



MAR 14 2005

Powers 1

LSC # 251

Action \_\_\_\_\_

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

TYPE I. PROFESSOR COMMITMENT

(XX) Professor & Phone: **Dr. Heather Powers 724-357-2261 (O) 724-465-9016 (H)**

(XX) Writing Workshop? **IUP Writing Workshop, 19-20 May 2004**

(XX) Proposal for one W-course **Attached**

(XX) Agree to forward syllabi for subsequently offered W-courses? **Yes**

SIGNATURES:

Professor & Date Heather Powers 3/14/05

Department Chairperson & Date Janet Buel 3/14/05

College Dean & Date A. Ann 3/15/05

Director of Liberal Studies & Date Theresa Loebe 3/24/05

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## **WRITING SUMMARY – ENGL 211: British Literature 1660-1900**

ENGL 211: British Literature 1660-1900 is provided as an example of how I would approach my "W" courses. This is a required course for English majors, I teach it once or twice a year. Most students in the class are sophomores and juniors; a few may be seniors. Students have completed ENGL 101 (College Writing), 202 (Research Writing) and 122 (Literary Analysis). Students are expected to understand the mechanical and critical methods of literary study when they enter the course. Improving their grasp of these skills is one of the course objectives.

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

### **1. CRITICAL PAPERS (5-8 pages)**

Critical papers, some researched, some not, are the most common form of writing that literary critics do. The assignments in this class are designed to guide students in their use of secondary, critical texts, and of theoretical perspectives and terminology. Assignments require an understanding of MLA format, research and citation skills, and close reading of literary texts. All papers are peer-edited, and one of the papers will be extensively revised after peer and instructor input, to be turned in for a final grade. Papers are evaluated according to criteria such as: does the paper perform the minimum requirements of the assignment? Does the paper make a claim, and develop this claim as a fully supported argument? Does the paper pay close attention to the texts at hand, rather than making general assertions? (Two papers, 15% of final grade each; one revised paper, 10% of final grade)

### **2. ESSAY EXAMS (2-3 pages)**

Either in-class or take home, the essay portion of the exams in this class are designed to have students show their knowledge of the course texts, and their ability to look at these texts from a variety of perspectives (i.e. comparative, in historical context, etc.). These essays are generally not revised, and are graded with this constraint in mind. Exam essays are graded according to criteria such as: Does the essay address the exam question? Does the essay use specific examples or quotations from the texts discussed? Does the essay have a clear structure (introduction, argument, conclusion?) (Three exams. Essay is 40% of each exam grade. Exams worth 15% of total grade each)

### **3. DLQs: DISCUSSION LEADING QUESTIONS (approx. 1 page per week)**

Students are asked to take some responsibility for formulating the questions that drive class discussion. Each week, students are to write a few questions about a class text. These questions should not simply be factual or content-based, but should be designed to lead to a productive class discussion. DLQs are graded according to criteria such as: Does the question move beyond the obvious (i.e. factual questions or summary)? (approx. 10% of final grade)

### **4. STAGING DESCRIPTION (2 pages)**

As a final project, students are asked to do an interpretive performance of one of the course texts. The staging description portion of this assignment asks them to detail how they would cast and stage their performance if money were no object. Staging Descriptions are graded pass/fail. A reasonable attempt at the assignment will receive full credit. (approx. 5% of final grade)

<b>A. Summary of Writing Assignments for ENGL 211</b>					
<b>Assignment Title</b>	<b># of Assignments</b>	<b># of total pages</b>	<b>Graded (Yes/No)</b>	<b>Opportunity for Revision (Yes/No)</b>	<b>Written Assignment represents what % of final course grade</b>
Critical Papers	three	17-20	yes	yes	40%
DLQs: Discussion Leading Questions	One/week	15	yes	no	10%
Staging Description	one	2	yes	no	5%
<b>Totals</b>	<b>19</b>	<b>34-37</b>	<b>NA</b>	<b>NA</b>	<b>55%</b>

<b>B. Summary of Essay Examinations for ENGL 211</b>			
<b>Exams</b>	<b>Approx. % of exam that is essay or short answer</b>	<b>Anticipated # of pages for essay or short answer, or approx. word count</b>	<b>Exam constitutes what % of final course grade</b>
1.	40%	2-3	15%
2.	40%	2-3	15%
	40%	2-3	15%
<b>Totals</b>	<b>40%</b>	<b>6-9</b>	<b>45%</b>

## British Literature, 1660-1900

### Syllabus

Dr. Heather Powers

Office hours: Mon 11-1; T/Th 1-2:30

Office: 335 Sutton

Email: heather.powers@iup.edu

### Catalog Description

**Credits:** 3.00

Surveys British literature from about 1660 to the beginning of the twentieth century, acquainting students with the experience of reading many of the primary materials (whole works whenever possible or full, free-standing parts) and providing them with background information concerning the development and flowering of the various genres, the dominant ideas of each period, and the social and cultural context of the separate work. Offered as EN212: English Literature prior to Spring, 1998.

**Pre-requisites:** (ENGL 122 Minimum Grade: D or EN 122 Minimum Grade: D) and (ENGL 101 Minimum Grade: D or EN 101 Minimum Grade: D or HNRC 101 Minimum Grade: D or HC 101 Minimum Grade: D)

### Course Goals

In the process of gaining an overview of a variety of texts, students will:

1. Become familiar with major writers and works of the period.
2. Learn the historical and cultural context of the literature of the period.
3. Study works by women authors.
4. Strengthen writing skills.
5. Develop skills of literary analysis.

This course functions as a survey course. We will not spend too much class time on any one text, but students will be encouraged to explore further on their own, and to use the course as a preview of what to expect in upper-division specialty courses on the various periods.

### Required Books

- *Longman Anthology of British Literature* Volume One **OR** Volume 1C
- *Longman Anthology of British Literature* Volume Two
- *Gulliver's Travels: Case Studies in Contemporary Criticism*. Jonathan Swift. Bedford St. Martin's, 1995.
- *Frankenstein: Case Studies in Contemporary Criticism*. Mary Shelley. Bedford St. Martin's, 2000.

### Attendance Policy

The basic policy is simple: **attend every class meeting**. Be on time. Be prepared for class. This is a discussion course, and if you miss a class, there is no way to make it up. We will be reading,

writing, and working together as a community of thinkers, not listening to lectures. You cannot just “get the notes”—there usually will be few notes to get.

After the first few class meetings, you will simply sign in for each class. To make sure you are counted as present, you **must** sign in. If you are late, talk to me directly after class; otherwise, you will be counted as absent.

**You are allowed 3 absences.** I do not normally differentiate between excused and unexcused absences. Sometimes life gets in the way of school. I understand this, but I cannot give credit for work you cannot do.

**Absences beyond three all count against your final grade: 5 points (out of 100) for each absence. There are no limits on the penalties for being absent.** If you are absent 6 times, your final grade will be lowered 15 points. If you are absent 7 times, the penalty is 20 points. 8 times—25 points. And so forth.

## Grading

Major assignments will receive a letter grade. See the grading rubrics for information on grading standards. Shorter assignments will receive a pass or fail grade and count toward your participation grade, except as noted in the grade breakdown below.

### Grade breakdown

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15%	Paper One (5-6 pages)
15%	Paper Two (5-6 pages)
15%	Midterm One (ID's, 2-3 page essay)
15%	Midterm Two (ID's, 2-3 page essay)
10%	Revised Paper (7-8 pages)
15%	Final (short answer, 2-3 page essay)
10%	Participation (including participation in discussions, quizzes, and DLQs)
5%	Performance and Staging Description (2 pages)

See “Attendance Policy,” above, for the effect of absences on your grade. **Failure to attend class is grounds for failure.**

**Calculating Your Grade** Grades are calculated on a 100 point scale. Assignments contribute to your grade as follows:

*Graded assignments:* Multiply the number of points the assignment is worth by the following conversion factor:

A	1.00	B+	.88	C+	.78	D+	.68	F	0
A-	0.95	B	.85	C	.75	D	.65		
		B-	.82	C-	.72	D-	.62		

For instance, if you receive a B- on Paper One, multiply .82 by 20 points—that paper will contribute 16.4 points to your final grade.

*Attendance:* Poor attendance subtracts from your **entire grade**, not just your participation grade. See the attendance policy, above.

Add; everything up, and use the chart below to find your final letter grade.

**Final Grade**

A	90-100		D	60-70
B	80-90		F	< 60
C	70-80			

### ***Late Assignments***

The due dates are listed in the schedule, so please note them and make plans to have your assignments in on time. Late assignments will lose a grade for each class meeting they are late, and after a week they will not be accepted and will receive a failing grade. Papers are due at the beginning of class time, not later. If something is going to prevent you handing in a paper on time, **let me know *before* it is due.**

### ***Submission of Papers***

Having computer problems does not excuse you from the necessity of getting your work in on time.

This semester your papers will be turned in to me via Turnitin.com. I have had problems with plagiarism in this class before, and I want you to realize it will not be tolerated. See below.

### ***Writing Center***

I encourage you to use the Writing Center's services: it provides one-on-one tutoring and word processing at no charge, and is open to all students, faculty, and staff for assistance with writing. It provides a quiet, comfortable place for you to work on writing—no appointments necessary. They also have occasional classes on Microsoft Word; if you are not yet comfortable with word processing, or want to learn how to do more with your word processor, these classes are a great idea.

### ***Computers***

Although it is not required, using a word processor (as opposed to a typewriter) will be to your advantage. Note that you *do not* need to own a computer, but you do need access. There are a number of labs on campus where you can do your work if you do not own your own computer. If computer access will be difficult for you, let me know and we will work something out.

### ***Plagiarism***

Plagiarism is stealing or passing off as one's own the ideas or words of another or using a creative production without citing the source. I expect you to be familiar with the University's policies on Academic Integrity (see the catalog, pages 31-34). All incidents of plagiarism will be handled according to this policy.

## Reading and Assignment Schedule

### Week One (1/10 – 1/14)

	Reading Due/Covered in Class
<b>M</b>	<ul style="list-style-type: none"> <li>Syllabus and Course Policies</li> <li>The Eighteenth Century: An Historical Introduction</li> </ul>
<b>W</b>	<ul style="list-style-type: none"> <li>William Hogarth <i>A Rake's Progress</i></li> <li>Jonathan Swift <i>A Modest Proposal</i> <i>A Description of a City Shower</i> <i>The Lady's Dressing Room</i></li> </ul>
<b>F</b>	<ul style="list-style-type: none"> <li>Alexander Pope <i>The Rape of the Lock</i> <i>Eloisa to Abelard</i></li> <li>Lady Mary Wortley Montagu <i>The Turkish Embassy Letters</i> <i>The Reasons That Induced Dr. S. to write a Poem called The Lady's Dressing Room</i></li> </ul>

### Week Two (1/17 – 1/21)

	Reading Due/Covered in Class
<b>M</b>	<ul style="list-style-type: none"> <li>No School</li> </ul>
<b>W</b>	<ul style="list-style-type: none"> <li>Jonathan Swift <i>Gulliver's Travels</i> 1-61</li> </ul>
<b>F</b>	<ul style="list-style-type: none"> <li>Jonathan Swift <i>Gulliver's Travels</i> 61-121</li> </ul>

### Week Three (1/24 – 1/28)

	Reading Due/Covered in Class
<b>M</b>	Jonathan Swift <ul style="list-style-type: none"> <li><i>Gulliver's Travels</i> 121-147, 205-266</li> </ul>
<b>W</b>	<ul style="list-style-type: none"> <li>Feminist Criticism and <i>Gulliver's</i> (269-334)</li> </ul>
<b>F</b>	<ul style="list-style-type: none"> <li>The New Historicism and <i>Gulliver's</i> (335-365)</li> </ul>

### Week Four (1/31 – 2/4)

	Reading Due/Covered in Class
<b>M</b>	<ul style="list-style-type: none"> <li>Deconstruction and <i>Gulliver's</i> (366-395)</li> </ul>
<b>W</b>	<ul style="list-style-type: none"> <li>Psychoanalytic Criticism and <i>Gulliver's</i> (425-464)</li> </ul>

<b>F</b>	<ul style="list-style-type: none"> <li>• John Wilmot, Earl of Rochester The Imperfect Enjoyment</li> <li>• William Wycherley <i>The Country Wife</i></li> </ul>
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### **Week Five (2/7 – 2/11)**

	<b>Reading Due/Covered in Class</b>
	<ul style="list-style-type: none"> <li>• Mary Astell From Some Reflections upon Marriage (2357-2366)</li> <li>• Joseph Addison Variety of Temper (2430-2432)</li> <li>• Eliza Haywood The Female Spectator (2433-2437)</li> </ul>
<b>W</b>	John Gay <i>The Beggar's Opera</i>
<b>F</b>	William Cowper <ul style="list-style-type: none"> <li>• <i>The Castaway</i></li> </ul> Oliver Goldsmith <ul style="list-style-type: none"> <li>• <i>The Deserted Village</i></li> <li>• <b>Midterm One (take home exam)</b></li> </ul>

### **Week Six (2/14 – 2/18)**

	<b>Reading Due/Covered in Class</b>
<b>M</b>	• The Romantic Era: An Historical Introduction
<b>W</b>	William Blake <ul style="list-style-type: none"> <li>• <i>Songs of Innocence and Experience</i> (BOTH)</li> </ul>
<b>F</b>	William Wordsworth <ul style="list-style-type: none"> <li>• <i>Lucy Poems</i></li> <li>• <i>Nutting</i></li> <li>• <i>I wandered lonely as a cloud</i></li> <li>• <i>The world is too much with us</i></li> <li>• <i>Ode: Intimations of Immortality</i></li> </ul>

### **Week Seven (2/21 – 2/25)**

	<b>Reading Due/Covered in Class</b>
<b>M</b>	Samuel Taylor Coleridge <ul style="list-style-type: none"> <li>• <i>The Eolian Harp</i></li> <li>• <i>Kubla Khan</i></li> <li>• From <i>The Rime of the Ancyent Marinere</i></li> </ul>
<b>W</b>	<b>Paper One Due</b>



	Percy Bysshe Shelley <ul style="list-style-type: none"> <li>• <i>To Wordsworth</i></li> <li>• <i>Mont Blanc</i></li> <li>• <i>Ozymandias</i></li> <li>• <i>The Mask of Anarchy</i></li> </ul>
F	John Keats <ul style="list-style-type: none"> <li>• <i>When I have Fears</i></li> <li>• <i>La Belle Dame sans Mercy</i></li> <li>• <i>Ode to a Nightingale</i></li> <li>• <i>Ode on a Grecian Urn</i></li> <li>• <i>This Living Hand</i></li> </ul>

### Week Eight (2/28 – 3/4)

	<b>Reading Due/Covered in Class</b>
M	<ul style="list-style-type: none"> <li>• Milton's Satan (Longman - II: 940-948)</li> </ul> Mary Shelley <ul style="list-style-type: none"> <li>• <i>Frankenstein</i> (3-65)</li> </ul>
W	Mary Shelley <ul style="list-style-type: none"> <li>• <i>Frankenstein</i> (65-121)</li> </ul>
F	Mary Shelley <ul style="list-style-type: none"> <li>• <i>Frankenstein</i> (121-189)</li> </ul>

### Week Nine (3/7 – 3/11)

#### Spring Break

### Week Ten (3/14 – 3/18)

	<b>Reading Due/Covered in Class</b>
M	Psychoanalytic Criticism and <i>Frankenstein</i> (262-295)
W	Feminist Criticism and <i>Frankenstein</i> (296-333)
F	Marxist Criticism and <i>Frankenstein</i> (368-395) <b>Midterm Two (take home)</b>

### Week Eleven (3/21 – 3/25)

	<b>Reading Due/Covered in Class</b>
M	<ul style="list-style-type: none"> <li>• The Victorian Era: An Historical Overview</li> </ul>
W	<ul style="list-style-type: none"> <li>• Perspectives: Victorian Ladies and Gentlemen</li> </ul>
F	<ul style="list-style-type: none"> <li>• <b>No Class – Good Friday</b></li> </ul>

**Week Twelve (3/28 – 4/1)**

	Reading Due/Covered in Class
<b>M</b>	Mary Wollstonecraft <ul style="list-style-type: none"> <li>• From <i>A Vindication of the Rights of Woman</i></li> </ul> John Stuart Mill <ul style="list-style-type: none"> <li>• From <i>The Subjection of Women</i></li> <li>• Statement Repudiating the Rights of Husbands</li> </ul>
<b>W</b>	Elizabeth Barrett Browning <ul style="list-style-type: none"> <li>• From <i>Sonnets from the Portuguese</i></li> <li>• From <i>Aurora Leigh</i></li> </ul>
<b>F</b>	<b>Paper Two Due</b> Christina Rossetti <ul style="list-style-type: none"> <li>• <i>Dead Before Death</i></li> <li>• <i>Promises Like Pie-Crust</i></li> <li>• <i>The Goblin Market</i></li> </ul>

**Week Thirteen (4/4 – 4/8)**

	Reading Due/Covered in Class
<b>M</b>	<ul style="list-style-type: none"> <li>• Perspectives: The Industrial Landscape</li> </ul>
<b>W</b>	Alfred, Lord Tennyson <ul style="list-style-type: none"> <li>• <i>The Charge of the Light Brigade</i></li> <li>• <i>The Lady of Shalott</i></li> <li>• From <i>Idylls of the King</i></li> </ul>
<b>F</b>	Charles Dickens <ul style="list-style-type: none"> <li>• <i>A Christmas Carol</i></li> </ul>

**Week Fourteen (4/11 – 4/15)**

	Reading Due/Covered in Class
<b>M</b>	Robert Browning <ul style="list-style-type: none"> <li>• <i>My Last Duchess</i></li> <li>• <i>The Bishop Orders His Tomb . . .</i></li> <li>• <i>Love Among the Ruins</i></li> </ul>
<b>W</b>	Rudyard Kipling <ul style="list-style-type: none"> <li>• <i>Without Benefit of Clergy</i></li> <li>• <i>Gunga Din</i></li> </ul>
<b>F</b>	Thomas Hardy <ul style="list-style-type: none"> <li>• <i>The Withered Arm</i></li> </ul> Sir Arthur Conan Doyle <ul style="list-style-type: none"> <li>• <i>A Scandal in Bohemia</i></li> </ul>

**Week Fifteen (4/18 – 4/22)**

	<b>Reading Due/Covered in Class</b>
<b>M</b>	Oscar Wilde <ul style="list-style-type: none"> <li>• <i>The Importance of Being Earnest</i></li> </ul>
<b>W</b>	<ul style="list-style-type: none"> <li>• Perspectives: Religion and Science</li> </ul>
<b>F</b>	Christopher Smart <ul style="list-style-type: none"> <li>• <i>My Cat Jeoffrey</i></li> </ul> Gerard Manley Hopkins <ul style="list-style-type: none"> <li>• <i>God's Grandeur</i></li> <li>• <i>Pied Beauty</i></li> <li>• <i>That Nature is a Heraclitean Fire . . .</i></li> </ul>

**April 25**

- Performances

**Final:** Revised Paper Due

## **Sample Writing Assignments**

**ENGL 211**

### **Paper One Assignment**

MLA Format

5-6 pages

#### **Assignment:**

Discuss how your reading of one of our primary course texts is affected by your reading of a secondary text.

There are two ways to approach this assignment. First, you could use the supplementary texts available in the Bedford editions of our course texts (*Gulliver's Travels* and the critical texts). You may also want to do some sleuthing of your own and find your own supplementary texts (for example, you really liked "The Rape of the Lock" so you go to the library or on-line and find a critical text about it). If you find your own supplementary materials you must provide me with a way of reading them too. If they are available full-text through EBSCO or some other web-based service I can look them up myself if you give me a proper citation. If they are print you must provide me with a Xerox copy.

I will not penalize you for using the Bedford information, nor reward you for doing extra searching. Your grade will depend on the quality of your paper.

#### **Peer Editing Guidelines**

You are each going to edit one paper. You will not simply answer the questions below in a few words, you will use them as guides to making significant comments on the paper, in the margins (not simply in a list on the back of a page). If you "finish early," do not go to sleep, begin talking, or think about something else. Go over your comments, and see if there is any way you can make them clearer or more specific. Be as specific and constructively critical as possible. Simply praising someone does not count as editing. Remember to sign your name, otherwise you will not receive credit for having peer-edited (and you will lose partial credit on your own paper).

First, read through the paper once without writing anything down and then read through again making minor comments in the margins. Then address the questions below.

1. What is the argument in this paper? What is the writer trying to prove? (This is also known as the thesis.) If you do not feel that the argument is obvious then suggest ways, even full sentences, that the writer might want to consider using in order to clarify the thesis of the paper.
2. Does the writer interpret, give his or her own reading of, the critical article and literary text that they discuss or do they merely summarize? Mark places where the writer needs to include

his/her own thoughts to supplement their summaries. It is entirely appropriate to use the word “I” (as in “I think”) to show your ideas in college-level papers. You should also make sure that they spend approximately equal time on the primary and secondary text they have chosen, and that they tie these two texts together in a coherent and interesting manner.

3. How is the paper organized? If the organization seems random, how would you suggest that the writer organize things? Feel free to draw a diagram of the paper's organization – either as it already exists or as you think it should be.
4. Now concentrate on the transitions the writer makes from one paragraph to another, and from one point to another. Is it clear in what direction the paper is moving? Are you, the reader, informed of what the writer is trying to do? Is each point clearly connected to the thesis, the argument, of the paper? If not, note in the margins where you feel lost or where you don't see the relevance of a certain point.
5. Is every point the writer makes supported with quotations? Are all of these quotations incorporated into one of the writer's own sentences? What paragraphs or sections of the paper need more evidence? Make sure the writer explains each quotation, that they haven't left it to "speak for itself." Is it clear what the quote means and why it is important to the argument being made in this paper? If not, then suggest ways that they could use this quote more effectively.
6. Finally, closely examine both the opening and closing paragraphs. Does the opening paragraph(s) engage you and make you want to read on? At the same time, does it explain the argument being made, suggest a focus to the argument, and suggest the points to be made in the paper? As for the closing paragraph, does it leave the reader with a final thought to take away from the piece, does it tie things together without simply repeating what has already been said? If either the beginning or the ending seems weak, how could the writer improve them? Make concrete suggestions.

## Midterm One

### Part II: Essay (40 points)

Choose one of the following topics and address it in an essay. Remember that the best papers have a clear argument, supported with well-analyzed examples, they are not merely a list of unexplained, vaguely related examples. Although exam essays are held to a different grading standard than drafted essays, I expect your essay to have an introduction and a conclusion, and to be legible and reasonably correct in grammar and spelling.

1. Choose two or three pieces that that we have read so far this term, and compare how their effectiveness differs according to the genre and style in which they are written. For example, is Swift's “A Modest Proposal,” a political satire in pamphlet form, more effective as a piece of social criticism than Pope's poem “The Rape of the Lock”? Or does the less shocking, more aesthetically pleasing form of Pope's poem make it more likely to effect social change than

Swift's essay? Which is a more effective portrayal of the hazards of love: the comedy of *The Country Wife* or Mary Astell's "Reflections upon Marriage"?

2. The eighteenth century can seem to be a very far-away, foreign time. In your essay, choose one or two pieces that we have read so far this term, and identify some themes or concerns which we, here at the end of the twentieth century, share with the authors and readers of these texts. Explain what the concerns are, describe how they are expressed in the piece(s) you have chosen, and then compare them to a specific contemporary expression of the same concerns. Be sure to be specific in this essay, don't be tempted to generalize to the point that you aren't saying much.