

REQUEST FOR APPROVAL TO USE W-DESIGNATION

LSC # 198
Action _____

COVER SHEET: Request for Approval to Use W-Designation

TYPE I. PROFESSOR COMMITMENT

- Professor JOHN L. MARSDEN Phone 463-0332
 Writing Workshop? (If not at IUP, where? when?) SEE ATTACHMENT A
 Proposal for one W-course (see instructions below)
 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)

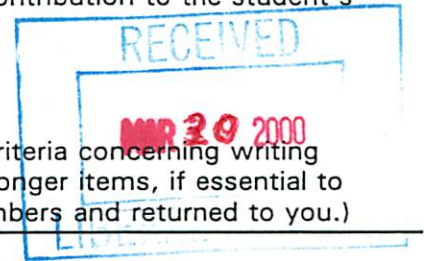
- Professor(s) _____ Phone _____
 Course Number/Title _____
 Proposal for this W-course (see instructions below)

SIGNATURES:

Professor(s) John L. Marsden
Department Chairperson Dr. McClure
College Dean [Signature] 3/29/2000
Director of Liberal Studies [Signature] 4-20-00

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"?

Proposal for One Writing Emphasis Course

WRITING SUMMARY: EN213 "British and American Literature since 1900"

EN 213: British and American Literature since 1900 is proposed for identification as a "W," writing intensive course. The course is required for English majors and class size is limited to 25. Most students are sophomores and juniors.

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

1. Writing to advance reading, to stimulate reflection and discussion contributions.

Students maintain a notebook of responses to each of the texts we consider. They are guided in their responses by a packet of questions I distribute at the beginning of the semester, and notebook serves two purposes: it allows students to react personally to the readings, and it allows them to explore potential interpretations of the readings before class in an informal way. These notebooks are collected frequently, and I respond with comments and questions to encourage students to think further about the issues they raise. Students write 3 pages a week (one in advance of each class session) and thus, over the course of the semester, they produce approximately 40-45 handwritten pages, or approximately 8000 words. The notebook is graded at the end of the semester for conscientiousness and thought, but not in terms of analytic ability, organization, or writing mechanics. The notebook constitutes 20% of the final course grade.

2. In-class Writing for Evaluation

Students write two in-class examinations in response to questions with which they have been provided in advance. The purpose of these examinations is to allow students to demonstrate that they can make formal and detailed connections between a variety of the texts they have read. Students typically produce two essays of approximately 4-5 pages, or about 1000 words per essay, in each of the two examinations. The total here, then, is approximately 4000 words. The exams constitute 30% of the final course grade.

3. Out of class Writing for Evaluation

Students produce a 7-9 page term paper, the purpose of which is to allow students to explore an issue of interest in more depth than class time allows. Students are asked, first of all, to submit an informal proposal that outlines the scope of their project as well as the research resources they plan to use. I meet each student individually to discuss the project long in advance of the due date. I spend class time discussing how to generate potential topics, how to approach the writing process, and how to think about constructing drafts. Class time also is set aside for students to receive a peer response to drafts, and I require students to submit drafts to me in advance of the due date. This paper must be written in standard English, it must maintain an appropriate tone, and it must employ the student's own argument supported by primary and secondary materials. The term paper constitutes 30% of the final grade.

4. Written Group Presentations to improve summary, commentary, and general communication skills.

Throughout the semester, students work in small groups of three or four at various points, in order to produce written presentations of varying degrees of formality. The purpose of this writing is to encourage students to think about the connection between writing and oral communication; to encourage student interaction in creating and responding to critical questions for themselves; and to promote class discussion that requires the instructor simply to moderate rather than to lead: in other words, to encourage students to take responsibility for their own learning. Sometimes, this writing takes the form of short 20-30 minute note-taking, and at other times, students produce a more formal 10-15 minute presentation which they then present at a "mock" academic conference in class time. I collect and respond to this writing, but I do not evaluate it. However, evidence of commitment on the part of each group member contributes to the overall participation grade.

5. Note taking

Although this class is a discussion, not a lecture class, I do present "mini-lectures" on relevant material. Students are encouraged to take notes in their notebooks in order to make connections in discussion between the literary-historical or theoretical material I present and the primary texts students are required to read; to assist them in preparing for the in-class exams; and to encourage students to think of syntheses that may lead to term paper topics. I do respond to notes as I collect the notebook, but they are not evaluated.

Attachment A

I have over 10 years' experience teaching various levels of undergraduate college writing classes, including First Year Composition, Advanced Composition, and Technical Writing.

I have taken two graduate seminars in the teaching of writing ("Teaching College Writing," Fall 1990, Ohio University; "Teaching Technical Writing," Fall 1996, Ohio University).

At Ohio University, I worked as a placement reader for incoming first-year student essays.

I have participated in a number of college writing workshops at Ohio University, and take an active role in such workshops here at IUP.

In all of my college literature classes, writing always is a central element.

Approved: *[Signature]* 3/29/2000

Eng 213: British and American Literature Since 1900

MWF Leonard 205 2:15-3:15

Dr. John L. Marsden

Office: 201D Leonard Hall; 357-3970.

Hours: MWF 1:00-2:00, WF 3:30-4:30 and by appointment

E-mail: GQDH@grove.iup.edu

Home Phone: 463-0332 (7 days a week; leave a message if I do not answer).

Required TextsDamrosch, general ed, Kevin Dettmer and Jennifer Wilke, ed. *The Longman Anthology of British Literature*. Volume 2C: *The Twentieth Century*. NY: Longman, 1999.Lauter, Paul, et al, ed. *The Heath Anthology of American Literature*. Volume Two. Third Edition. NY: Houghton-Mifflin, 1998 .Kureishi, Hanif. *The Buddha of Suburbia*. NY and London: Penguin, 1990.Rhys, Jean. *Wide Sargasso Sea*. Judith L. Raiskin, ed. NY and London: W.W. Norton, 1999.**Course Description**

English 213 surveys British and American literature in the twentieth century. The texts have been selected to allow us to chart, during the course of our reading, some of the prevailing literary trends of the century from late-Victorian and early modernist literature, through "high" modernism and postmodernism to contemporary literature. We begin at a point when "the sun never sets" on the British Empire and conclude at a point when the economic, political and cultural influence of the United States extends around the world. This historical development is paralleled by the "globalization" of the two nations themselves: representative literary voices of Britain and the U.S. are increasingly heterogeneous in terms of ethnicity, class, and gender. Thus, my selection of plays, poems, essays, short stories, and novels acknowledges the importance of the Western literary tradition in twentieth-century British and American literature, while drawing, like the respective cultures themselves, on a diversity of perspectives.

Course Objectives

- To provide you with a strong background in this literary-historical period.
- To prepare you for more specialized study in future English classes.
- To improve your analytical and critical thinking skills.
- To improve your ability to communicate your responses to literary texts orally and in writing.
- To introduce you to what Stanley Fish calls the "interpretive community" of literary studies: to discuss the ways in which we currently think about and write about literature.

You will have the opportunity to explore individual authors, historical contexts, and formal, technical and thematic concerns in greater depth in your term paper (see course requirements).

Course Requirements

This course primarily is discussion-based and its success depends on your commitment to careful reading and honest discussion of each text; therefore, your primary responsibilities are twofold: to read each text conscientiously before the class meeting, and to arrive in class thoroughly prepared to discuss the material with your peers. Toward this end, I ask you to maintain a

“notebook,” an informal record of your responses, observations, insights, questions and problems collected in a file or folder. You should record your responses three times a week, in advance of each class meeting (3 pages a week). I will collect and review these folders periodically during the semester: specific due dates are listed in the tentative schedule. The grade you earn for this component will reflect your ability to maintain the notebook conscientiously. Your responses may be hand-written or typed/laser-printed and, in the interests of economy, you may also include all class notes in the folder (although your class notes will not, of course, count as entries).

Class participation and the folder comprise, between them, 40% of your final grade.

You will also write a mid-term examination, a final examination, and a 7-9 page typed, double-spaced term paper. The exams, worth a total of 30% of your final grade, will cover material in the first and second half of the semester respectively. The term paper, due on the last day of class, will require thorough research and will be both critical and analytical; I encourage you to communicate with me often about your progress on this paper. The term paper affords you the opportunity to explore individual authors, historical contexts, and formal technical and thematic concerns in greater depth than class time ordinarily allows. The term paper constitutes the remaining 30% of your final grade.

Grading policy

The relative value of each of these requirements in terms of your final course grade is as follows:

- | | |
|-------------------------|---------------------|
| Class participation 20% | Notebook/Folder 20% |
| Mid-Term exam 15% | Final exam 15% |
| Term Paper 30% | |

In general, you will earn an “A” for clearly superior work that demonstrates commitment, conscientiousness, clarity of thought, and the ability to express insights in a precise, well-organized, and engaging manner. You will earn a “B” for above average work that demonstrates, to a lesser degree, each of these qualities. “C” grades will be earned by those who submit average work and meet the minimal course requirements. A grade of “D” or “F” will be earned by those who fail to prepare adequately for class, those who submit below average work, or those who fail to meet minimal course requirements.

Your final grade will be determined according to this scale: A (90-100%); B (80-89%) C (70-79%); D (60-65%); F (59% or less)

Attendance

Because the success of this class depends on your active participation, I require that you attend. I also understand that illness and emergencies do arise. Therefore, you may miss three classes during the semester. Each subsequent unexcused absence will lower your final course grade by 3%. If you must miss on a given day, you should inform me of the situation as soon as possible. For further information, see page 18 of your Fall semester course catalogue, “Undergraduate Course Attendance Policy” and “Anticipated Class Absence for University Representation and Participation.”

Plagiarism

Plagiarism, the use of others' material without due acknowledgement, constitutes theft and is unacceptable in the academic community. You will find the consequences of plagiarism in your student handbook. If you are unsure whether what you are doing constitutes plagiarism, ask me in advance.

Reading Schedule

Because I hope for enthusiastic and open discussion, we may at times, as a class, decide to continue thinking about a particular issue beyond the time allotted. In such instances, our consideration of subsequent texts may be deferred or curtailed. Therefore, the following reading schedule is tentative, but you certainly should keep pace with this schedule unless otherwise instructed.

1/19 Introductions. Review of syllabus.

1/21 Thomas Hardy, "Hap" and "The Darkling Thrush" (Damrosch 2081, 2083-4); Gertrude Stein, "from *The Making of Americans*" (Lauter 1257-1258).

1/24 Charlotte Perkins Gilman, "The Yellow Wallpaper"; Kate Chopin, "The Storm" (Lauter 725-737 and 550-553)

1/26 Joseph Conrad, *Heart of Darkness* section 1 (Damrosch 2018-2059)

1/28 Conrad, *Heart of Darkness* section II (2039-2056).

1/31 Conrad, *Heart of Darkness* section III (2056-2072).

2/2 Rupert Brooke, "The Soldier"; Wilfred Owen, "Dulce et Decorum Est" (Damrosch 2226 and 2312-2313)

2/4 Isaac Rosenberg, "Break of Day in the Trenches"; W.B. Yeats, "The Second Coming" (Damrosch 2244 and 2312-2313)

2/7 John Dos Passos, from *U.S.A.*, "The Body of an American" (Lauter 1764-1767).

2/9 Ezra Pound, "In the Station of the Metro"; William Carlos Williams, "The Red Wheelbarrow"; T.S. Eliot, "Preludes" (Lauter, pp. 1219; 1277; 1403-1404). Notebooks due for collection.

2/11 T.S. Eliot, "The Love-Song of J. Alfred Prufrock (Lauter 1399-1403).

2/14 Zora Neale Hurston, "Sweat" and William Faulkner, "A Rose for Emily" (Lauter 1672-1680 and 1548-1554).

2/16 Virginia Woolf, "Mrs. Dalloway in Bond Street" (Damrosch 2455-2461)

- 2/18 Ernest Hemingway, "Hills Like White Elephants" (Lauter 1522-1525).
- 2/21 George Samuel Schuyler, "The Negro-Art Hokum"; Langston Hughes, "The Negro Artist and the Racial Mountain" (Lauter 1719-21 and 1629-32).
- 2/23 Langston Hughes, "The Same"; "The English"; "Johannesburg Mines" (Lauter 1614-1616). Notebooks due for collection.
- 2/25 George Orwell, "Shooting an Elephant" (to be distributed):
- 2/28 John Steinbeck, "from *The Grapes of Wrath*" (Lauter 1925-1933).
- 3/1 W.H. Auden, "Musee des Beaux Arts" (Damrosch 2658); Tillie Olsen, "I Want You Women Up North to Know" (Lauter 1358-1360).
- 3/3 Mid-Term Exam.
- 3/6-3/12 Spring Break
- 3/13 Arthur Miller, *The Crucible* (Lauter 2026-2099).
- 3/15 Miller, *The Crucible*.
- 3/17 Miller, *The Crucible*.
- 3/20 Allan Ginsberg, "America" and "A Supermarket in California" (2452-2454 and 2442-2443)
- 3/22 Philip Larkin "High Windows" and "Talking in Bed"; Dylan Thomas, "Do Not Go Gentle into That Good Night" (Damrosch 2834 and 2738). Notebooks due for collection.
- 3/24 Jean Rhys, *Wide Sargasso Sea*
- 3/27 Rhys, *Wide Sargasso Sea*
- 3/29 Rhys, *Wide Sargasso Sea*
- 3/31 Derek Walcott, "A Far Cry from Africa" and "Midsummer 52" (Damrosch 2889-90, 2896).
- 4/3 Martin Luther King, "I Have a Dream"; Malcolm X, "The Ballot or the Bullet" (Lauter 2530-2533 and 2542-2556)
- 4/5 Michael Herr, "from *Dispatches*" (Lauter 3025-3032). Notebooks due for collection
- 4/7 John Barth, "Lost in the Funhouse" (Lauter 2877-2892).

4/10 Mike Leigh, writ. and dir. *Career Girls* (film)

4/12 Mike Leigh, writ. and dir. *Career Girls* (film)

4/14 Individual conferences on term paper proposals

4/17 Hanif Kureishi, *The Buddha of Suburbia*.

4/19 Kureishi, *The Buddha of Suburbia*.

4/21 Kureishi, *The Buddha of Suburbia*. Drafts of term paper due for preliminary evaluation.

4/24 Bharati Mukherjee, "A Wife's Story" (Lauter 3191-3200).

4/26 Aurora Levins Morales, "Child of the Americas" and "Puertoricanness" (Lauter 3185-3187).

4/28 Peer Responses to Term Papers

5/1 Last Class. Term Papers due.

5/4 Final Exam. Notebooks due at Final Exam time.

A final note: I am always available to consult with you on matters relating to the class, or on any problems or questions you have. I urge you to talk to me--either in person, through e-mail, or by telephone--as soon as any such issues arise so that we might try to resolve them. I will also enjoy meeting you for informal out-of-class discussions of twentieth-century literature or other aspects of literary study; please feel free to visit my office during scheduled hours even if you have no specific question or problem.

EN 213: Writing the Term Paper

The term paper offers you the opportunity to explore, in more depth than we can cover in class, the work of individual authors, historical contexts, and formal, technical and thematic concerns of the twentieth century.

Purpose

To demonstrate that you can write a formal paper using the techniques and strategies of contemporary writing in Literary Studies. More specifically, the paper should be an *argument*, in which you develop a perspective and support that perspective with logic and evidence from primary texts (the texts we read in class) and secondary texts (articles and book-length critical works).

Recommended Procedure

1. Identify key areas of interest based on the material we have covered.
2. Generate some freewriting to narrow your focus and establish your position.
3. Work through the primary texts to identify relevant issues, scenes, moments, quotations etc. on which you can draw.
4. Consult the IUP library catalogue and the MLA on-line database (www.lib.iup.edu) to discover what has been written on your texts and/or issues. Locate and obtain the three or four references that seem to come closest to your own project.
5. Based on what you have discovered, submit an informal proposal to me.
6. Based on notes taken from your primary and secondary sources, begin to map out your argument. Write your main claim, and then write all of the points you can think of that support (or oppose) your main claim. Create an outline by attaching your evidence to the various supporting (or opposing) points.
7. Generate a draft to be submitted to me on the due date.
8. Revise the draft based on my written comments and based on our conversation in the individual conference.
9. Bring polished draft for peer presentation/peer response.
10. Submit final draft on due date (last day of class).

Along the way, feel free to ask for help with generating topics or locating secondary materials.

Brief strategies for constructing the draft

Introduction: draw the reader into your topic, before ending your introduction with your major claim, the validity of which the rest of the paper will demonstrate.

Each paragraph should advance the general argument by offering a point or claim, whose validity the paragraph demonstrates. *Do not let the texts—primary or secondary—do your work for you.* Use the evidence of primary and secondary texts *to support points you want to make.* Your observations and claims should be validated through logic and through the evidence of primary and secondary sources.

Your conclusion may seek to place the text(s) under discussion into a larger context, into the wider concerns of twentieth-century literature, or some element-issue/historical period of 20thC literature.

Format

The draft and final version of this paper should be typed and double-spaced throughout, with a header including your name, course name, my name, and date. You should also use a title that identifies the focus of your essay and engages your audience. All sources must be properly cited according to MLA guidelines. You should use parenthetical in-text citations, making clear the source of the material of others, whether paraphrased or quoted. Your paper should end with a bibliography of works cited—both primary and secondary—in correct MLA format.

Your paper should be gracefully written and reasonable/measured in tone, and free of grammatical errors, spelling errors, and punctuation errors.

Notebook Response Questions/Marsden/EN213

The following are discussion questions designed to guide your reading and your written Notebook responses. The Notebook gives you a chance to experiment with interpretation and to reflect on the semester’s assigned texts informally. The Notebook responses does not simply constitute a record of your personal reactions (“I liked this part, I hated that part”), but should explore the text in question.

You should produce three (3) pages per week, or one (1) entry per class period. Each entry must be made before the class period in question, unless I tell you otherwise. You don’t need to worry too much about spelling, grammar, organization etc. here (these Notebooks are, as I say, informal, and primarily designed to encourage pre-class preparation for discussion.

I will collect the Notebooks periodically (see syllabus) and provide written comments and questions. These comments are designed only to promote further thought, and they do not require further response. The grade you earn for your notebook will be based on conscientiousness and completeness, not on the “quality” of your insights. It is easy, therefore, to earn full credit for the notebook: all you need to do is to keep up with the reading and responses.

Note: You should not treat the following as a questionnaire; rather, you should focus on questions that interest you and develop your response in the direction you choose.

[Sample notebook response questions: I distribute a booklet of questions covering all of the texts we cover at the beginning of the semester]

10/8 Langston Hughes: “The Same”; “The English”; “Johannesburg Mines”

Hughes emerges from an oral tradition, and is influenced by musical forms such as Blues and Jazz. He is also, as we have seen, concerned with issues of race and class. How are these elements revealed in these poems?

Do these poems underscore or work against the opinions Hughes expresses in “The Negro Artist and the Racial Mountain”? In what ways?

What do you think Conrad’s Marlow would make of these poems? Are these poems related in any significant way to *Heart of Darkness*, or not? Explain.

What is the central tension in “The English”?

In “Johannesburg Mines,” responding to working conditions in South Africa’s diamond mines, Hughes asks “What kind of poem/Would you make out of that?” How would you answer that question. What role, if any, does poetry or art in general have in the face of such realities?