

JUN 09 2008

REQUEST FOR APPROVAL TO USE W-DESIGNATION

LSC # _____
Action App - 9/18/08

COVER SHEET: Request for Approval to Use W-Designation

TYPE I. PROFESSOR COMMITMENT

- () Professor Lea Masiello Phone 2261
- (x) Writing Workshop? (If not at IUP, where? when?) _____
- (x) Proposal for one W-course (see instructions below)
- (x) Agree to forward syllabi for subsequently offered W-courses?

TYPE II. DEPARTMENT COURSE

- () Department Contact Person _____ Phone _____
- () Course Number/Title _____
- () Statement concerning departmental responsibility _____
- () Proposal for this W-course (see instructions below)

TYPE III. SPECIFIC COURSE AND SPECIFIC PROFESSOR(S)

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

SIGNATURES:

Professor(s) Lea Masiello

Department Chairperson see email, next page for sign

College Dean A. Ann 6/17/08

Director of Liberal Studies Cheryl 9-23-08

Received

OCT 08 2008

Liberal Studies

Received

JUN 17 2008

Liberal Studies

ENGL 212 American Literature to 1900
Fall 2008 Dr. Lea Masiello Office: 215B Leonard
Fall 2008 Office Hours: MW: 1-2; T/TH: 11:00-12:00

email: Lea.Masiello@iup.edu
<http://www.english.iup.edu/lmasiell>

Required Texts: Anthology of American Literature. Eighth Edition, Volume I. George McMichael et al. Pearson/Prentice Hall.

Norton Critical Editions of these books: Huckleberry Finn (Twain), The Awakening (Chopin)

This is a Writing Intensive course, and so you will find there are writing projects throughout the semester, all designed to deepen your understanding of this literary period, along with the historical, cultural, social, religious, and economic considerations that intersect with the development of the American Literary Tradition. The writing assignments all include opportunities for drafting, peer conferencing, conferencing with me, and revision.

Course Objectives: some of the objects of this course are to--

1. Develop an understanding of the major traditions in American Literature from its beginnings to 1900;
2. Enhance your ability to read critically all forms of literature;
3. Appreciate the way in which early writings—historical documents, biographies, political documents—influenced the development of the American literary tradition, including elements related to voice, theme, metaphor, and style.
4. Enhance your critical response abilities and use these skills to write in a variety of formats, including informal journal responses, revised analytical essays, and exploratory creative works.

Assignment	Points
Synthesis project on the American journey	100
Response essay to The Awakening Structural Guidelines	100
Journal responses to selected works through the semester (will build toward other major essays)	50
Participation	60
Class discussion/presentation/ with handout	90

Journal Responses: You will write in class and out of class 5 informal responses to selected assignments, 10 points each, explaining the ways in which you can connect to the texts and the ways in which the texts present difficulties for you. Each piece will be one to two pages, handwritten if in class or typed if assigned out of class.

Critical Synthesis Project on the American Journey: Starting with Huckleberry Finn, looking backward. In this project, you will explore elements of the American Journey as it is represented in literature, working backwards from Huckleberry Finn and the critical essays in the Norton edition. You will choose other works to include in your consideration from the semester's readings, including any assigned poetry and historical documents, essays, and memoirs and biographies, and short stories. You may choose to write a standard, conventional essay, or you may choose to develop a creative project that is still predominantly written, but with a different overall concept and genre from the essay format, and that might include visual, electronic, and/or aural components. We will have time in class for planning and designing all kinds of approaches to this project.

Critical Essay on The Awakening. This will be an analytical essay in response to sources and materials in the Norton Edition. In this essay, you will explore considerations about society, culture, and gender in terms of how they are represented in Chopin's novel. **More information.**

Participation. Everyone starts out with 50 participation points. I will assess your participation based on class attendance and your effort in small-group work and whole-class discussion. You will lose points from this grade if you miss more than two classes, do not participate in peer reviews, small-group work and presentations. Please stay in touch with me about your attendance if you find yourself missing more than three classes early in the semester. I realize that people get sick, have car trouble, and other kinds of "disasters," so communication with me is key to your success. Please feel free to email me when you know you're going to miss class or after you have missed class to get caught up with assignments. Also, I am happy to respond to drafts of written material via email.

Class Discussion Assignments. Early in the semester, we will identify individuals to be responsible for class discussion on specific days. You will need to prepare questions and activities for class, as well as a one-page handout for reference. You will work in pairs on this project. Readings for these presentations are indicated in the schedule below with the mark of **.

Grading Scale

360-400 A

320-359 B

280-319 C

240-279 D

Daily Schedule

Unit I. Original Voices: Home, place, and a way of Life

Unit II. Women's voices Lighting the Way: External and Internal (Meta)Physics of Journey and Adventure

Unit III. Voices of the kidnapped and trapped: Escape from physical and literary boundaries

Unit IV: Documents and Dreamers: Nightscapes and Familiar Masculinities

Unit V: Reconsiderations: Humor and Metaphors of Fluidity and Containment

** Indicates option for student presentation/discussion. [Presentation schedule](#)

Table with links to [resources](#)

8/26	Course overview. Begin discussion of Native American voices (37-40, 416-24, 651-4, 758-87)) Group work questions/worksheet
8/28	Continue NA voices. Small groups report to whole class. Discussion and response writing in-class. Class notes . Contrast NA voices with Columbus, Smith and Bradford in terms of identities related to place and home (14-22, 40-98) Resources for Plimouth Plantation Link to NY Times article "Indians' Water Rights Give Hope for Better Health"
9/2	A Structure for the history as a creation story . Begin Women's Early Voices. Bradstreet (134-58); Rowlandson --a study of the removes. (210-242); Wheatley (526-36). A. Adams (317-8). Group discussion questions .
9/4	Cont. Women's "later" voices (add Truth 888-92); Fuller (1065-85); Stowe (1893-1958); Murray (568-650); Fern (1959-72); Stanton (687). Distribute essay guidelines for work on The Awakening. ** Links to Smithsonian Magazine article about the rhetoric of the Lincoln-Douglas debates (relevant for understanding the time period that responded positively to Stowe's work).
9/9	Cont. Women's voices. Add Jacobs (2010-2044) ** Journal prompts
9/11	Cont. Women's Voices. Add Dickinson (2248-77).
9/16	Cont. Dickinson. ** 258 on 2253-54 [There's a certain Slant of light] 324 on 2255-56 [Some keep the Sabbath going to Church--] 435 on 2258[Much Madness is divinest Sense--] 1545 on 2270 [The Bible is an antique Volume--]

	We will look at Dickinson's relationship with God and Religion in her poetry compared to the attitudes and voices we have looked at thus far.
9/18	Begin Chopin. The Awakening
9/23	Cont. The Awakening
9/25	Begin Voices of the Kidnapped and Trapped. Equiano (449-66) and Douglass (1520-98) **
9/30	Cont discussion of Equiano and Douglas. Reconsider Jacobs and Rowlandson within these contexts. Draft due of essay on The Awakening for peer review. Essay ideas . Peer review guidelines .
10/2	Begin Documents and Dreamers. Morton (88-98); Winthrop (98-119). Williams (120-33). ** 10/2 editorial James Carville, IUP, 10/1: everything will be ok (he also said "he who looks into crystal balls eats glass")--why? Carville quoted David McCullough: we've seen it all in history before. What do you notice in this editorial that connects to Winthrop, Morton, Williams, Bradford?
10/7	Add Edward Taylor (166-80). **
10/9	Beginning of Nightscapes: Fire and Brimstone/Exhortational. Wigglesworth (159-65); Mather (181-98); J. Edwards (263-98). Final draft due, essay on The Awakening.
10/14	Fictionalized Nightscapes: Poe (892-948) **
10/16	Cont. Poe. Add Hawthorne (1086-1321) **
10/21	Hawthorne, Add Melville (1322-1478). **
10/23	Humor: Irving (713-57), Byrd (243-53), Thorpe (787-96): Their contributions to American humor **
10/28	Twain. Plan synthesis project.
10/30	No class
11/4	Twain
11/6	Familiar Masculinities: Franklin (340-415), Paine (467-84), Jefferson (485-525)**
11/11	Description and Travel-based letters: Freneau (536-549), Bartram (550-67), Bryant (875-87)**
11/13	Cont discussion of Twain, reconsidering travel letters. Draft of synthesis project on Journey metaphor due in class for peer review.
11/18	The Grand Philosopher: Emerson (949-1048). Transformations: Thoreau (1612-1812), Whitman (2113-2247)**
11/20	Whitman. Synthesis project on Journey metaphor due.
12/2	Contrasting Domestic Chronicles: Whitman, Longfellow (1837-58), Whittier (1859-1875) **
12/4	Reconsiderations: Looking ahead to the 20 th Century.

Summary Chart for Writing Assignments*

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
Synthesis project on the American journey (100 pts)	1	5-8	yes	yes	25%
Response essay to (100 pts)	1	5-8	yes	yes	25%
Journal responses (50 pts)	5	5-10	yes	yes	12.5
Class discussion/presentation/with handout (90 pts)	1	2	yes	no	22.5
Class participation (60 pts)	Informal, notes, worksheets, in-class activities and writing	varies	No; engagement is assessed	NA	15
Totals	8		NA	NA	100

Critical Essay on The Awakening

100 points

This will be an analytical essay in response to sources and materials in the Norton Edition. In this essay, you will explore considerations about society, culture, and gender in terms of how they are represented in Chopin's novel.

For example, you can consider how expectations for women in this time period are reflected in the novel and how these expectations influenced character development and action and theme (using "contexts" sources, pp 113-150).

You could evaluate popular critical response to The Awakening when it was published and analyze how critics' responses reflect attitudes and values toward literacy at that time period and contrast those values with contemporary values regarding works written by women (using resources pp159-173).

You may choose to look at the history of critical response to The Awakening, using resources pp 179-311. Consider how we can learn more about American culture and history by evaluating how critics' changed their responses to this work.

Some tips for Effective Writing

Avoid lengthy plot summaries—only use details of plot when they support an idea you are developing and explaining.

Your discussion of the work should be focused; you should have a thesis and supporting main ideas that appear as topic sentences in your essay.

Use specific references to the work.

Use MLA form for in-text parenthetical citations.

You should have a works cited page in correct MLA form.

Your title should reflect your main idea in your essay.

Your sentence style should be varied but clear. Watch word choice; be sure you are using the right word in its context.

Proofread for correctness in spelling, punctuation, grammar, capitalization, and sentence structure.

Use the Writing Center

Take this paper to the WC with your draft and ask a tutor to help you review your writing and revise for purpose, organization, development, clarity, and correct use of MLA format.

Grading Rubric

100 points overall.

Focus and Organization: 30 points. I will assess the directness of your thesis and topic sentences, looking to see that you have a clear thesis in the opening paragraphs and that you link topic sentences to this thesis throughout the essay.

Development: 50 points. I will assess the way in which you develop your key points. I will look for specific use of the critical materials and the novel. I will consider the depth of your explanations and the logic of your argumentation. I will evaluate the originality and thoughtfulness of your ideas.

Clarity: 20 points. I will assess your stylistic clarity, considering overall correctness and effectiveness of style and voice. I will check the accuracy and correctness of your use of MLA form.

Awakening Essay—Some Structural Guidelines

Part I. Introduce your topic about The Awakening. Lead into your thesis statement, which should be a sentence or two in which you express your opinion about how certain elements of the book are meaningful to you, difficult for you to resolve, or interesting to consider as examples of the time period in which Chopin wrote.

1. You may choose to use any of the elements that we have discussed in class, any of the things that people have "noticed." You may also choose to identify other elements altogether!
2. You can do a traditional literary analysis, considering, for example, how Chopin's use of color imagery contributed to our understanding of Edna's psychological development, bringing in sources that help us understand more about the ways people would have interpreted or responded to human behavior, and especially, unconventional or unexpected behavior by women.
3. You don't have to choose such a traditional approach: follow your own questions and struggles as a reader to come up with an idea that you would like to explore but about which you might not necessarily find a definitive interpretation. For example, you could explore the way you process the various "gaps" that come up through particular chapters that bother you and leave you with more questions and puzzles than responses. You might consider how these uncomfortable "gaps" create strings of meaning.
4. Finally, you can come up with a creative or unconventional approach to considering this work that I can't begin to imagine! Bring your ideas to class on Thursday for discussion.
5. Put your thesis in the context of two considerations: 1) what we experience as readers with any particular kind of gaps, tensions, questions, contradictions, dichotomies, or elements that don't seem to fit together ("Incoherencies"); and 2) how referencing sources can help fill in some of the "gaps" for us relevant to culture, history, society, and literary criticism.

Part II. Develop your thesis a little bit, explaining more about the problems you see with understanding or interpreting the text and in particular, responding to characters' motivations and behaviors.

Part III. Develop your argument fully by explaining how, in separate paragraphs, those particular elements that you have "noticed" throughout the book contribute to a deeper reading of the book. In this section, you should bring in quotations, summaries, and paraphrases of the text as relevant to your argument. Use parenthetical page references in MLA style.

Part IV. Conclusion. Conclusions are always hard to write because we don't want to just repeat what we've already written, yet we feel a need to summarize in some way to solidify our argument. You can reflect on your explorations in thinking about this work, commenting on what you experienced as you "wrestled" with some of the issues you investigated. You can also indicate how your ideas and findings/discoveries can be useful in broader and different contexts. You could also discuss elements that you would pursue with more research if you had time (or the inclination!).

Part V. Works Cited. List the book and any sources you used, using MLA style. You should list all of the sources you used in the Norton Edition, separately, alphabetizing by the author of that particular source, but you can use the shortcut, "in Norton" for the bibliographic information for the individual sources.

Essay ideas

Creole society: values, flirtatious nature and Edna's psychological state--relationships?

Creole society: values and compare to KY society. How does Edna fit into the two societies?

A study of Edna's thoughts: exploring connections to the sincerity or depth of her awakening

Exploration of Edna's relationships with men and women: a feminist consideration?

Edna's failure to assimilate into Creole society: her character flaws (her naivete) impedes her development.

Edna's changes in love and life.

Edna's character development as seen through the lens of the sentimental style and tone.

A study of descriptions of physical objects as compared to people and places.

How the roles of men and women affect Edna's development.

A study of jealousy.

A study of the work as an example of Southern post-war relations with the larger world.

A study of Edna's internal and exterior struggles.

A study of the dichotomy between Edna and Adele.

Women's roles and Edna's confrontation of them.

The effect of Robert's departure on Edna's character development.

A study of Edna's choices to disconnect herself.

Being an outsider in Creole society: its relationship to the interior struggles.

Is Edna's sexuality ambiguous?

An exploration of gender and work in the novel and their relationship to freedom, art and existentialism.

Color and clothes and gender roles: Edna's world and our own.

Expectations for gender roles.

Edna's defiance of convention and constraints in Creole values and culture.

ENGL 212 Dr. Masiello, Fall 2008 Sept. 30, Peer Review of Awakening Drafts.

Complete this worksheet today and turn it in with your final draft.

Your name: Your partner's name:

Goals for today's reader-response workshop:

1.General Reading in groups: See what kinds of topics other people are working with and how they are developing them.

In pairs: Help the writer –

2.identify or create a strong thesis statement and topic sentences (focus and organization)

3.identify places in the draft where he/she needs to bring in more examples from the story to illustrate the writer's main points (development).

4. identify places in the draft where he/she needs to add explanations and commentary about the ways in which the examples demonstrate his/her key points (development)

I.Read all the drafts of your group members. Make no evaluative comments. Discuss ideas in an open conversation.

II.Now work in pairs, exchanging drafts.

Discuss each writer's draft in these pairs. For number 3 below, make no evaluative comments, only objective ones that **narrate your experience as a reader**. For example, tell the writer, "In your second paragraph, I was able to follow your main idea about Edna's character development because of the examples you discuss that illustrate her mental state while on vacation.

Working in pairs, inform the writer of your experiences as a reader, covering these elements:

1.The beginning. Use a statement like this, "I was able to follow the development of your thesis statement in the first paragraph because of the way you led into it," or "I couldn't identify a main idea in the opening of your essay."

2.The development of the main idea through the body of the essay. Tell the writer these kinds of things, using objective, reader-response language: "I noted that you used these examples of Edna's continuing fantasy about relationships with men," or "I couldn't find more examples of Edna's confusion about her relationships with people from the Creole society."

3.Explanations about the quotations from the book. Make statements like this: "I could see how you commented on this quotation in the third paragraph, explaining how you think Edna's behavior at the dinner party reflects her manic mood but is a false kind of ecstasy." Or, you might comment like this: "I don't see any commentary about the quotations in paragraph four that explain how you are interpreting Edna's conversation with Robert while

they are sitting in the café."

III. Here, write your ideas for revising your essay, addressing areas of focus and organization (thesis, topic sentences) and development (use of quotations and commentary about them). List specific strategies for revision and show this page to me on your way out the door today.

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Review/reflective letter

Please write a letter to me, describing and commenting on your work to produce your essay on *The Awakening*. I am especially interested in your perspective on these elements:

What was most challenging for you? How did you address these challenges?

What was easiest for you and why?

What would you like me to notice in particular about the strengths of this essay?

Please identify one sentence or paragraph in the essay that you are especially satisfied with and explain why this passage is significant to you.

If you could continue working on this essay, what elements would you revise, why and how?

What else contributed to your thinking, researching, and writing process that you would like me to know about?

What elements of writing about literature would you like me to discuss in class?

Dr. Masiello, ENGL 212 Fall 2008

Journal Writing #3: The American Tradition of Nature Poetry—from Puritan writers to contemporary writers, Trends and Diversions

Pair any of the contemporary poems with any of the poems from the anthology listed below. Discuss how the writers' stances toward the object from the natural world are similar or different. Write about two pages, typed. Due Thursday, October 16.

You can consider any of these questions:

How do the writers use the natural world as a source of meditation and reflection?

How do respond to the natural world?

What do they suggest about the ways the natural world inspires us?

What themes develop from their meditations or reflections?

Evaluate the differences in voice between the early writers and the contemporary writers: what changes do you see?

Do you see any similarities?

Contemporary poems (you may also make your own selections):

From Nine Horses, Billy Collins (NY: Random House, 2002)

Christmas Sparrow

Roadside Flowers

Aimless Love

From Time and Materials, Robert Haas (NY: Harper Collins, 2007)

The Problem of Describing Trees

The Problem of Describing Color

Three Dawn Songs in Summer

From The Best American Poetry, 2003 (NY: Scribner, 2003). Yusef Komunyakaa, editor.

Natasha Trethewey, After Your Death

On Being Asked to Discuss Poetic theory

Joshua Clover, Aeon Flux:June

Ruth Stone, Lines

Early poems:

Taylor: as discussed in class.

Freneau: 545

Bryant: 879, 880, 884

Dickinson: 2251 (130); 2256 (328); 2268 (986); 2272 (1755); 2270 (1624)

Thursday, Aug. 28 ENGL 212 Masiello: Native American Voices

Group names:

Name of selection:

Some of these pieces by Native Americans are oratory, that is, they were speeches originally that the individual presented to an audience and later transcribed and possibly translated.

Overview of this group work: Look at your selection from the point of view of the document offering us a window into the world of the writer. What can you learn about that world, the people in it and their experiences, beliefs, values, history, hopes, fears, feelings, and plans?

1. What is the timeframe of your selection? Look at the timeline in the book: how does this piece fit into the course of American history? What elements from American history offer you some insight into this piece?
2. What is the setting of this piece? Where was the writer's home? What do you learn about the writer's home? what do you learn about the writer's different homes?
3. What is the motivation behind this piece? What did the writer hope to achieve by writing this piece? Whom did the writer want to affect, move, change, persuade?
4. What do you learn about the writer's culture? What does the writer reveal about his culture's way of life? of what their homes are like? what they eat? what they do? how they conduct business as a group? how they conduct life rituals? of how they sustain themselves? of their religious beliefs? of their values? what is most important to the writer about his culture and their collective beliefs and values?
5. What do you learn about the value of reading and writing to the writer? What is the writer's position about reading and writing and communications? What do you learn about the writer's education? How did the writer develop literacy?
6. Characterize the writer's voice. Does there seem to be a clarity of voice? Is he authoritative? if so, what does his authority represent? Where does it come from? If the writer seems not authoritative, why do you think the writer needs to be less authoritative? From where does the hesitation come and why?
7. Characterize the writer's style. Choose one sentence that is really clear, direct, expressive, powerful, descriptive or informative, persuasive, or moving. What makes this sentence work stylistically?
8. Choose one sentence that is hard to follow? What makes it difficult to sort out? Do you think the writer was working from a position of "bifurcation" (splitting in two) of any kind? What was the divisive force in his life?
9. What research questions arise from this selection for you? What do you need to know more about in order to more fully understand the writer and his world?
10. What have you learned from this selection that will help you "look through windows" of other worlds that we'll be "visiting"? How might this "window" contrast with other windows we'll be "stopping by"?

Tuesday Sept. 2 ENGL 212 Masiello: Early Women's Voices --Bradstreet and Wheatley

Group names:

Name of selection:

Overview of this group work: Choose one poem and consider it offering a window into the world of the writer. What can you learn about that world, the people in it and their experiences, beliefs, values, history, hopes, fears, feelings, and plans?

1. What is the timeframe of your selection? Look at the timeline in the book: how does this poem fit into the course of American life, culture, and intellectual history?
2. What is the tone of this poem?
3. What are the dominant images in this poem? How do these images help us envision the writer's life, values, beliefs, worries, or hopes? How else do the images function in this poem?
4. What do you learn about the constraints of the writer's life? How does the writer respond to these constraints?
5. What is the predominant motivation of the poem--is it didactic, expressive, meditative (or something else)?
6. Characterize the writer's voice. Does there seem to be a clarity of voice? Is she authoritative? About what topics does the writer demonstrate authority? About what topics is she hesitant?
7. Choose one line or two from the poem and discuss its construction: how does it work syntactically? how does it work metaphorically?
8. In-class response writing: synthesize features of language use, metaphor, imagery and tone from our discussion of this unit.

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Synthesis journal writing in response to Bradstreet, Wheatley, and Rowlandson (#2, 10 points).

Write up to two pages in response to the work of these three writers. Focus specifically on two poems, one by each of Wheatley and Bradstreet, and one section of Rowlandson's narrative (one "remove"). Write about how you see unique features in each of their voices and how you see similarities and differences in the degree to which they are authoritative about illustrating details of their world. Refer to the words, phrases, sentences, images, metaphors, and ideas specifically from each writer. Include parenthetical page references in your quotations. What do you learn about their world from their work? What perspectives are unique to each writer? What perspectives are similar?