

REQUEST FOR APPROVAL TO USE W-DESIGNATION

LSC # 233
Action _____

COVER SHEET: Request for Approval to Use W-Designation

TYPE I. PROFESSOR COMMITMENT

- Professor Catherine McClenahan Phone 7-5913
 Writing Workshop? (If not at IUP, where? when?) 1980 Postdoctoral Fellowship
 Proposal for one W-course (see instructions below) in Composition + Rhetoric
 Agree to forward syllabi for subsequently offered W-courses? Yes

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) Catherine McClenahan

Department Chairperson Janet Bull

College Dean Ann 10/29/02

Director of Liberal Studies Cheryl Sollen 11/20/03

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.

Before you submit: Have you double-checked your proposal against "The Liberal Studies Committee's Most Frequently Asked Questions"?



WRITING SUMMARY

English 211, British Literature 1660-1900, is taught every semester, since it is one of the four literature survey courses required for English majors. Students are supposed to complete these surveys before taking upper-level literature classes, so many of the students are sophomores, but there are also juniors and seniors.

I would group the writing for this course into 3 main categories, but these sometimes include more than one purpose:

1. Writing to enhance reading and to stimulate thought.

a) The 8 short response papers (2-4 pages each) typically ask students either to think and write about larger thematic and/or critical issues in the work or to practice literary analysis skills in a close reading of one of the texts. This kind of analysis is not as thorough as the kind of analysis students do for the longer analysis essay, but it's practice for that bigger project, as well as a stimulus for class discussion and individual interpretation. These are relatively informal essays, with an emphasis on generating interesting ideas and questions, but the prose should be edited and proofread.

b) In-class writing is usually 1-2 paragraphs on 1 or more questions for students who are working in small groups to discuss a particular issue or work. This writing helps students focus on the small-group task and to summarize their ideas clearly when they report their ideas to the class as a whole. I don't do this every time that students work in small groups, but probably 8 or 10 times in a semester. These assignments count in the participation grade (20%) rather than as separate course assignments.

2. Writing to integrate learning and stimulate thought

There are 3 open-book essay examinations (since this course covers 3 major periods of English literature): the 3rd is cumulative in the sense that it asks students to compare and contrast the last (Victorian) period with the earlier ones we study. Students usually have the questions in advance (or know what kind of topic I will ask them to write about) so that they can begin thinking about connections among the readings. The exams are open-book so that students can support their arguments with concrete evidence and examples. The exam is written in class if we have 90 minutes; if the class is MWF, I usually give them as take-home exams. The emphasis in this kind of writing is on producing a clear and focused argument with good supporting examples but not on fully-edited prose (we talk about good essay-exam techniques in class beforehand and usually look at sample of good opening paragraphs after the first exam).

3. Writing to stimulate both creative and analytical thought about a literary topic

Students are asked to choose a topic for more thorough investigation of one or of a related group of texts. The result may be a traditional interpretive essay (8-10 pages) or something more creative. For example, students might invent a journal by one of the authors we read, construct a dialogue between two authors, put together materials and a rationale for a literature unit in a high-school English class, put together their own ideal anthology of, say, Romantic poetry and write an introduction to it, or construct an interactive web-page about an author or "school"/group of authors, like "the Cockney

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school” or women writers of a certain period. Research is optional for the project (depending on whether the topic logically requires it), since not all students will have completed ENGL 202 (Research Writing) when they take this course. This assignment asks students to: choose a relevant and worthwhile topic or project that fits the scope of the assignment, to decide what materials and methods they need in order to investigate this topic well, and to produce clear, thoughtful conclusions about the topic in good, lively prose. (The producer of a web page will need to generate an equivalent amount of writing of his/her own on this page, not just to use material from other sources.)

Note: when this course is offered during spring semester, when the English Dept. Undergraduate Conference is held, students are strongly encouraged to revise one of their response papers to present at the conference or to have several of them set up a panel on an author or topic which they have worked on in their response papers (see syllabus).

English 211: British Literature 1660-1900

Spring 2001

Dr. Catherine McClenahan Office: Sutton 350
 Hours: MF 9-11; TR 8.30-9.30, 2-3 and by appointment
 Email: clmcclen@grove.iup.edu
 Phone: 7-5913 (office); 349-6564 (home: has answering machine)

Course Description and Goals

Any survey course has 2 somewhat contradictory goals:

- 1) to introduce you to 3 major periods of British Literature and a variety of writers in them, with some understanding of the context these writers worked in;
- 2) to give you further practice in close reading and analysis of individual works of literature (both discussion and writing). In these periods there is a particular focus on poetry.
- 3) to express your interpretations in clear and interesting prose.

We'll be looking at how various writers define their roles in relation to changing circumstances in England and the world around it; at the same time, we'll consider what these older texts can mean to readers today.

Course texts

1. The Longman Anthology of British Literature, Vols. 1 and 2 OR
 the 3 separate period volumes: Restoration and Eighteenth Century, The Romantics and Their Contemporaries, and The Victorian Age.

(If you took EN 210 and bought a NORTON anthology, you can buy the Longman's 18th-century volume AND either the other 2 single-period volumes or the BIG Vol. II.)

2. Mary Shelley, Frankenstein, The 1818 Text (Oxford Univ. Press). This is NOT the same as the text in the Longman's book.

Note: if you're an English major, you should really own a good Handbook to Literature. There are Glossaries at the back of the Longman's text, but a handbook like Harman and Holman's Handbook of English Literature has far more information .

Course requirements and Grading

1. 3 open-book essay exams, one on each of the 3 periods we study : 45%
 Please note the date of the final exam and make your plans accordingly: I will NOT give any early exams.
2. 1 analytical essay (6-8 pages) : 15%. You'll receive a handout on this assignment later, but as you read, think about what works you might find interesting to write about later.

26%

3. 8 shorter response papers (2-4 pages), usually due on Thursdays. I normally assign topics for these in class, so YOU are responsible for knowing what they are. These will help you with class discussion AND with ideas to develop or modify for your analytical essay later.

4. Frequent and informed class participation: 20%. This will include attending ONE of the evening talks of the Undergraduate Conference (end of March) OR, if you want to pay the registration fee, one of the conference sessions. I WILL give FIVE bonus points on your final course average if you are a presenter at the conference.

Course policies and procedures

1. **Preparing for class:**

"Reading" in this class means re-reading as many times as it takes you for good understanding of the material and thinking about it. It means that you underline or highlight passages or take notes on what you read: to help you remember what seems important, to jot down ideas about the text, or to identify questions or problems to bring up in discussion.

2. **Attendance:** this is a "hands-on" course where you practice skills in reading and analysis. It will work only if you are here, have done the prep work, and participate. IF you are doing good work, you can probably afford a **maximum of 3 absences for ANY reason** without hurting your course grade (if your work is less good, you shouldn't miss any classes). After 3 absences, however, your final course grade will go down for every day over the limit.

You must have the relevant text or any written assignment with you to be counted as present.

3. **Late policy:** I will NOT accept late response papers unless you were absent for a serious, documentable illness or emergency. If you do not have a **complete draft of the analytical essay** on the workshop date (see schedule), you will lose a letter grade for that assignment. Late assignments are graded when I have the time.

4. **Plagiarism:** Any essay that is not your own work or that borrows heavily from undocumented sources will receive an F. See your **student handbook** for the handling of such cases. If you're going to read scholarly material, be sure that you take accurate and careful notes and know how to handle quotations and sources citations correctly. The Writing Center can always help, either in person or online.

Schedule

NOTE: I assume that you will read the introduction to each author that we're discussing before our first class discussion.

ALSO, this schedule is subject to change: stay informed.

Week 1: Jan. 18

Th Course introduction

Week 2: Jan. 23-25

T John Dryden, "Absalom and Achitophel";
read Introduction to the Restoration and 18th Century (Vol. I)

Th "Absalom and Achitophel" cont'd AND pp. 2119-2127.
PAPER: choose about 20 lines of the poem that you like and "translate" them into modern English. You can write in prose or poetry (if you want to try your hand at rhymed couplets).

Get handout with Rochester poems (these are not in the text)

Week 3: Jan. 28-Feb. 1

T The Battle of the Sexes:
poems by Lord Rochester (handout); prose by Mary Astell (Some Reflections upon Marriage); poems by Mary, Lady Chudleigh ("To The Ladies" and "To Almystrea," pp. 2139-40).

Th Lady Mary Wortley Montagu: "The Lover" (2567), "Epistle from Mrs. Yonge to Her Husband" (2565) and the Turkish Embassy letters.

PAPER DUE: on work by ONE of the authors read this week.

Week 4: Feb. 6-8

T Aphra Behn, Oronooko [short novel]

Th Jonathan Swift, "A Modest Proposal";
PAPER due on Oronooko

Week 5: Feb. 13-15

T Alexander Pope, The Rape of The Lock, Cantos 1-2

Th Cont'd., Cantos 3-4
PAPER due on Pope

Week 6: Feb. 20-22

T **ESSAY EXAM ON RESTORATION AND 18TH CENTURY**

Th **Blake, Songs of Innocence (vol.2) AND Introduction to the Romantic Age**

Week 7: Feb. 27-Mar. 1

T **Blake, Songs of Experience**

Th **Mary Wollstonecraft, selections from A Vindication of The Rights of Women
PAPER due on EITHER Blake or Wollstonecraft**

Spring Break: read ahead in *Frankenstein!!!*

Week 8: Mar. 13-15

T **Wordsworth: read the intro to him and to *Lyrical Ballads*, plus "We Are Seven,"
"Expostulation and Reply" and "The Tables Turned" (these 2 go together) and Preface to
Lyrical Ballads, pp. 332-336**

Th **Wordsworth, "Tintern Abbey" AND Coleridge, "This Lime Tree Bower My
Prison" and "The Aeolian Harp" and pp. 528-33;
PAPER due on Wordsworth OR Coleridge**

Week 9: Mar. 20-22

T **Percy Shelley, "Ode to The West Wind" and Felicia Hemans, "Women and Fame"
and "Propertia Rossi"**

Th **Mary Shelley, Frankenstein, Vol. I**

Week 10: Mar. 27-29

T **cont'd. Vol. II and III**

Th **Keats, Letters pp. 794-6, 799-802, 805-6, AND "Ode to Psyche"
PAPER DUE on a Keats or Hemans poem**

7

Week 11: Apr. 3-5

- T Keats, "Ode to A Nightingale," "To Melancholy," "La Belle Dame Sans Mercy"
- Th Victorian period: Tennyson (Vol. III): "The Lady of Shallott" and "Ulysses"
SHORT JOURNAL ON YOUR ANALYTICAL ESSAY DUE (see Handout on the Analytical essay).

Week 12: Apr. 10-12

- T ESSAY EXAM ON ROMANTIC PERIOD; journals on your analytical essay returned
- Th Elizabeth Barrett Browning, selections from Aurora Leigh;
Discuss introduction to the Victorian period

Week 13: Apr. 17-19

- T Robert Browning, "Fra Lippo Lippi"
- Th FULL DRAFT OF YOUR ANALYTICAL ESSAY DUE: PEER EDITING WORKSHOP.

Week 14: Apr. 24-26

- T Christina Rossetti, "The Goblin Market"
- Th Matthew Arnold (TBA); review for final
REVISION OF ANALYTICAL ESSAY DUE IN CLASS.

Week 15: May 1-3

- T Review for final exam

**FINAL EXAM IS THURS. 5/10 AT 12.30 P.M.
I WILL NOT GIVE ANY EARLY FINALS.**

Response Paper Assignment for Pope's *The Rape of The Lock*

One of Pope's aims in *The Rape of The Lock* is to "laugh the families [of Lord Petre and Arabella Fermore] together" (2489). A second aim is signaled by the ending of the poem: the poet claims that he's going to inscribe Belinda's name "mid'st the stars" (5: 150): to create a work of art which lasts for ages

. Has Pope created something "artistic": that is something with beauty as well as laughter? Does the poem also deal with serious ideas? In other words, is this poem more than a very long joke?

Choose a specific section of the poem (like a Canto or significant section of a Canto) to demonstrate your ideas.

EN 211: Reason, Imagination, and Passion: Mary Wollstonecraft and William Blake

Each group will be assigned a separate section of *A Vindication of The Rights of Women [VRW]* and a poem by Blake. Your job is to:

1. find Wollstonecraft's main points and reasons;
2. Figure out what issue or topic might link this passage and the Blake poem
3. Compare and contrast what Wollstonecraft's passage and the poem are saying about this issue or topic. In the case of the poem, the speaker's point of view may not be Blake's -- or yours.

You have 30 minutes and then each group will report to the class. This will be a graded exercise: turn in your notes on this page at the end of class.

A. *VRW* pp. 210-214 and "The Human Abstract"

B. *VRW* pp. 216-220 and "The Sick Rose"

C. *VRW* pp. 221 (par. 6) -226 (through 1st full par.) and "The Garden of Love"

D. *VRW* pp. 228-32 and "The Clod and The Pebble"

Directions: Write on BOTH questions; however, please notice that #1 is worth 75 points and #2 only 25 points and plan your writing time proportionately.

Question 1. Take a few minutes to plan the main points of your answer to this question: this will help you write a focused and well-supported essay. Write whatever notes you wish on this sheet, but please turn it in with your essay.

In 1711, Addison wrote in "The Aims of *The Spectator*:

Since I have raised myself to so great an audience, I shall spare no pains to make their instruction agreeable, and their diversions useful. For which reasons, I shall endeavor to enliven morality with wit, and to temper wit with morality, that my readers may, both way, find their account in the speculation of the day. Add ... I shall refresh their memories from day to day, till I have recovered them out of that desperate state of vice and folly into which the age is fallen. (2200)

Using TWO writers, including at least ONE POET, write an essay explaining how much your two writers do or do not seem to share Addison's ideas about the purpose of literature. Choose ONE specific work by each writer as your main example. (You may use Addison himself.)

Be sure to:
discuss what Addison means (he makes several points),
define the essential words in the quotation as the basis for your discussion,
use specific details or quotations from the works you discuss to support your ideas.

Question 2

In many ways the world and culture of the Restoration and 18th-century writers we've read is very different from ours. Yet people still read and enjoy many of these writers, feeling that they have something worthwhile to communicate.

Write a short essay that answers the question "Who should still read [one Author you choose] and why?" (Try not to duplicate what you said about Question 1: you get more points for discussing a wider range of authors.)

This assignment asks you to find a topic or author from our readings and discussions that interests you and is worthwhile for literature students to know more about, and to investigate it in more depth. The end result can be a traditional longer (6-8 pages) and more polished essay than the short response papers you have been writing OR it can be something more creative. For example, in the past, students have done things like creating a dramatic dialogue between two authors, creating an imaginary journal by an author who didn't leave one, creating the materials and rationale for a unit on nature poetry in a high-school literature course, deciding on an anthology of must-read satiric poems and writing the introduction to it, and creating a web page on a literary movement that we studied (the writer wrote several shorter essays on the web page as well as using other material and creating links to other sources). So look for an option that suits your talents and interests as well as some of the course material.

This assignment has 3 main stages. Please feel free to have a conference with me and/or with a Writing Center tutor at any point in this writing process:

1. By Th. April 5: a short journal (1-2 pages) explaining your topic and the kind of product you'll create about it. Tell me what questions your project will try to answer, what authors and texts you want to explore and why you chose these; tell me what the end product will be, who its intended audience is, and why they need or would be interested in your project. I'll get these back to you with comments by the next class period.
2. On Th Apr. 19: a complete draft of your essay or project is due in class for a peer edit workshop. If you do a web page, it has to be available for a peer editor to call up in a computer lab during class. This is a required class!
3. On Th. Apr. 26: a revised version of your project is due in class. **TURN IN THE FOLLOWING:**
the final draft,
the draft you brought to the workshop,
the peer comments you received
in a manila envelope or pocket folder with your name on it.

For Type I (Professor Commitment) Writing-Intensive Courses:

_____ Have you attended a writing workshop either at IUP or elsewhere? [If not, have you indicated at least equivalent preparation based on such things as graduate education, teaching experience in writing courses, publications, conference attendance, or other professional activities?]

For Type II (Departmental) Writing-Intensive Courses:

_____ Does your "statement of departmental responsibility" explain how the department will ensure that the writing component is present regardless of who is teaching? Does it identify the specific department group or individual who is responsible for ensuring this?

Summary of writing assignments for English 211

A. Writing Assignments

Assignment Title	# of Assignments	# of total pages	Graded (yes/no)	Opportunity for Revision (yes/no)	Written Assignment represents what % of final course grade
Short Response Papers (2-4p)	8	16-32	yes	yes, optional	20%
6-8-page Analytical Project	1	6-8	yes	yes	15%
In-class writing (1-page)	8-10 on average	8-10	yes	no	part of 20% participation grade
Totals	9 (8-10)	30-50	NA	NA	

B. Examinations (Complete only if you intend to use essay exams/short answers as part of the required number of pages of writing.)

Exams	Approx. % of exam that is essay or short answer	Anticipated # of pages for essay or short answer, or approx. word count	Exam constitutes what % of final course grade

1.	100%	3-5 pages	15%
2.	100%	3-5 pages	15%
3.	100%	3-5 pages	15%
Totals	100%	9-15 pages	45%

*Total writing assignments should contain at least 5000 words (approximately 15-20 typed pages) in two or more separate assignments; written assignments should be a major part of the final grade—at least 50% or more.

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