, etc.) Notify the instructor if you will need any equipment other than the overhead projector. Your presentation should be accompanied by
an outline that includes a thesis statement that is a summary of your presentation. Early in the course, you will be asked to notify the instructor as to whether your presentation will be on Essay 2 or 3.

Reports: At least once during the semester you will report on photocopied or printed material that is pertinent to the course but that the other students are not required to read. (The material should be different from the readings you discuss in your formal oral presentation on an essay.) Reports should be at least five minutes long and should include a description of the work and a discussion of connections between the new material and material the class has read together.

Supplies: You’ll need a file folder to hold journal entries, drafts, and revisions. In-class journal entries will be collected in class and returned. Keep a file of them to monitor your own progress. Consult the Web CT calendar frequently for assignments and due dates for essays (first drafts and revisions). Please have the file folder by Tues., Sept. 6. Take notes on readings whenever possible, especially on the library reserve readings. Bring the book to class each day you are assigned a reading in it and be prepared with notes for discussion. Also, the journal question may be open-book. Have a pen for anything handed in. Pencil not accepted. Bring paper to class for journal questions. Essays must be typed. Keep a copy of both your first draft and revisions on a disk or on your own computer. Type in Microsoft Word if possible. I may ask you to email your essay.

Grades: Your grade will be based on the following:

- Attendance and participation in class discussion: 20%
- Journal questions, portfolio analysis: 10%
- Reports: 5%
- Formal essay #1: 20%
- Formal essay #2: 20%
- Formal essay #3: 20%
- Formal oral presentation for essay 2 or 3: 5%

Handouts with more explanation on documenting research essays, criteria for essay grades, etc., will be posted on the Web CT for the course. To access the Web CT, go to www.mtu.edu. Then type in this address: courses.mtu.edu. You will have to enter your username and password to access a page with links to your class Web CT sites. Click on Perspectives on Paris. Then click on calendar in order to find the assignments listed for each day.

Remember that formal essays should have titles. Please leave at least an inch margin on the sides and top and bottom of the paper and remember to number the pages on papers. Label all work. Include your name, the instructor's name, the course number and time, the date, and the course assignment. Be sure to indicate if the paper is a draft, a formal paper, or a revision.

MTU complies with all federal and state laws and regulations regarding discrimination, including the Americans with Disabilities Act of 1990 (ADA). If you have a disability and need a reasonable accommodation for equal access to education or services at MTU, please call Dr. Gloria Melton, Dean of Students (7-2212). For other concerns about discrimination, you may contact your advisor, department head or chair, or the Affirmative Action Office (3310).

Note: It may be necessary to alter the syllabus as the course proceeds in order to better meet the instructional needs of the class.

Plagiarism--using the ideas or words of others without acknowledging the source--is unethical and a violation of University policy. Plagiarism cases will be handled by the Office of the Dean of Students. Some consequences of plagiarism could be failure of a paper or course. The University has subscribed to an anti-plagiarism service that can detect plagiarized material. If you have questions about the proper way to cite the ideas of someone else, please see the instructor.
Calendar for Week 1:


Thursday, Sept. 1: Victor Hugo: *Notre-Dame of Paris*. (Purchase paperback from Campus Book Store) Book I: Ch. 1, 2, 5, 6. Book II: Ch. 3, 4, 5, 6, 7 (Chapters are short.) Film: *The Hunchback of Notre Dame* with Charles Laughton. We will view at least part of the film in class. Discussion of 19th-Century French Romanticism. Hugo's novel is an example of several elements of Romanticism with its revival of the Middle Ages, its portrayal of both the beautiful and the grotesque, etc.

Week 2:


Thursday, Sept. 8: Louise Bourgeois, midwife to King Henri IV and Marie de Médicis. Read the selections from both Ch. 1 and Ch. 3 of Bridgette Sheridan's Dissertation, *Childbirth, Midwifery, and Science: The Life and Work of the French Royal Midwife Louise Bourgeois* (1563-1636). These are on the library's electronic reserve (See above).

See the Web CT for further calendar entries. To access your Web CT sites, go to [www.mtu.edu](http://www.mtu.edu), then type in the URL: courses.mtu.edu. You will need to log in with your username and password. Click on Perspectives on Paris (UN 1001) and calendar.