

FEB 13 1990

LSC # W-10  
Action \_\_\_\_\_

## COVER SHEET: Request for Approval to Use W-Designation

## TYPE I. PROFESSOR COMMITMENT

- (X) Professor CHARLES D. CASHDOLLAR Phone 5715  
 (X) Writing Workshop? (If not at IUP, where? when? \_\_\_\_\_)  
 (X) Proposal for one W-course (see instructions below)  
 (X) Agree to forward syllabi for subsequently offered W-courses?

## TYPE II. DEPARTMENTAL 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) Charles D. Cashdollar  
 Department Chairperson John T. Kullback  
 College Dean R. Jordan  
 Director of Liberal Studies Charles D. Cashdollar

## 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. Samples of assignment sheets, instructions, or criteria concerning writing that are given to students.

Provide 12 copies to the Liberal Studies Committee.  
 Please number all pages.

WRITING SUMMARY -- HI 363 Thought and Culture in Early America

HI 363 Thought and Culture in Early America is proposed for identification as a "W" course. The course, taught during the Fall semester, draws students from a variety of majors and is being proposed as a Liberal Studies Elective. Class size is limited to 25. Most students are juniors or seniors; a few may be sophomores. The course will count toward a history major or minor.

There are five basic types of writing which occur in this class:

1. WRITING TO STIMULATE THOUGHT OR TO SUMMARIZE A POINT. After listening to a lecture or participating in a discussion, students may be asked to summarize the main point(s) of the class; this helps to reinforce the idea that history is argument rather than a mere collection of unrelated facts. On other occasions, students may be asked to write down a few ideas about a question in preparation for an ensuing discussion; this helps to focus thought and improve the quality and liveliness of the discussion. These are not collected and not graded. They do not contribute to the students' grades, except indirectly in the sense that they help students learn.

2. WRITING TO ENHANCE READING. Students read five paperbacks; each is the basis of a class discussion. In preparation, students prepare two things: (a) "What's in the Book Card" and (b) a short 1-2 page paper directed by an assignment sheet. Instructions for the cards are attached, as is a sample of an assignment sheet. The objective of the card is to encourage students to focus on the thesis of the book; the objective of the brief paper is to encourage them to think about the implications of the book and to see history's connections to present issues. Both assignments are graded on a simple scale of 0, 1, 2 as indicated on the attached sheets. (15% of the grade)

3. WRITING FOR EVALUATION. There are three in-class tests, two during the semester and one during the final examination period. The purpose is to check the students' familiarity with the people, terms, and examples of material culture that are part of the course. Paragraph-length identification answers predominate. Clarity and historical accuracy count a great deal, but students are not expected to produce fully edited prose. (25% of grade).

4. WRITING TO INTEGRATE LEARNING AND THINK CREATIVELY ABOUT A TOPIC. Students write four "historical essays" based on class material and library reading. Students have the questions from the first day of class; samples are attached. The first essay must be revised; the second and third essays may be revised. The fourth essay, due at the time of the final examination, may not be revised. Student work is evaluated according to a checklist (copy attached). 60% of grade.

5. NOTE-TAKING. Because there is no standard textbook for this course, much of the content is presented in lectures. Students are encouraged to take their notes in a double-entry format--that is, one side of a page for recording the lecture and the opposite for making later notations about implications, questions, and insights that the student sees. This encourages students to see history as interpretation and to engage in interpretation themselves. Notebooks are not collected or graded.

## THOUGHT AND CULTURE IN EARLY AMERICA

Fall Semester 1989

Dr. Charles Cashdollar

### I. COURSE OBJECTIVES

A. Framing Historical Argument--Reading, Writing, and Speaking. You should understand what historians think are important questions, what they consider good evidence, and how they organize their thoughts to convince others. You should be able to recognize this when you read or listen to others, and you should be able to do it yourself when you write or discuss.

B. Cultural Literacy and Appreciation. You should be familiar with the people, terms, examples of material culture, and events that enable you to see the world around you with new eyes and greater understanding, whether you are reading, visiting a museum, or walking through an historic district.

C. The State of the Field. You should know what is happening among historians who are working on the topics we consider. Who are some of the important historians? What are they doing that is new? What are the points of controversy among them?

### II. LECTURE AND DISCUSSION TOPICS

**Introduction--The Study of American Culture**

**The New World--Early Colonial America**

"As a City Upon a Hill"--The Messianic Theme in America  
 Covenant Theology--The Basis of Puritan Orthodoxy  
 The Church Visible and Invisible--The Basis of Puritan Polity  
 Cohesiveness, Deviance, and the Puritan Social Order  
 Discussion: Demos, A Little Commonwealth  
 Patroons and Quakers: The Middle Colonies in the 17th Century  
 Heterogeneity, Individualism, and a Glimpse of the Future  
 Plain and Fancy: German Culture in Pennsylvania

**The Enlightened World--Eighteenth-Century America**

The Enlightenment and Colonial Science  
 Orthodoxy Recast: Arminians and Deists  
 Orthodoxy Recast: The Great Awakening  
 The Enlightenment and Colonial Architecture  
 Discussion: Bailyn, Ideological Origins

**The Revolutionary World--Cultural Nationalism in America**

"When at Puberty Arriv'd"--The Revolution in the American Mind  
 Cultural Nationalism and American Religion  
 Cultural Nationalism and American Art

Cultural Nationalism and American Literature  
Cultural Nationalism and American Science

**The Romantic World--Early Nineteenth-Century America**

Romanticism Defined and Transported  
The American Wilderness through Romantic Eyes  
Discussion: Cooper, Deerslayer  
The Romantic Spirit in American Art  
The Romantic Spirit in American Music  
Andrew Jackson: Man of Nature  
Escape and Reform: The Two Faces of Jacksonian America  
Emerson: From Unitarianism to Transcendentalism  
Discussion: Miller, ed., American Transcendentalism  
Reclaiming a Medieval Heritage: High Church Religion  
Charles Finney and American Revivalism  
Ante-Bellum Reform: Theories and Interpretations  
Discussion: Sklar, Catherine Beecher  
Slavery and the South's Peculiar Romanticism  
The Utopian Impulse: A City Upon a Hill Revisited

**III. ASSIGNMENTS**

A. Keep a Class Notebook. You will need a notebook in which to keep lecture and reading notes. You are strongly advised to keep it in "double-entry" format (see sample page) because this will allow you to go back later and add your own thoughts and questions. The extra space will be helpful as you start to frame your essay answers.

B. Read Some Good Books. You will read seven books in all. Five are books that everyone will read together and use in class discussion. (They are listed below and are available in the Coop Store.) You will also read two other books that you choose from the course bibliography.

- John Demos, A LITTLE COMMONWEALTH: FAMILY LIFE IN PLYMOUTH COLONY
- Bernard Bailyn, THE IDEOLOGICAL ORIGINS OF THE AMERICAN REVOLUTION
- James Fenimore Cooper, THE DEERSLAYER
- Perry Miller, ed., THE AMERICAN TRANSCENDENTALISTS
- Kathryn Kish Sklar, CATHERINE BEECHER: A STUDY IN AMERICAN DOMESTICITY

C. Prepare for Class Discussion of Books. For each book we are reading together, there is a sheet telling you what you need to bring with you to the class discussion. In most cases, this is a 5x8 "What's in the Book Card" and a brief, 1 or 2 page informal essay. These will insure you have something to contribute to the discussion, and they will also help you with Course Objectives A and C. [15% of your course grade.]

6.

D. Demonstrate Your Ability to Write Historical Essays. You will write four 3-5 page essays during the semester; these will help you with Course Objectives A and C. Questions for each are attached. You must revise the first essay and resubmit it for a possible higher grade; you may revise and resubmit essays 2 and 3; the last essay, which is turned in at the final examination, may not be revised. [60% of your course grade.]

(Graduate students: for Essay # 3, your topic and length are different; see assignment sheet.)

E. Demonstrate Your Knowledge of Important People, Terms, Artifacts, and Events. Three tests (two during the semester and a third in the final examination period) will evaluate your progress with Course Objectives B and C. The tests, each of which will be cumulative, will include a variety of questions requiring responses of a paragraph or less. [25% of your course grade.]

#### IV. SUMMARY OF COURSE GRADING

Four Take-Home Historical Essays	60%
Three In-Class Tests	25%
5x8 Cards and Short Papers on Books	15%

#### V. CHECK LIST OF DATES WHEN ASSIGNMENTS ARE DUE

\_\_\_\_\_ September 15 Card/Paper on Demos, LITTLE COMMONWEALTH

\_\_\_\_\_ October 2 In-Class Test (half-period)

\_\_\_\_\_ October 6 Card/Paper on Bailyn, IDEOLOGICAL ORIGINS

\_\_\_\_\_ October 11 Historical Essay # 1

\_\_\_\_\_ October 20 In-Class Test (half-period) and mandatory revision of Historical Essay # 1

\_\_\_\_\_ October 27 Paper on Cooper, DEERSLAYER

\_\_\_\_\_ November 13 & 15 Discuss Miller, TRANSCENDENTALISTS

\_\_\_\_\_ November 20 Historical Essay # 2

\_\_\_\_\_ December 1 Card/Paper on Sklar, CATHERINE BEECHER

\_\_\_\_\_ December 8 Historical Essay # 3

\_\_\_\_\_ Final Exam Period Historical Essay # 4 and In-Class Test

# (Sample)

**BOOK ASSIGNMENT SHEET:** Sklar, Catherine Beecher

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To focus your reading of the book, you must prepare two things. These are to be turned in during the class period when we discuss the book.

**I. "What's in the Book Card"** [use a 5x8 note card]

Read instruction sheet for "What's in the Book Cards" before you start.

**II. Brief Paper on the Book.**

To help collect your thoughts about the book, write on one of these questions:

(a) If you were teaching U.S. history to college freshmen, how might you use some of what you learned from Sklar?

(b) Write a letter to Catherine Beecher explaining to her to what extent you think her views about ideal gender roles remain appropriate, or have become inappropriate, for the 1980s. (If you want to challenge the appropriateness of her views for the 19th century, too, you may do so.)

Your brief paper will be graded 0 to 2 points:

- 2 -- You've done a good job; this is what was expected of you.
- 1 -- I get the impression you didn't put very much thought into this before you wrote it; you should be able to do better.
- 0 -- You didn't turn in a paper.

Three rules for the paper:

- A. I will not read more than two pages.
- B. I expect the paper to be neatly typed or written in ink. If it is not, it will simply be returned to you to do over.
- C. I expect you to follow standard English usage and spelling. Your paper does not have to be flawless; I can tolerate an occasional misspelling. But if there are enough errors in grammar or spelling to be distracting, I will simply return the paper and ask that you clean it up before I read it.

**"WHAT'S IN THE BOOK CARD"**

One of the keys to being a good reader is to realize that you read different kinds of prose differently. You don't read a letter from home the same way you read the *Penn.* (You read the first from start to finish, but you skip all around in a newspaper.) You don't read a mystery novel the same way you read a history book. (It would spoil a mystery to read the last chapter first, but sometimes that's the best thing to do with a history book because with a history book you want to find the answer as quickly and easily as possible; reading always is easier and makes more sense if you know ahead of time where the author is going.)

**WHEN YOU READ A HISTORY BOOK, HERE ARE SOME QUESTIONS TO KEEP IN MIND. IF YOU CAN ANSWER THESE, YOU UNDERSTAND THE BOOK.**

- (1) What is the over-all question which the author is trying to answer? What is the problem, puzzle or mystery which the author is trying to figure out? (Hint: sometimes the author tells you this is the preface or introduction.)
- (2) What is the answer to the book's over-all question? What is the major point of the book? Or, to use the scholar's word: what is the thesis of the book? The author may tell you this right from the beginning, or put it in the conclusion. (Unfortunately, some authors are less cooperative and make you hunt for it.)
- (3) How does the author support the thesis? How is the book organized? What sub-points are used to move the argument forward? What types of sources were examined, and how is the information used?
- (4) What are the author's thoughts about the answer (thesis)? Does the author approve of the way events turned out? Is the author satisfied, proud, troubled, offended? (The author may not tell you this in so many words--you'll have to judge by the way the story is told.)
- (5) What do you think about the answer (thesis)? Are you convinced? What connections do you see to other historical topics? To events today?

**YOUR 5 x 8 "WHAT'S IN THE BOOK CARD" SHOULD HAVE THIS INFORMATION:**

	<b>Your name</b>
<b>AUTHOR AND TITLE:</b>	
<b>DATE WHEN THE BOOK WAS FIRST PUBLISHED:</b>	
1. The Book's Over-all Question:	
2. The Answer (Thesis):	
3. Types of sources used by author?	
4. The Author's Feeling about the Answer (Thesis):	
<b>USE THE BACK OF THIS CARD TO OUTLINE (OR EXPLAIN) THE BOOK'S STRUCTURE</b>	



# (Sample Questions)

## HISTORICAL ESSAYS

QUESTION CHOICES FOR ESSAY # 1. Do only one.

1. One important aspect of this course is its attempt to understand how and why ideas and value systems change. During these first weeks we have studied various transformations of thought. Based on what we have looked at so far, what do you think are the most important causal factors for changes of ideas?

You may define "change" on a smaller scale (like modifications within Puritan thought) or on a larger scale (like from Puritanism to the Enlightenment) or both--whatever you think best. The important thing is that you have some good ideas and provide examples to back them up. Enumerating various factors is good; if you can assign relative importance to them, that is better. If you can link factors into a reasonably coherent theory of intellectual change, that would be great.

2. You are preparing a lecture entitled "The Roots of Modern America." You intend to indicate those elements from the pre-1800 period that foreshadow and/or shape American culture today. Which events, themes, or movements would you isolate and develop? Why?

3. Many historians argue that America's culture was as "colonial" as its political status during most of the 18th century. That is, American art, science, political thought, religion, and so forth were dependent and derivative, rather than independent, of European (especially British) developments. Write an essay supporting, modifying, or rejecting the argument. So far as possible, you should suggest reasons for what you find--that is, why is the culture derivative (or not).

Comment: Likely as not, many of you will take some middle ground and argue that American culture was derivative in some ways and not in others. If you do this, I would be particularly interested in any patterns which you see to this situation. That is, are there any common characteristics of those things that are derivative and/or those things that are not?

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QUESTION FOR ESSAY # 2.

You have been asked to draft a short pamphlet on Transcendentalism that is to be marketed to college literature classes as supplementary reading. Your publisher is being very strict and will allow you absolutely no more than 1400 words. Write out what you would turn in to the editor.

QUESTION FOR ESSAY # 3.

Read at least two books from the course bibliography and then write an essay based on the reading. Do not simply summarize the reading. One of the points of this essay is to see what you can do on your own. This time you have to find a significant historical question, pose it clearly, consider what its subsidiary parts are, and then set out your answer to it.

Graduate Students please note: Because graduate students are expected to master the subject with a thoroughness not usually expected of undergraduates, your third essay will be more extensive, and should not be limited to two books only. Instead, you should choose a topic from the course and write an historiographic essay which provides an overview and evaluation of historical writing on this topic. Sample historiographic essays are available from the professor. Length should be approximately 12-15 pages.

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QUESTION CHOICES FOR ESSAY # 4. Do only one.

1. One of the assumptions of this course is that there is a basic unity to any cultural period. That is, the art, music, literature, social thought, religious thought, and politics all reflect a common temper. Assuming this to be true, how well does the term "romanticism" work to describe the unifying theme for the period 1820 to 1860?

Some things to consider: (1) You will have to be clear what you mean by romanticism; (2) not all parts of the culture may respond the same way--there may be variations within unity. For instance, is romanticism accepted earlier in some areas than others? That is, is there cultural lag? Do some parts of the culture accept romanticism less completely? Or emphasize some elements of it, while other elements are emphasized elsewhere?

2. Several times this semester, we have discussed the relationship between ideas and social-political behavior. What are your thoughts on this matter as we approach the end of the course? For evidence, you may draw illustrations from anywhere in the course, but you should rely primarily on the mid-nineteenth-century reform movement.

**CHECK LIST FOR HISTORICAL ESSAYS**  
(mark and attach to front of your essay)

\_\_\_\_\_ Did you answer the question that was asked? [For Essay #3, did you choose a historically appropriate question for yourself?]

\_\_\_\_\_ Does your paper take a clear position on the question? That is, does it have a thesis? Would any reasonable reader be able to tell easily what it is?

\_\_\_\_\_ Have you supported your position well?

\_\_\_\_\_ Have you included the sub-theses (sub-points) that you need to develop your main point?

\_\_\_\_\_ Have you backed them up with evidence? Does your evidence fit the argument; that is, does it prove what you say it does?

\_\_\_\_\_ Have you given credit to other historians when you used their ideas? (although you do not have to have formal footnotes or citations, the reader must be able to tell which ideas are originally yours and which are not.)

\_\_\_\_\_ Are your points arranged in the most convincing order? Does the argument proceed logically? Are there points placed toward the end that would make more sense near the beginning, or vice versa?

\_\_\_\_\_ Have you identified and answered counterarguments?

\_\_\_\_\_ Have you been careful about historical accuracy and chronology?

\_\_\_\_\_ Has someone else read your essay? Does this person agree that you can check off all the items listed above?

\_\_\_\_\_ \*Have you edited your paper for meaning and style?

\_\_\_\_\_ \*Have you edited your paper for grammar and punctuation?

\_\_\_\_\_ \*Have you read your paper word-by-word (backwards) to check for spelling and capitalization?

\_\_\_\_\_ Have you set your typewriter or word-processing printer for double-spacing and for generous margins?

\*Help on these points is available in Barbara Walvoord, Three Steps to Revising Your Writing for Style, Grammar, Punctuation, and Spelling (1988), which is available at the Stapleton Library Reserve Desk.