

COVER SHEET: Request for Approval to Use W-Designation

TYPE I. PROFESSOR COMMITMENT

- (X) Professor Nancy Hayward Phone 2261
() Writing Workshop? (If not at IUP, where? when?) No - See statement attached
(X) Proposal for one W-course (see instructions below)
(X) 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) Nancy Hayward
Department Chairperson ~~James L. Gray~~ James L. Gray
College Dean ~~Bob~~ Bob 4/29/93
Director of Liberal Studies CD [Signature] 4-29-93

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.

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Indiana University of Pennsylvania
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(412) 357-2261



Dr. Charles Cashdollar
Liberal Studies Committee
IUP

March 25, 1993

I would like to be considered for teaching writing intensive courses by virtue of "professor commitment." I have attached a writing summary and sample syllabus for EN 348, African American Literature.

While I have not attended a writing workshop, I feel that I am more than qualified to teach writing intensive classes for several reasons. First of all, I have done extensive reading and research in the field. Essentially, I am familiar with both the theoretical and practical aspects of the composing process, with the teaching of writing, with evaluation of student writing, and with the motivational aspects of writing. Second, my doctoral work (I received my PhD in 1991) was in English/Rhetoric and Linguistics. My dissertation, a study of student writers, was entitled, "The Reluctant Writer: A Descriptive Study of Student Behavior and Motivation in the Composition Classroom." Finally, the majority of my teaching load has been within the field of composition. Recently I have taught sections of Basic Writing, College Writing, and Research Writing.

Thank you for your consideration.

Sincerely,

A handwritten signature in cursive script that reads "Nancy Hayward".

Nancy Hayward

Writing Summary
African-American Literature (EN 348)

African-American Literature (EN 348) is an upper level English elective taught once a year, usually in the spring semester. Because of prerequisites, students, mostly juniors and seniors, fall into two main categories: English majors electing the course for their major and non-English majors who are attracted by the subject matter.

I use four basic types of writing in this course:

1. Writing to enhance reading. I require students to read six (6) books by and about Afro-American writers during the semester. In order to enhance these readings and to begin a questioning type of approach to reading and learning, students are required to keep a "Learning Log." This journal-type of writing is made up of both free and focused responses to the readings. That is, sometimes I give students a topic or question to investigate in the journal and sometimes they are free to respond to any aspect(s) of the literature they choose. Students are asked to write in their Learning Logs twice a week (approximately 300 -400 word entries). I collect Learning Logs four times per semester, and I respond to them by commenting on the content. However, I do not grade them at this time. At the end of the semester, students choose ten entries to revise and submit for evaluation in a portfolio type of assessment. Students have the opportunity to respond to what they are reading and learning without becoming apprehensive of evaluation. As the semester progresses and as students are asked to think more deeply about the issues and concerns of the course, then they have the opportunity to revise their original ideas expressed in their writing and to revise for style, language use, grammar, organization as well as content. The portfolios are due at the end of the semester, but students may turn in their selected entries as many times as they like for feedback from me prior to the due date. The Learning Log entries will be grade holistically based on both the content and its execution. This constitutes 20% of the final grade.

2. Writing on a sustained topic. I require two papers. Both investigate some aspect of Afro-American Literature and can arise from ideas first explored and built upon in the Learning Log. While one paper is individually written, the second is a collaborative effort. I carefully monitor both papers at various stages from brainstorming through drafting, revising, and editing. During the writing process, I use a variety of in-class techniques for students to receive feedback. Students meet in groups to brainstorm, to read and respond to drafts, to offer suggestions for revising. Out-of-class I hold writing conferences with all students while they are in the process of writing or revising. Because of the emphasis placed on these projects, the papers are expected to be "finished." Each paper (approximately 7-10 pages) is worth 25% of the final grade. Grading on these papers is determined by a rubric (see attached

"Grading Coversheet"). The aspects which I focus on--**CONTENT, ORGANIZATION, LANGUAGE USE, and MECHANICS**--are those which I feel are necessary in any good writing.

3. In class writing to stimulate or summarize thought. I use focused and unfocused freewriting techniques to begin or end a class. At the beginning of class before discussion, students may be asked to respond to a prompt based on the day's reading assignment. This is designed to get students thinking and writing about the texts. Similarly, students might be asked to reflect on the class at the end of the period in order to cement ideas brought up in discussion. These freewrites are collected, read by me, occasionally commented on, but not graded. I often read student responses aloud to form the basis of a subsequent discussion.

4. Writing for evaluation. There will be a final exam which consists of essay questions (approximately 2 questions for a two hour final) based on the readings. The questions are selected by me, but they are chosen from many which the students have originated and talked about in groups. In class, we discuss the relative worth of each question and how each might be approached. Thus, I see the final not so much as an examination, but as an opportunity for students to synthesize ideas and materials that they have been working on all semester. The final is worth 10% of the grade. Grading on the final is based on the same criteria as the papers, but because of the impromptu nature of the testing situation, answers are not expected to be "finished."

Occasionally I give unannounced quizzes based on the readings. In these quizzes, I ask students to respond to a statement or question in an essay-type of format. Like the impromptu writing assignments at the beginning or end of the class period, quizzes are intended to have students think about a specific issue which is related to the reading in which they are involved. Quizzes count for 10% of the final grade.

Nancy Hayward
EN 348 African American Literature

Office: Wailer 206 A
Office Hours XXXXXXX
or by appointment

Course Syllabus

Catalogue Description

EN 348 African American Literature
Prerequisite EN 101 and 202 3 cr.
Analyzes significant African-American literature in a variety of types--autobiography, essay, fiction, poetry.

Course Objectives

A. To explore the concept of "Afrocentrism" especially as it relates to literature written by and about Afro-Americans.

B. To develop critical approaches and a vocabulary for analyzing Afro-American literature through readings and discussion which lead to writing critically-based papers.

C. To help students gain a sense of cultural perspective.

D. To gain a historical sense of how Afro-American literature has developed from its sociopsychological and folk roots to contemporary works.

E. To gain an appreciation of some fine and often undervalued literature.

F. To develop different learning and understanding strategies by writing in a number of styles and forms for a number of different purposes.

G. To learn process and revision strategies by developing writing from impromptu exercises through finished work.

Course Outline

- Weeks: 1-2 Afro-centrism. Read Asante, The Afro-Centric Idea (1987) and Angelou, All God's Children Need Travelling Shoes (1986).
- 3-4 Early Afro-American writing. Read Wilson, Our Nig: The Story of a Free Black (1859) and selected poetry from The Black Poets (1971).
- 5-6 Early 20th century literature. Read Hurston, Their Eyes were Watching God (1937), selected poetry from The Black Poets, and Walker, "Looking for Zora Neale Hurston" (on reserve) (1975).

- 7-8 Read Baldwin, Giovanni's Room (1956), selected poetry from The Black Poets.
Paper 1 due
- 9-10 Contemporary literature. Read Morrison, Beloved (1987).
- 11-13 Read selections from McMillan, Breaking Ice: An Anthology of Contemporary African-American Fiction (1990)
- 14 Paper 2 due. Oral presentations of papers.

Evaluation Methods

The final course grade is determined as follows:

- 50% Two major papers (each worth 25% of the overall grade) which are due at the middle and end of the semester.
- 20% Learning Log Portfolio due at the end of the semester
- 10% Final Exam
- 10% Quizzes
- 10% Class Participation

Required Texts

- Angelou, Maya. (1986). All God's Children Need Traveling Shoes. New York: Vintage.
- Asante, M. (1987). The Afro-centric idea. Philadelphia: Temple UP.
- Wilson, H. (1983). Our Nig: The story of a free black. New York: Vintage.
- Hurston, Z. (1937). Their eyes were watching god. New York: Feminist Press.
- Baldwin, J. (1956). Giovanni's room. New York: Dell.
- Morrison, T. (1987). Beloved. New York: Signet.
- McMillan, T. (Ed.) (1990). Breaking ice: An anthology of contemporary African-American fiction. New York: Penguin.
- Randall, D. (Ed.) (1971). The Black Poets: A New Anthology. New York: Bantam.

Name _____

Date _____

Quiz
Beloved by Toni Morrison

1. In Beloved, Denver has been described as a character in transition. Do you agree or disagree with this? Please explain.

2. Beloved contains many scenes of violence. Choose one to analyze in terms of the part it plays in the characters involved and its importance in the narrative structure. Finally, describe how you reacted to this episode.

GRADING COVERSHEET

Name _____ Date _____

Score	Criteria	Comments
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CONTENT

(maximum 35)

excellent knowledgeable;
thorough development of
thesisgood limited development;
mostly relevant to thesis
lacks detailfair little substance; in-
adequate development of topicpoor lacks substance; no
development**ORGANIZATION**

(maximum 25)

excellent ideas well organized;
cohesive; effective transitionsgood loosely organized, but
main idea stands outfair ideas confused or disconnectedpoor no organization**LANGUAGE USE**

(maximum 25)

excellent effective vocabulary;
sophisticated word choice and use;
grammar mastery; appropriate voice
and dictiongood adequate vocabulary; some errors
but meaning not obscuredfair limited vocabulary; errors in
word/idiom form, choice, usage;
meaning confused or obscured**MECHANICS**

(maximum 15)

excellent no errors of spelling,
punctuation, capitalizationgood few errorsfair frequent errorspoor dominated by errors