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LSC: App-5/1/14

UWUCC: App-9/2/14

Senate: App-10/7/14

REVISION APPROVAL COVER SHEET FOR CONTINUATION OF W-DESIGNATION

TYPE II DEPARTMENT COMMITMENT

Professor Dr. John Branscum

Department English

Email john.branscum@iup.edu

Course English 122: Introduction to English Studies

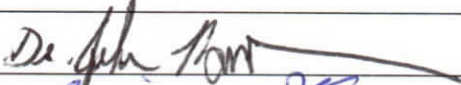
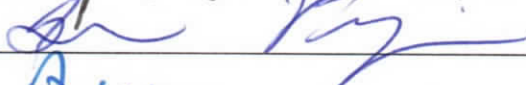



Please provide answers to these questions on the next page:

- 1. Include the most recent syllabus for the Type II course.

Addendum: This does not have to be the syllabus of record, since the syllabus of record could potentially be rather dated. These syllabi are not meant to replace the syllabus of record; rather they represent how the department is currently teaching a particular Type II W course. These syllabi **do not** have to be revised using the Liberal Studies objective format.

- 2. Include a new "Statement Concerning Departmental Responsibility". The statement of departmental responsibility" explains how the department will ensure that the writing component is present regardless of who is teaching the course. It needs to identify the specific department group or individual who is responsible for ensuring this.

Addendum: This section should show how the department is going to support the W nature of a Type II course, not repeat what is being taught in the course. For example, there is no need to repeat the writing criteria (5000 words, essays exams, research papers etc.) in this section as the type of writing and/or assignments might change over the years. The responsibility relies on the department and they should explain how it will be supporting the W course to ensure that it is being taught in the proposed manner. That may be creating a community of writers within the department or a yearly meeting(s) to discuss Type II offerings. It might also be associated with particular outcomes from the course (often in accredited programs).

Approvals:	Signature	Date
Professor (s)		3/24/14
Department Chair		3/28/14
College Dean		4/21/14
Director of Liberal Studies		5/1/14
UWUCC Co-chair(s)		9/2/14

Received

APR 21 2014

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Professor Dr. John Branscum Department English
Course English 122: Introduction to English Studies

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**Addendum A: Most Recent Syllabus For
Type II Course: English 122**



ENGL 122-W02 – INTRODUCTION TO ENGLISH STUDIES

Spring 2014

TIME: MW 2:30-3:45

PLACE: LEND 219

PROFESSOR: Dr. John Branscum

Office Phone: 724-357-3963

OFFICE: LEND 114-C

I-mail: john.branscum@iup.edu

OFFICE HOURS: MW 10:00 to 2:15am and 6:00-7:20 pm, F 10:00-1:00, and by appointment.

"Literature adds to reality, it does not simply describe it." --C. S. Lewis

"The word is a virus." --William S. Burroughs

"Literature is an occult science. The use of magical symbols to cause us to forget our own lives completely and enter a reality conjured by the use of said symbols. The thing is we've just used this method of conjuring and world creation for so long that we've forgotten that it's magic." --John Yu

*"I tell my students, it's not difficult to identify with somebody like yourself, somebody next door who looks like you. What's more difficult is to identify with someone you don't see, who's very far away, who's a different color, who eats a different kind of food. When you begin to do that then literature is really performing its wonders."--
Chinua Achebe*

Catalog Description

ENGL 122 Introduction to English Studies 3c-01-3cr

Prerequisites: Declared English Major or Minor; ENGL 101 minimum grade C.

Introduces students to English Studies by acquainting them with the critical approaches appropriate to the varied subject areas of the discipline. The assumptions and methods of these approaches will be considered, especially in the interpretation of literature. At the conclusion of the course, students will be able to critically analyze texts and demonstrate those skills in discussion and writing. Required of all English majors.

Course Description

Hi all! Welcome to English 122. This is the Department's gateway course for English, a field that excites and continually intrigues us. English Studies is a discipline devoted to texts, from spoken to illustrated, and from performed to filmed, as well as the many circus tricks and long cons of the English language, from scientific metaphors to constructions of ethos, trickster pedagogy, and the terministic screen of the word. It is additionally a field devoted to literature as a magical medium for entering, in some small way, the consciousness of others and escaping the confines of our embodied ego. This means that what you're studying is absolutely foundational to how we inhabit and affect the world around us. Our lives as human beings, after all, are filled with texts and language – from text messages to comic books, and from film to family stories, immersive journalism, podcasts, tweets, and classical genres (poetry, fiction, and the essay). Much of what makes us human in fact is our language-making and story-telling mind, which at every turn filters reality and inflects our every attempt at meaning making.

As well as touching upon, in its humble way, this dimension of English Studies, this class is more specifically a mad dash of an introduction to the major categories of inquiry that make up English Studies, as well as the analytical processes and terminology most commonly employed by students and professionals in the field. The course is meant to give you, as a beginning English major or minor, a sense of the fundamentals you must know if you are to do well in the upper-level English courses and understand what our constantly evolving profession is all about.

To break this down further, the primary insights you should walk away from this class with are an increased familiarity with the theoretical windows that are so pivotal to our discipline's conversations, the value and strategies of close reading, and a greater acquaintance with the tracks, the English Department, and English Studies in the twenty-first century.

Course Objectives

- 1*Identify the distinct assumptions, critical questions, and methodologies of the five sub-fields of English Studies (literary, textual, and cultural studies; film studies; language studies; writing studies; literature and law).
- 2*Recognize and use the technical vocabulary required of English majors and minors
- 3*Effectively practice close reading in order to analyze the form, content, and significance of texts of various sorts, with special emphasis on literature.
- 4*Utilize critical theory to recognize and analyze the formal, conceptual, and cultural dimensions of texts.
- 5*Communicate effectively the relationship of the field of English Studies to issues of power, minority, identity, and culture.
- 6*Communicate how literary language is distinct from other forms of language (most notably in the use of metaphor and narrative)
- 7*Interact with the IUP English Department outside of the classroom.

Required Texts

*Essays, reviews, and other texts posted on D2L or distributed in class. You can access the D2L site here: <https://d2l.iup.edu/> (Note: your username and password are the same as you use for logging into IUP's network)

*As a free bonus, here's a link to the I.T. Support Center which has D2L tutorials and a list of answered commonly asked D2L questions: <http://www.iup.edu/itsupportcenter/d2l/>

Major Assignments

Participation (attendance, class and Facebook group involvement, and other short assignments)	15%
<i>Due Date: Daily</i>	
D2L Discussion Board Critical Responses and Mini-essays	25%
<i>Due Date: As assigned</i>	
English Studies Events and Track Reports, and Faculty Interview	10%
<i>Due Date of Event Reports: 2/17/14 and 3/24/14</i>	
<i>Due Date of Track Presentation Reports: As they occur</i>	
<i>Due Date of Faculty Interview: 3/10/14</i>	
Vocabulary and Key Concept Exam	15%
<i>Due Date: 3/10/14</i>	
Public Intellectual Group Writing Project	10%
<i>Final Copy Due: 4/7/14</i>	
Individual Critical Project (Proposal, Draft, Final Version)	20%
<i>Final Copy Due: 5/9/14</i>	
Portfolio Reflective Essays	5%
<i>Final Copy Due: 5/9/14</i>	

GRADING SCALE

A=90% and above; B=80%-89.9%; C=70%-79.9%; D=60%-69.9%; F=<60%

Assignment Overviews

Format of Paper Assignments

MLA style formatting, with double-spacing, 12-point font, name, title appropriate headings, 1 inch margins, and page numbers. Any deviation from professional formatting (including not stapling your paper) will result in 10 points detracted from your assignment. For more information on MLA formatting, use this resource:
<https://owl.english.purdue.edu/owl/resource/747/01/>

Daily Participation/Attendance

You should demonstrate not just your completion of your readings but your attempt to critically grapple with them through your participation in class discussions (in addition to your D2L critical responses). While some of us are more naturally talkative than others, in the rest of the world one can't simply declare oneself an introvert and be excused from verbal participation. The same goes for this class, as it will for your future English classes. Moreover, such participation directly impacts how much you get out of the English program. Invariably, I find those students who

feel they have not learned as much as they wanted have also not contributed as much as they could. Of course, in the twenty-first century, class is not just a physical space, but an event which continues past the time and place allotted to it within the university. For this reason, part of your grade here is also reflected by your participation in the class Facebook group page, where you'll be asked to post articles of interest to English majors, from job opportunities and reviews of books or films to tips on writing and editing, and news that reflects the pivotal role of English in the world, as well as its evolving nature. Looking back on my own English Studies education, I learned as much from conversations outside of class and from my fellow students as I did from specific courses and assigned material. I suspect the same will be true for you. Still though, class attendance is as important as these outside experiences. Therefore, you may miss two classes with no penalty, after which each absence results in the loss of one percentage point. As for coming to class late, that will result in the loss of half a percentage point and ditto for not bringing the reading under discussion with you.

D2L Discussion Board Critical Responses

These are your responses to the readings, both the creative and the critical, in the space of D2L's discussion forum. The majority of the discussion board prompts ask you to apply basic theoretical concepts to literature (ranging from poems to Hip Hop lyrics) or to engage analytically with some issue germane to English Studies. The digital space allows us to learn from one another so that homework isn't simply a dirty secret the teacher festoons with red marks, but rather part of a larger conversation. Moreover, the ability to speak lucidly and analytically about the many dimensions of English Studies is an essential characteristic of an English major, and participation in this online forum prepares you for the kinds of issues and thinking your upper-level courses will ask you to do. These responses serve several other purposes too. They directly feed into our daily work, your potential paper topics, your portfolio reflection (***the portfolio is discussed below***), and, as well, three of them (chosen out of the critical responses) should be polished and revised as evidence of your critical comprehension in the portfolio.

All this said, you should note that this is informal writing, a place to experiment and explore. Therefore, your responses here are graded primarily as check plus, check, and check minus, depending on whether or not you completed them and meet the writing prompt guidelines, although points will be deducted for sloppily written or cursory posts or those that don't reflect a college-level command of English.

English Studies Event Reports

You need to attend at least two English-related events, one of which is mandatory and described below. Pay attention to fliers in the hall, and I'll try to remind you of upcoming events. For each event, you'll write up a two-page report that summarizes the purpose of the event and explains what you found interesting, significant, or

which otherwise engaged you. These are graded between 0 and 10, according to the rubric handed out in class, which is designed to assess the degree of reflection displayed and your use of substantiating examples. The goal here is to get you actively involved in the English Department – not just to deepen your knowledge of the field, but to familiarize you with your fellow students and the faculty. Please note that while there are hard due dates for these in the daily schedule attached to this syllabus, you should feel free (and it's advisable) to submit these soon after you attend the events.

The mandatory event is the English Association of Pennsylvania State Universities (EAPSU) Conference scheduled at IUP on March 13, 2014. You may, but are not required, to present on a topic of interest to you. I do, however, want you to attend at least two of the sessions and remark on them in your write-up.

Reports on Track Presentations

These are based on the introductions to the various tracks. As with the event reports, you'll write up a two-page response that summarizes the basic points of the presentation and your response to the material. In other words, what did you find most interesting or useful? These too are graded between 0 and 10, dependent on the degree of reflection displayed and your use of substantiating examples. Your goal here is to demonstrate that you've carefully listened to the visits of the representatives from the tracks and programs and thought about how you fit into the English Department.

Interview with English Faculty Member

The interviews here will be group interviews, of around four students per group, depending on your track. Group interviews allow you to hear responses to questions you might not think of asking yourself. These should be face-to-face interviews.

The process for conducting these is simple.

*Write up to at least five interview questions (as a group) for a potential professor. Such questions may include asking about why the professor chose English as a course of study, what kind of research she or he does, what kind of job opportunities does he or she see in the field of English, and what he or she sees as the most important issues relevant to English Studies today.

*Email a professor in the department who is someone in a field related to your interests (you can find professors on the English Department web page and I can suggest a few). In your email, explain the purpose of the interview, and then set up an interview time and date. Remember to take careful notes or record the interview (if the professor assents) so that you can easily write up your interview results.

*In writing up your results, make sure you quote the interviewer as least once. As a header for this assignment, list the interviewee's name, title, and specialty. Make sure you set up the interview well in advance of the due date since faculty at IUP tend to be very busy.

*Please note that the grading for the English Studies event and track reports, as well as the group interview, don't have to be the polished writing I expect to see in your more formal writing, but they will be assessed roughly following this scale: 10 (excellent), 8 (very good), 6 (adequate but could use development), 4 (seems cursorily written, is disorganized, or grammar and syntax impede reading, and 2 (c'mon!). Further elaboration of this scale is provided in the assignment rubric, which will be handed out in class.

Vocabulary and Key Concept Exam

This will be given roughly midway through the course, after the brunt of our critical readings have taken place. The content of this exam revolves around the major schools of theory, germane to English Studies, as well as concepts related to close reading and those central to discussing texts in an English Studies environment. More information will be given on this exam closer to the date on which it's given. As well, I will point out terms and concepts along the way that you need to pay close attention to.

Individual Critical Project: The Critical Essay

This four-six page essay can be based on any of the texts we've studied in class. We'll review the guidelines for this assignment in more detail in class, but basically what I'm asking you to do here is to examine a creative text through a critical text and/or historical or cultural lens.

How do you do this? In general, start with a meaty question and this in turn will lead to a strong topic and then a thesis that is focused, debatable, and significant (three aspects of thesis statements that I'm particularly high on). Avoid generalities and instead focus on a particular issue or idea and support every point you make with the text itself and/or the accompanying theoretical window that you're drawing upon.

What kind of texts might the creative texts be? You can do anything from examining advertisements for how they construct gender to analyzing how a popular TV legal series constructs the law, examining animal-human relations in a comic book like *Swamp Thing* or *Sweet Tooth*, or looking at how a music video and accompanying lyrics conceptualizes romance. And your paper can focus solely on text or on the ways that text and image interact, and you can conceive too of this a compare and contrast paper wherein you compare two different works for their implicit ideology

(this works particularly well with revisions of older texts such as revisionist fairy tales) – again drawing on critical theory.

The discussion board critical responses will be invaluable here and the more work you put into these, the easier the paper will be to write. You may also use insights gleaned from your turn at leading class discussion. The texts you examine can be from outside the class too, if you feel comfortable working with such material. The grading of this assignment will include the grading of a proposal, a draft, a revision, and reflective materials.

Black & Grey Public Intellectual Group Writing Project

Because I'm a firm believer that academic work can and should translate into the realm of the larger culture, you'll also be completing a group writing project in which you formulate a piece of writing according to a national magazine's guidelines. I'm in actuality a primary editor for this magazine and you will submit your piece along with a query letter to me. All assignments which meet the class and magazine guidelines will then be passed onto the primary editor who will choose at least one of the pieces for publication. We'll discuss this project in-depth near its due date and, as well, discuss the MANY publication opportunities for undergraduates.

Final Portfolio and Portfolio Reflective Essay

A portfolio is simply a neatly arranged folder or binder with a table-of-contents and a selection of your work, along with reflections, which shows your growth or development within a course. We'll discuss this assignment in more depth in class. But, for now, understand that it will include the following documents:

- *A title page
- *a table of contents
- *a semester reflection essay
- *3 of your critical reading responses selected from those posted on D2L and revised for clarity and depth, along with a brief paragraph for each of the critical reading responses above on what you changed and why between your original posting and the revisions in your portfolio.
- *Critical paper proposal
- *Critical paper draft
- *Critical paper revision
- *A reflection on your revision of the critical paper
- *Other materials as communicated

Guidelines for Semester Reflection Essay

Here, you'll reflect on what you've learned in this class as an introduction to English Studies. It should convey a sense of where you are in terms of understanding your

major and your place in it. While this essay can be structured as a mosaic essay, adopt a question-and-answer format, or be written as a letter, feel free to be as experimental as you wish. The primary criteria here is simply that you honestly self-reflect and substantiate your thinking with detailed examples from your writing, class discussions, the readings, or other sources. Writing prompts for generating this essay include:

*What assumptions about the English major did you enter the class with? If those assumptions have altered, then how?

*What do you consider to be your English Studies specialty area? What helped you realize this? What do you want to bring to the professional conversation in your specialty area (in terms of content, perspective, or anything else)?

*What new interests or perspectives do you have now or how have you otherwise complicated or nuanced the thinking you brought into the class with you?

*What skills do you think you should work on?

Other Policies

1. **Late Work:** Ultimately, you should teach a class like you would a job. You don't come in late and you don't turn in things late. That said, a few deviate from these basic codes of conduct and here's the rules for such deviation. Work that comes in after the due date is automatically assessed a 20% penalty before evaluation. After a week, I will not accept the assignment and it will be recorded as a zero. Printing and turning in work on time is your responsibility. Computer/printer malfunctions, bad disks, or other electronic problems are not acceptable excuses for late work as they are not in places of work either.
2. **Emailed Work:** If I require a paper copy of your work, that's what I want. Emailing work to me that I ask for in hard copy necessitates that I do the grunt work of securing equipment, printing, etc. for you. That is not my job. That is your job.
3. **Classroom Behavior:** Each student is required to conduct himself/herself in an appropriate manner at all times. Show respect for every person in the classroom. Racist, sexist, or other offensive or discriminatory language will not be tolerated. This includes subtle or overt insults based on political or religious affiliation. Additionally, you are expected to listen when others are speaking, and to be respectful in your responses to your classmates. It also means I expect you to not argue about assignments, to ignore the assignments you find burdensome, or otherwise act inappropriately for a citizen of the class.
3. **Cellphones:** Cell phones are not allowed in class. While laptops are allowed, if you're caught misusing yours, your laptop privileges will be revoked. Disruption of class may result in you're being asked to leave.
4. **Plagiarism:** I will follow the IUP guidelines for responding to plagiarism. As a precautionary measure, all papers are scanned through TURNITIN to ensure no plagiarism has occurred. If you have any questions about whether or not your use of a text constitutes plagiarism, please ask me.
5. **The Writing Center:** Please remember that IUP has an incredible Writing Center located in Eicher Hall (#218). Their web address is:

<http://www.wc.iup.edu/>. They have walk-in times throughout the week and can assist you in a number of ways. Please consider visiting the Writing Center if you're feeling anxious or stressed about your writing for this class. They will help you at any stage of the writing process – from invention to final polishing. Of course, to make the visit useful, remember to bring your draft(s), relevant texts, your assignment guidelines, and a list of questions you wish to ask.

7. **Class Preparation:** You should always bring your textbooks to class, along with any handouts. Additionally, you should always have writing instruments, paper, and I also would suggest a small stapler. Again, you're responsible for stapling your assignments, not me.

9. **Collaborative Partners:** As mentioned above, you'll be assigned to groups. In addition to completing assignments as groups, your group members also serve as resources in case one of you must miss class. If that happens, immediately contact your group members after the said class to see what you missed and get copies of notes or other materials and, as well, alert me if you miss class and explain the reason why.

10. **Email Updates:** Check your IUP e-mail regularly. I will send messages to class regularly – including cancellation notices and revised homework assignments.

DAILY AGENDA

Week 1: Introductions

W Jan 22

In Class

- *Check class against roster
- *Introduction to class and review syllabus. *What is English Studies?*
- *Interview and introduce one another according to daily agenda guidelines.
- *Tally of track members.
- *Sign up for track groups (three to five people per group).
- *D2L overview.
- *Review homework.

Homework

- *Read "Shitty First Drafts" (handed out in class) and come to the next class session with two quotes or insights that you find of interest.
- *Read the handout on comparative Asian and Western education (handed out in class) and come to the next class session with two quotes or insights that you find of interest.
- *Complete the two-page reading or writing autobiography assignment (guidelines handed out in class) and post to D2L's discussion board, as well as bring a paper copy to class to share.
- *Join the class Facebook group and post a link of interest germane to English Studies.

Week 2: Introduction to the Concepts of Literature, Theory, and Professional Identity

M Jan 27

In Class

- *Share reading and writing autobiographies.
- *Discuss close reading and close reading assignment if time permits.
- *Review homework.

Homework

- *Read Terry Eagleton's "What is Literature" and "The Rise of English" posted to Content on D2L and respond to the D2L discussion board **Critical Response #1** prompt. Note: You MUST bring a copy of the reading to class, as is the case with all posted readings, or forfeit grade points. I won't repeat this again in the daily agenda but this is true for all assigned readings and is spelled out in the syllabus.

W Jan 29

In Class

- *Public intellectual writing activity.
- *Group work on reading.
- ***Discuss faculty interview (Due Date: 3/10/14).**

*Review homework.

Homework

*Read the Jonathan Culler articles on literary theory and the canon posted to "Content" on D2L and answer the discussion board **Critical Response #2** prompt.

***Groups should set up faculty interview** and bring a brief note for me that lists the time of their scheduled interview, their subject, and their initial potential questions.

*Make a post to the class Facebook page germane to English Studies students.

Week 3: Introduction to Theory and Canonicity

M Feb 3

In Class

*Turn in group memo on faculty interview.

*Freewriting prompt: "Tiny Masters."

*Introduction to theory and using a theoretical lens.

*Close reading and interpretation exercise with Tony Hoagland poems.

*Review homework.

Homework

Read the Donald Maas excerpt on 21st century fiction and canonicity posted to D2L and respond to the discussion board **Critical Response #3** prompt.

W Feb 5

In Class

*Freewriting.

*Discuss canonicity and confirmation bias.

*Group work on reading.

*Additional close reading exercise if time permits.

*Review homework.

Homework

*Read the Stephen Asma excerpt from *On Monsters* posted to Content on D2L.

*Read the Kanye West lyrics posted to Content on D2L.

*Watch Kanye West's Monster video, available at:

<https://www.youtube.com/watch?v=I3af4Gz4Daw>

and answer the D2L discussion board **Critical Response #4** prompt.

*Make a post to the class Facebook page germane to English Studies students.

Week 4: Introduction to Monster Theory and Literary, Textual, and Cultural Studies

M Feb 10

In Class

*Freewriting on the tautology of definitions and mini-lecture on defining your terms.

*Group work on Kanye West's "Monster" and close reading exercise with lyrics.

*Review homework.

Homework

- *Read the chapter on Marxist theory posted to D2L under Content.
- *Read George Saunders' "Sea Oak" posted to D2L under Content.
- *Respond to the D2L prompt in the discussion area for **Critical Response #5**

W Feb 12

In Class

- *Kanye West and Zach Galifianakis' "Can't Tell Me Nothing" and visual rhetoric.
- *Writing activity on class and ideology.
- *Group work on reading.
- *Review homework.

Homework

- ***English-related event report #1** due next class session
- *Read "The Ones Who Walk Away from Omelas," posted to D2L under Content.
- *Read Asma excerpt on scapegoats posted to D2L under Content.
- *Respond to the D2L prompt in the discussion area for **Critical Response #6**.

Week 5: Introduction to Marxist and Psychoanalytic Criticism

M Feb 17

In Class

- ***Turn in English-related event report #1.**
- *Freewriting on Die Atwoord "Rich Bitch" and ideology and class.
- *Small group work on class, ideology, and the readings.
- *Review homework.

Homework

- *Read the chapter on psychoanalytic theory posted to D2L under Content.
- *Read the excerpt on "Madonna and the Whore" posted to D2L under Content.
- *Read Robert Aickman's "The Swords" posted to D2L under Content.
- *Respond to the D2L prompt in the discussion area for **Critical Response #7**.

W Feb 19

In Class

- *Freewriting on Iggy Azalea and ideology and class.
- *Group work on readings.
- *Group writing activity on applying psychoanalytic and Marxist criticism to "The Swords."
- *Review homework.

Homework

- *Read the chapter on feminist theory posted to D2L under Content.
- *Read Lisa Tuttle's "The Replacement" posted to D2L under Content.
- *Respond to the D2L prompt in the discussion area for **Critical Response #8**.
- *Make a post to the class Facebook page germane to English Studies students.

Week 6: Introduction to Feminist Theory and Ecocriticism

M Feb 24

In Class

- *Freewriting on repulsion
- *Group work on Lisa Tuttle's "The Replacement" and feminist criticism.
- *Review homework.

Homework

- *Read the Nin Andrews poetry posted under Content on D2L.
- *Respond to the D2L prompt in the discussion area for **Critical Response #9**.

W Feb 26

In Class

- *Freewriting on Yoon Me Rae and "Get It."
- *Group work on Nin Andrews and feminist criticism.
- *Review homework.

Homework

- *Read the excerpt from Erika Fudge's *The Animal* posted under "Content" on D2L.
- *Read "Poor Bibi" posted to D2L under Content.
- *Respond to the D2L prompt in the discussion area for **Critical Response #10**.
- *Additionally, bring your copy of "The Replacements" to class again on 3/3/14.

Week 7: Introduction to Law and Literature

M March 3

In Class

- *Freewriting prompt on ideas about the animal and definitions
- *Group work on "The Animal" excerpt and "Poor Bibi" and "The Replacement"
- *Discuss midterm.
- *Review homework.

Homework

- *Read the law track readings on D2L: "A Sense of Making Stories: Law, Literature, Life by Sunil Rao," "Stand your Ground Increases Racial Bias in Justifiable Homicide Trials" by Lisa Wade and "The Knockdown Game and Application of Hate Crime Statutes."
- *Respond to the D2L prompt in the discussion area for **Critical Response #11**.

W March 5

In Class

- ***Guest speaker on Law and Literature track.**
- *Discuss readings if time permits.
- *Field questions about midterm.
- *Review homework.

Homework

- ***Finish write-up of faculty interview and turn in 3/10/14.**
- *Study for midterm
- *Write a reflection on your reaction to the track speaker according to class guidelines and post to D2L.

Week 8: Public Intellectual Project and Academic Conferences

M March 10

In Class

- *Faculty interview due.
- *Vocabulary and Key Concepts Exam.
- *Discuss *Black & Grey* Public Intellectual writing project.
- *Discuss undergraduate student publishing venues and distribute list.
- *Discuss the form and function of academic conferences.
- *Review homework.

Homework

***Black & Grey group writing assignment. Guidelines for query letters and submission guidelines handed out in class. Post your project description on D2L in the discussion forum area and respond to at least one of the project descriptions by other students by 3/14/13. Turn in your query letter to class on 3/24/14.**

- *Make a post to the class Facebook page germane to English Studies students.

W March 12

No Physical Class

Alternative Assignment:

*Go to *Black & Grey* website to get a feel for its personality and then in groups work on your query letter and project description and then post your selected project description to D2L. Be sure to use the guidelines handed out in class to guide your selection and write-up.

*Read the EAPSU program and pick two sessions to attend. After you attend them, write up your second event report.

Week 9: Spring Break

No class!!!! Have fun. Don't break anything.

Week 10: Language Studies, Rhetorical Analysis, and Film Studies

M March 24

In Class

- *Second event report due.
- *Black & Grey query letter due.
- *Language Studies guest speaker.
- *Discussion of ethos, logos, pathos and sociological images if time permits.
- *Review homework.

Homework

*Read the handout on rhetorical analysis and ethos, pathos, and logos posted under Content to D2L.

*Respond to the D2L discussion board prompt on sociological images for **Critical Response #12**.

*Write a reflection on your reaction to the track speaker according to class guidelines and post to D2L.

W March 26

In Class

***Film Studies speaker.**

*Field *Black & Grey* questions.

*Review homework.

Homework

*Write draft of *Black & Grey* group submission. Each group should make five copies and bring them to class on 3/31/14 for peer review.

*Write a reflection on your reaction to the track speaker according to class guidelines and post to D2L.

*Make a post to the class Facebook page germane to English Studies students.

Week 11: Public Intellectual Project, English Education, and Critical Multimedia Pedagogy and Literacy

M March 31

In Class

*Peer review *Black & Grey* group submissions. Each group should make five copies and bring them to class.

*Review Homework

Homework

*Read Kathleen Yancey Blake on multimedia pedagogy available under Content on D2L.

*Respond to D2L prompt on critical multimedia pedagogy and literacy for **Critical Response #13.**

W April 2

In Class

English Education guest speaker

*Review homework.

Homework

*Revise *Black & Grey* submission to turn in on M April 7th accompanied by an illustrative image from a royalty free site like Filemorgue and an illustrative quote from a popular culture figure.

*Write a reflection on your reaction to the track speaker according to class guidelines and post to D2L's discussion board.

*Make a post to the class Facebook page germane to English Studies students.

Week 12: Tying-It-All-Together—Public Intellectual Project, Writing Studies, and Introduction to Critical Paper

M April 7

In Class

*Turn in *Black & Grey* submission.

*Discuss final critical paper.

***Writing Studies guest speaker.**

*Writing Studies activity.

*Review homework.

Homework

*Post three ideas for your final paper to D2L's discussion board area according to class guidelines and respond to the ideas of at least three others.

*Write a reflection on your reaction to the track speaker according to class guidelines and post to D2L.

W April 9

In Class

*Small group work on sample literary essay.

*Discuss proposal writing assignment.

*Discuss thesis statement construction.

*Review homework.

Homework

*Write paper proposal according to class guidelines.

*Find two potential critical sources for your paper according to class guidelines and post a brief summary of each to D2L's discussion board, following the directions given in the prompt on the discussion board.

*Make a post to the class Facebook page germane to English Studies students.

Week 13: Tying-It-All-Together – Proposal, Thesis Statement, and Summary Writing

M April 14

In Class

*Peer review paper proposal

*Thesis statement review.

*Review homework.

Homework

*Continue working on paper.

*Bring the text you're analyzing and your critical sources to class next time for close reading and evidence analysis workshop.

W April 16

In Class

*Close reading and analysis workshop on paper-related readings.

*Title review.

*MLA review.

*Review homework.

Homework

*Write draft of critical paper.

*Make a post to the class Facebook page germane to English Studies students.

Week 14: Tying-It-All-Together – Revision Strategies for Critical Paper and Perception Exercises

M April 21

In Class

- *Guided peer review of Draft #1 of critical paper.
- *Review homework.

Homework

- *Revise paper and write a reflective memo according to class guidelines about the changes you made and turn this in on Apr 28.

W April 23

No class: Instructor at Kentucky Bookfest as an invited author.

Alternative assignment: Complete one of the two writing perception exercises under Content on D2L and post to the discussion board area on D2L.

Week 15: Tying-It-All-Together – Revision Strategies for Critical Paper and Reflective Letter Writing

M April 28

In Class

- *Guided peer review of Draft #2.
- *Review homework.

Homework

- *Revise paper, write a reflective memo according to class guidelines on the changes you made, and turn it in on 4/30/13.

W April 30

In Class

- *Turn in paper.
- *Reflective letter writing exercises.
- *Discuss portfolio.

Homework

- *Research an article related to the professional area you're interested in according to the assignment guidelines or learn a new digital technology and prepare to brief the class on May 5th about what you've learned.

Week 16: Research Area and Digital Technological Expertise Mini-Presentations and Final

M May 5

In Class

- *Mini-presentations on area interests.
- *Review homework.

Homework

- Prepare for final according to class guidelines.

F May 9th at 2:30
Final Exam (Portfolio Essay and Critical Essay)

Important Information for Beginning English Majors

A. The English Department Tracks

Film Studies

The Film Studies Track enables students to design a course of study in the history, meaning, function, and aesthetics of films of all genres and countries of origin.

A student who completes the Film Studies Track will be able to recognize major developments in the history of film; apply the analytical skills and methods best suited to comprehend the significance and aesthetics of films; analyze the ways visual imagery interacts with audience, culture, medium, and ideology; and recognize and analyze the ways in which films communicate ideas about race, gender, sexual orientation, and identity. The Film Studies Track prepares students for any profession that requires strong analytic, cultural, and aesthetic skills and for academic study in cultural studies.

Language Studies

The Language Studies Track enables students to design a course of study in language development, structure, and use.

A student who completes the Language Studies Track will be able to identify and analyze the social and political applications of language used by and about speakers, writers, and subjects from both dominant and underrepresented linguistic communities; apply an increased language sensibility to personal, academic, social, and professional communication; and analyze specific discourse types and contexts. The Language Studies Track prepares students for any profession that requires strong analytic skills and for academic study in rhetoric and linguistics.

Literary, Textual, and Cultural Studies

The Language Studies Track enables students to design a course of study in language development, structure, and use.

A student who completes the Language Studies Track will be able to identify and analyze the social and political applications of language used by and about speakers, writers, and subjects from both dominant and underrepresented linguistic communities; apply an increased language sensibility to personal, academic, social, and professional communication; and analyze specific discourse types and contexts. The Language Studies Track prepares students for any profession that requires strong analytic skills and for academic study in rhetoric and linguistics.

Pre-Law (Law and Literature)

The English Studies/Pre-Law Track enables students to design a course of study in the history and practice of persuasive communication, interpretation, and the cultural power of literary representation.

A student who completes the Pre-Law Track will be able to identify, evaluate, and apply varied forms of analysis and argumentation; read, write, speak, and think in thoughtful, informed, persuasive fashion; and understand and distinguish the culturally and historically specific relationships among language, cultural power, and interpretation, both in terms of persuasive writing and speech and the literary representations of minorities. The Track should also enable students to do well on law school admissions essays and examinations in law school.

Writing Studies

The Writing Studies Track enables students to design a course of study in the theory and practice of writing in a variety of genres.

A student who completes the Writing Studies Track will be able to demonstrate skills in the analysis, construction, and presentation of texts; identify and apply productive, effective, and creative approaches to writing tasks for diverse audiences; and create a portfolio of writing for use in applying to graduate programs or for professional positions. The Writing Studies Track prepares students for any career that requires professional writing skills.

B.S. in English Education

The English education major at Indiana University of Pennsylvania offers specialized training for students who wish to teach English at the secondary level. The English education major at IUP certifies graduates to teach secondary English in Pennsylvania and at least thirty-three other states. Graduates planning to seek employment in a state other than Pennsylvania are advised to check the specific requirements for that state.

English education majors fulfill all the requirements for state certification, including practical experience in methods courses and student teaching; content preparation in a variety of literature, language, and composition courses; and philosophical background in current theories of teaching. Although most students choosing an English education major will be best prepared for the secondary school classroom, those who opt not to teach will find that their speaking, writing, and management skills may also be useful to the media, governmental services, and business.

B. Close Reading

Most essays, especially academic essays, begin with a close reading of some kind of text—a painting, a movie, an event—and usually with that of a written text. When you close read, you observe facts and details about the text. You may focus on a particular passage, or on the text as a whole. Your aim may be to notice all striking features of the text, including rhetorical features, structural elements, cultural references; or, your aim may be to notice only selected features of the text—for instance, oppositions and correspondences, or particular historical references.

Either way, making these observations constitutes the first step in the process of close reading.

The second step is interpreting your observations. What we're basically talking about here is inductive reasoning: moving from the observation of particular facts and details to a conclusion, or interpretation, based on those observations. And, as with inductive reasoning, close reading requires careful gathering of data (your observations) and careful thinking about what these data add up to.

How to Begin:

1. Read with a pencil in hand, and annotate the text. "Annotating" means underlining or highlighting key words and phrases—anything that strikes you as surprising or significant, or that raises questions—as well as making notes in the margins. When we respond to a text in this way, we not only force ourselves to pay close attention, but we also begin to think with the author about the evidence—the first step in moving from reader to writer.

Here's a sample passage by anthropologist and naturalist Loren Eiseley. It's from his essay called "The Hidden Teacher."

... I once received an unexpected lesson from a spider. It happened far away on a rainy morning in the West. I had come up a long gulch looking for fossils, and there, just at eye level, lurked a huge yellow-and-black orb spider, whose web was moored to the tall spears of buffalo grass at the edge of the arroyo. It was her universe, and her senses did not extend beyond the lines and spokes of the great wheel she inhabited. Her extended claws could feel every vibration throughout that delicate structure. She knew the tug of wind, the fall of a raindrop, the flutter of a trapped moth's wing. Down one spoke of the web ran a stout ribbon of gossamer on which she could hurry out to investigate her prey.

Curious, I took a pencil from my pocket and touched a strand of the web. Immediately there was a response. The web, plucked by its menacing occupant, began to vibrate until it was a blur. Anything that had brushed claw or wing against that amazing snare would be thoroughly entrapped. As the vibrations slowed, I could see the owner fingering her guidelines for signs of struggle. A pencil point was an intrusion into this universe for which no precedent existed. Spider was circumscribed by spider ideas; its universe was spider universe. All outside was irrational, extraneous, at best raw material for spider. As I proceeded on my way along the gully, like a vast impossible shadow, I realized that in the world of spider I did not exist.

2. Look for patterns in the things you've noticed about the text—repetitions, contradictions, similarities.

What do we notice in the previous passage? First, Eiseley tells us that the orb spider taught him a lesson, thus inviting us to consider what that lesson might be. But we'll let that larger question go for now and focus on particulars—we're working

inductively. In Eiseley's next sentence, we find that this encounter "happened far away on a rainy morning in the West." This opening locates us in another time, another place, and has echoes of the traditional fairy tale opening: "Once upon a time . . .". What does this mean? Why would Eiseley want to remind us of tales and myth? We don't know yet, but it's curious. We make a note of it.

- Details of language convince us of our location "in the West"—gulch, arroyo, and buffalo grass. Beyond that, though, Eiseley calls the spider's web "her universe" and "the great wheel she inhabited," as in the great wheel of the heavens, the galaxies. By metaphor, then, the web becomes the universe, "spider universe." And the spider, "she," whose "senses did not extend beyond" her universe, knows "the flutter of a trapped moth's wing" and hurries "to investigate her prey." Eiseley says he could see her "fingering her guidelines for signs of struggle." These details of language, and others, characterize the "owner" of the web as thinking, feeling, striving—a creature much like ourselves. But so what?

3. Ask questions about the patterns you've noticed—especially how and why.

To answer some of our own questions, we have to look back at the text and see what else is going on. For instance, when Eiseley touches the web with his pencil point—an event "for which no precedent existed"—the spider, naturally, can make no sense of the pencil phenomenon: "Spider was circumscribed by spider ideas." Of course, spiders don't have ideas, but we do. And if we start seeing this passage in human terms, seeing the spider's situation in "her universe" as analogous to our situation in our universe (which we think of as the universe), then we may decide that Eiseley is suggesting that our universe (the universe) is also finite, that our ideas are circumscribed, and that beyond the limits of our universe there might be phenomena as fully beyond our ken as Eiseley himself—that "vast impossible shadow"—was beyond the understanding of the spider.

But why vast and impossible, why a shadow? Does Eiseley mean God, extra-terrestrials? Or something else, something we cannot name or even imagine? Is this the lesson? Now we see that the sense of tale telling or myth at the start of the passage, plus this reference to something vast and unseen, weighs against a simple E.T. sort of interpretation. And though the spider can't explain, or even apprehend, Eiseley's pencil point, that pencil point is explainable—rational after all. So maybe not God. We need more evidence, so we go back to the text—the whole essay now, not just this one passage—and look for additional clues. And as we proceed in this way, paying close attention to the evidence, asking questions, formulating interpretations, we engage in a process that is central to essay writing and to the whole academic enterprise: in other words, we reason toward our own ideas.

Addendum B: Statement Concerning Department Responsibility

The Department of English is committed to the teaching of writing in all of our courses. Our priority is to assign a Type I professor to teach W courses. In a case when that is not possible, the Director of Liberal Studies English (LSE) will ensure that the course, taught as Type II, will still retain the emphasis on writing by (1) having the instructor meet with the LSE Director to discuss the objectives of the course as writing intensive and (2) providing sample syllabi and assignments demonstrating writing-intensive criteria.