

LSC # 61
Action Approved
9-12-91

COVER SHEET: Request for Approval to Use W-Designation

TYPE I. PROFESSOR COMMITMENT

- Professor Michael W. Vella Phone X2274
- Writing Workshop? (If not at IUP, where? when? _____)
- Proposal for one W-course (see instructions below)
- Agree to forward syllabi for subsequently offered W-courses?

TYPE II. DEPARTMENTAL COURSE

- Department Contact Person JAMES GRAY Phone 2261
- Course Number/Title EN 343 W
- 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) Michael W. Vella

Department Chairperson James F. Gray

College Dean Hubel Joyce

Director of Liberal Studies Charles D. ... 9-12-91

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. Samples of assignment sheets, instructions, or criteria concerning writing that are given to students.

Provide 12 copies to the Liberal Studies Committee.
Please number all pages.

Liberal Studies Committee
Sutton 353
Indiana University of Pennsylvania
Indiana, PA 15705-1094

August 14, 1991

Dear Committee Members:

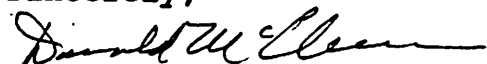
The English Department would like to have its EN 343 Major American Authors course be designated a writing intensive course.

Attached is our departmental description of EN 343 rewritten to designate it as writing intensive. In addition, we are offering our first writing intensive section of the course in the Spring of 1992. The syllabus for that section, prepared by Dr. Michael Vella, is also attached.

The Department will ensure that faculty teaching EN 343 W will consider both the departmental model and the LSC writing intensive criteria before approval to teach sections of that class will be given.

The chair will ensure that all faculty teaching sections of EN 343W intend to follow the LSC and departmental criteria for writing intensive sections of "Major American Author(s)" in the preparation of their syllabi, and that these syllabi are submitted to the LSC.

Sincerely,



Donald McClure
Acting Chair
English Department
x 2261

Model Syllabus: EN 343 W: Major American Authors

Prerequisites: EN 101, 202, 210

Corequisites: EN 211, 212, 213, or permission

Catalogue Description:

EN 343 W studies the literary output of a major American author or authors against the background of social and literary milieus in which the works were created. The specific subject or subjects will be announced by the instructor. Carrying the W designation means that the class will be writing intensive as determined and approved by the Liberal Studies Committee.

Course Content:

EN 343W focuses on the literary output of major American writers. The course provides students with an opportunity to read and discuss, but above all, to write about these writers' lives, works, and the historical moment during which they wrote. "Major" and "author" are both to be understood broadly, i.e. "major" in the sense of having significantly contributed to the shaping of American thought, culture, literary form, and to having attained a significant degree of world recognition as representative of American culture; "author" is not restricted to fiction, drama, and poetry. Authorship is meant to include political, philosophical, personal, journalistic, and other forms of written expression, as long as these evidence the author's life engagement with writing and as long as the author's written expression has attained general recognition.

In addition, inasmuch as the course permits focus, it should pay attention to extrinsic and contextual matters as well as intrinsic ones. Close reading should be complemented by historical and cultural contextualization and biographical considerations. Interdisciplinarity is thus encouraged; and while diverse theoretical orientations are also encouraged, instructors should committ to articulating as part of the course content their own theoretical orientation(s).

The course may focus on two authors. Thus, whenever the course is not specifically focusing on a single female or minority authorship, it ought to include a major woman or minority author.

Coursework and Materials:

Texts: Critical editions, biographies, letters, journals and diaries, "portable" readers, are all sources

of putting together an author's work. Faculty are strongly urged to complement in-print extant editions with sometimes difficult to come by out of print works. Especially if these works are in the public domain, their reproduction poses no excessive economic or legal liability, and can circumvent the limitations of canonicity and the caprice of the publications environment.

Papers and Examinations:

Because this course is writing intensive, all instructors must consider the guidelines established by the Liberal Studies Committee when preparing their syllabus and determining writing assignments. Generally speaking, writing should be considered a central learning component in the course curriculum. The instructor should establish learning objectives and then design writing assignments that best enhance those specific objectives. A large diversity of graded and ungraded writing needs to occur in the class. By using peer review, journals, uncollected and ungraded writing, as well as traditional research papers, book reports, presentations, and the like, writing can become central to the course without overburdening the instructor or overtaxing the students.

The writing intensive course ought to be seen as an occasion for imaginative designing of assignments with a pedagogical dimension to the writing, and definitely not as simply a class "with more writing in it."

In a similar vein, examinations ought to include as their objective significant engagement with the course materials through writing.

Requisite Background for Teaching the Course:

Instructors should have taken the Writing Across the Curriculum Workshops sponsored by the Liberal Studies Program, but they are not obligated to. In lieu of participation in the Workshop, though, instructors should have a demonstrable commitment to writing instruction and to familiarity with current developments in both composition theory and writing across the curriculum. Competence in the authors/periods proposed is assumed.

Dr. Michael W. Vella
215A Leonard 357-2274
EN 343 W: Major American Authors:

Henry James, Jr. (1843-1916) and Edith Wharton (1862-1937).

Prerequisites: EN 101, 202, 210

Corequisites: EN 211, 212, 213, or permission

Catalogue Description: EN 343 W studies the literary output of a major American author or authors against the background of social and literary milieus in which the works were created. The specific subject or subjects will be announced by the instructor. Carrying the W designation means that the class will be writing intensive as determined and approved by the Liberal Studies Committee.

Course Description: This particular EN 343W focuses on the novels and short stories of Henry James Jr. and Edith Wharton. Both James and Wharton are major American writers who created their fictions at the turn of the century, a critical juncture in American society and an equally important turning point in American literary history. This class will provide students with an opportunity to study, discuss, and write about these writers' lives, works, and the historical moment during which they wrote.

The course will concentrate on a number of topics including but not limited to the following:

- the role of social convention in stifling and/or enhancing personal values, choice, and ethics
- the conflict of cultures which throws into relief social constraints and cultural determinants, i.e. the "international theme" which both James and Wharton explore in fictions about the clash of American and European values
- the use of literary technique and conventions to explore, criticize, and ultimately transcend societal constraints of the destructive sort
- the role of gender in the work of two major writers, one male, one female, both of whom dramatized gender problems of a profound sort
- the influence of European literary conventions of naturalism and realism upon an increasingly international and sophisticated American literary culture
- the impact of "exile" on both writers: Why were these writers inclined to live abroad? Did they, by doing so, pierce more deeply into American culture than if they had not left it?

Required Texts:

James Jr., Henry. The American (1877) James Tuttle, ed. Norton
Critical Edition 0-393-00286

Portrait of a Lady (1881) Robert Bamberg, ed. 0-393-09259-3
Norton

Eight Tales from the Major Phase 0-393-00286 Norton Library

The Ambassadors (1903) Leon Edel, ed. 0-395-05137-1
Riverside Editions

The Critical Muse: Selected Literary Criticism 0-14-043270-1
Viking Penguin

The Landscape Painter and Other Tales: 1864-1874
0-14-043327-9 Penguin

Daisy Miller and Other Stories 0-14006721-3
Penguin

Wharton, Edith. House of Mirth (1905) 0-451-52362-8 Signet
Classic

Ghost Stories (1910) 0-684-18382-X Macmillan

Ethan Frome (1911) Doris Grumbach Introduction 0-451-52227-3
Signet

The Custom of the Country (1913) 0-451-52367-9 Signet

Roman Fever and Other Stories 0-02-059880-7 Collier
Macmillan

The Age of Innocence (1923) 0-684-71925-8 Scribner's
Macmillan

Recommended: Edith Wharton, A Backward Glance (Memoirs)
0-684-18381-1 Scribners

Leon Edel, Henry James: A Life (Abridged Biography) 0-
06091432-7 Harper Collins

Alice James, Alice James, The Diary Leon Edel, ed. (Diaries)
0-14039011-1 Viking Penguin

The Death and Letters of Alice James, (Letters)
ed. by Ruth Bernard Yeazell University of California
Press

Warner Bertoff, The Ferment of Realism (Background)
0-521-28435-X Cambridge UP

EN 343 W Major Writers: Henry James Jr. and Edith Wharton
 Dr. Michael W. Vella
 Leo 215A 357-2274
 Spring 1992

Writing Assignments

EN 343W is a Writing Intensive Course. As such, writing assumes a central role in the learning and evaluation process. Three graded writing assignments will consist of the following:

- 1) a formal research paper of ten pages (30%);
- 2) a personal essay of ten to fifteen pages (30%);
- 3) a written final examination (30%).

Each of these three graded written assignments, however, will derive from six ungraded "written recapitulations" designated on the syllabus. That is, six hours of class time during the semester is consecrated to in-class writing of an informal nature that may be thought of variously as journal work, learning log entries, or written conferencing. Though these written recapitulations are not graded, they must be executed in a timely manner for students to get the final 10% of the course grade.

Throughout the semester students will be encouraged to share their writing with their peers and the instructor (paper drafts and recapitulations); conferencing for teacher-student dialogue, and some additional classtime for peer-review and small group discussion, will enhance these possibilities.

1) The Research Paper must conform to current MLA standards; it must be typed or printed on a word processor; and it must reflect careful editing, revision, and a limited but carefully selected works cited. The written proposal and the review of the literature that precede the research paper will not be graded, but if they are not turned in, or are done improperly, points will be subtracted from the research paper grade. In effect, they are part of the final product. The research paper will be graded according to conventional academic criteria. A checklist of criteria [See Appendix A] will be distributed to students before they begin composing. The paper will count 30% of the final course grade.

2.) The Personal Essay will be the product of reflection on themes and issues raised by the fiction. In this writing the major resource will be personal experience and memory--analogous to the themes studied and discussed. These include social constraint and convention, gender roles and expectations, the conflict of cultures, the role of ethics, choice, and value in individual action, etc. Students will be allowed the greatest latitude in choosing their genre to satisfy this personal exploration, an exploration that is meant to run "parallel" to the course. The personal essay will be evaluated by less formal

criteria than the research paper, but explicit ones nevertheless: having to do with authenticity, individuality, depth of reflection, probity, introspection, and observation. [See Appendix B] The personal essay will comprise 30% of the course grade.

3.) The Final Exam will be an in-class essay that in many respects culminates the course for the students. Questions and topics will be negotiated by all of us together, but essentially this final writing will address whether or not we wish "closure", whether we conceive of this last piece of writing as a conclusion, an itinerary, or a postscript. The final exam will count 30% of the course grade. Criteria will be articulated by the students and the teacher [See Appendix C], but in large measure the grade will depend on the student's ability to pull together in synthetic fashion the diverse readings in order, either to close the course, project further inquiry, or elaborate corollary issues.

4.) The six ungraded written recapitulations are not tests or quizzes. They are meant as writing sessions designed to inventory, rethink, and recapitulate the discussion and reading up to that particular point in the course. The recapitulations are retrospective stock-taking of the student's individual progress through the materials. By no means are these entries restricted to the six hours of class time devoted to them; on the contrary, during the course of the semester's discussions, students will be strongly encouraged to make entries at their discretion as a form of prewriting, revision, and exploration about the materials under investigation. At various times the journals and recapitulations may voluntarily be used in class discussion and in individual conference with the instructor.

On days reserved for written recapitulation the instructor will distribute hand-outs to serve as prompts. [See Appendix D] These will include short, primary source, non-literary historical documents; topics for reflection; and precise questions that elicit answers. But by no means will the students be obliged to respond to the prompts. These will remain optional and are meant essentially to prevent any student from being stymied on any given writing day. As well, the writing sessions will be informal; the instructor will remain available for conferencing throughout the session.

Not all of the recapitulation writing will be collected and read by the instructor, but whenever it is [and this only with the consent of the students], it will remain ungraded. When recapitulations are read by the instructor, commentary will be focused entirely upon content and ideas, and it will be meant as a running dialogue with the students. Whenever recapitulations are collected, they will be returned promptly so that students can make entries of their own outside of the class time set aside for writing.

The six hours of written recapitulation time breaks down into two sequences. These two sequences serve ulterior purposes to summary work and the notion of recapitulation. The sequences are meant to subtly direct this journal writing so as to generate topics for the research paper and the personal essay, on the one hand, and the final exam on the other. Student attention will be drawn to these purposes.

Sequence One: Weeks Two through Five: This sequence is designed to yield individual topics for both the research paper and the personal essay. Via conferencing and a formal proposal, students will negotiate topics with the instructor, but ultimately find the topics in their own written recapitulations.

Sequence Two: Weeks Thirteen and Fourteen: This short sequence will lead into final class discussions and the generation of final exam topics. The syllabus designates three ways to think about these final exam topics:

- 1) As a postscript or an addendum to the course.
- 2) As a conclusion or summary.
- 3) As an itinerary or prolegomenon.

Michael W. Vella Ph.D.
 EN 343W Major American Writers
 Spring 1992 Indiana University of Pennsylvania

Henry James Jr. (1843-1916) and Edith Wharton (1862-1937)

Week One: Introduction

1/22 W Framing Questions from Reading Literature

1/24 F Early James Short Stories: The Landscape Painter and Other Tales

Week Two: The Short Story Genre, The Statement of Themes

1/27 M The Landscape Painter and Other Tales continued.

1/29 W " " " "

1/31 F Written Recapitulation

Week Three: Early James Novels: Art and the International Theme

2/3 M The American (1877)

2/5 W " "

2/7 F Written Recapitulation

Week Four: Criticism and the Communication of Form: The Function of Art

2/10 M The Critical Muse: Selected James Criticism
 [Bertoff, The Ferment of Realism]

2/12 W Literary Realism and Naturalism

2/14 F Written Recapitulation

Week Five: Was Edith Wharton a James Disciple?

2/17 M The House of Mirth (1905)

2/19 W " "

2/21 F Written Recapitulation

Week Six: The Grand Tour and International Education

2/24 M Wharton, Roman Fever and Other Stories

2/26 W " " " Conferences: Topics for Research Papers

2/28 F One page formal Research Proposals due in triplicate.

Week Seven: Matters of Gender in James: Part One: Social Convention

3/2 M Daisy Miller and Other Stories

3/4 W " "

3/6 F " "

Formal Review of the Literature Due.

3/7 Spring Recess Begins

Week Eight: Matters of Gender in James: Part Two: Genre and Gender

3/16 M Portrait of a Lady (1881)
[Alice James Letters and Diaries]

3/18 W " " Conferences: Theory, Method, Secondary Sources

3/20 F " "

Week Nine: Matters of Gender in Wharton: Part One: Social Convention and Gender

3/23 M Ethan Frome (1911).

3/25 W " "

3/27 F Research Papers Due.

Week Ten: Matters of Gender in Wharton: Part Two: Genre and Gender

3/30 M The Custom of the Country (1913)

4/1 W " "

4/3 F " "

Week Eleven: The Jamesian "Synthesis"

4/6 M The Ambassadors (1903)

4/8 W " "

4/10 F " "

Week Twelve: The Wharton "Synthesis"

4/13 M The Age of Innocence (1923)

4/15 W " "

4/17 F " "

Week Thirteen: Perception's Ghosts and Gothic Form

4/20 M Holiday

4/21 T Monday Classes Held: Wharton's Ghost Stories (1910). Personal Essay Due

4/22 W " " " "

4/24 F Written Recapitulation

Week Fourteen: Literary Form as Transcendence

4/27 M James Eight Tales from the Major Phase

4/29 W " " " "

5/1 F Written Recapitulation

Final Week: Conclusions, Postscripts, Itineraries: Shaping Our Finals

5/4 M Discussion of "closure": Where do we go, what do we write, from here?

5/6 Reading Day

FINALS 5/7-8, 5/11-14

APPENDIX A EN 343 W

Michael W. Vella Ph.D.
EN 343W Major American Authors
Spring 1992

Research Paper Criteria

Source Variety [15 %]:

Students are not expected to read exhaustively in secondary sources, but they are expected to select a limited number of sources which complement one another. In addition to contemporary critical studies appropriate to their topic, they should research contemporary reviews and comments upon the works they are writing about.

Quarterlies and Journals: _____ 5 pts; Booklength studies and biographies: _____ 5 pts; Contemporary reviews and accounts: _____ 3 pts; Other appropriate texts by the same author(s) under investigation: _____ 2 pts.

Scholarly Apparatus [15%]:

Research papers must conform to the current MLA style. Considerable evaluation attention will attend to the details of proper presentation of research.

Parenthetical Citations _____ 3 pts; Works Cited _____ 3 pts; Title page, pagination, appearance _____ 1 pt; Quotations: Interpolated _____ 3 pts; Introduced _____ 3pts; Paraphrase _____ 3 pts; Notes _____ 2 pts.

Contents [35%]:

The research paper's contents must represent more than mere summary and paraphrase of others' ideas or recapitulations of plot, character, or other literary devices discovered in the texts under scrutiny. The contents of the paper ought to represent a synthesis between the students reading, research, and his or her own working thesis or hypothesis. Depth of reflection, analysis, and synthesis are all much more important than breadth and length of discussion.

Original ideas as these are counterpoised against the research conducted _____ 10 pts; the representation of the backgrounded research [revised review of literature] _____ 10 pts; persuasiveness and selection of evidence _____ 9 pts; and over-all synthesis of the paper _____ 6 pts.

Written Expression [35%]

The research paper must represent the final product of careful revision and editing. Mechanics and appropriate academic discourse and style comprise "expression" in this case:

Mechanics: spelling _____ 5 pts; punctuation _____ 5 pts;
paragraph structure _____ 5 pts; overall organization
_____ 5 pts; transitions within/between paragraphs _____
5 pts; conclusions/introductions _____ 5 pts; figurative
language, analogies, emphatic sentences _____ 5 pts.

APPENDIX B

Michael W. Vella Ph.D.
EN 343W Major American Authors
Spring 1992

Personal Essay Criteria

Many of the fictions we are reading explore the relationship of the individual to his or her society. Often, the dramatizations of versions of this relation depend on gender, social constraint, and exposure to foreign culture.

This essay is meant to be a personal reflection based on "dialogue" between you and your reading. To what extent do these works speak to you personally? How might you ground your writing about which works move you and why? Is this fundamentally an aesthetic response? An existential one? Both? When these works affect you, is that because of your experience refigured in their characters, plots, dramas, themes? Unlike the research paper, you need not cite, quote, and otherwise academically integrate "proof" of your reading in this essay. Nevertheless, you should use your reading as a concrete way of ruminating on yourself and your relation to these works.

The criteria will be negotiated by the class and revised according to our general consensus, but as a starting point we might frame them by considering the following:

- | | |
|---|------|
| Representation of personal experience _____ | pts? |
| Presence of responsiveness to readings _____ | pts? |
| Language use in the writing _____ | pts? |
| figurative and metaphoric language | |
| modes of organization [juxtapositioning, contrast, similarity/difference, allusiveness] | |
| syntax and sentence patterning; rhythms | |
| Weight of issues explored, probity, importance _____ | pts? |
| Presence of Student as Author, and Author to Student _____ | pts? |

These are merely initial criteria to be used as a point of departure.

APPENDIX C

Michael W. Vella Ph.D.
EN 343W Major American Authors
Spring 1992

Structuring the Final Writing Assignment

Final writing topics and questions ought to emerge from the recapitulation sequence of weeks thirteen and fourteen. These last entries should have a retrospective dimension to them.

In preparing for these recapitulations you might consider the following:

1. Reread all of your journal entries. What "threads" of response and inquiry do you notice now but perhaps were not aware of as you wrote them? Do some "threads" of development emerge in your journal entries that you now can see for having a retrospective view?

If you think this thread of development worth sharing with the class, can you devise a way to articulate it as a question, a statement, a topic?

2. Every teacher and every class probably has one or more "blind spot" which students may see and the instructor may not, nor the class address. What are the blind spots of this course? Where were you frustrated because discussion or the class direction pre-empted your momentary concern? Can you formulate this blind spot into a topic or a question?
3. Read over your research paper and your personal essay. What do you make of any evident dichotomy between a personal and an academic exploration of your reading this semester? Are the James and Wharton of personal inquiry different from the James and Wharton of academic inquiry?

Formulate a topic or question that explores the relationship of these two writing exercises.

We need to think of the Final as either a postscript, a conclusion, or an itinerary for further investigation. Take these three "motives" for the final exam and refabricate whatever topics emerged from your work on 1 through 3 above into prompts for the final as postscript, or as conclusion, or as itinerary.

You need not view the final as all three of these. If only one or two of them intrigue you, then just concentrate on what you are most impelled to formulate for our consideration as a Final.

APPENDIX D

Michael W. Vella Ph. D.
EN 343W Major American Authors
Spring 1992

Writing Recapitulation Prompt for 2/7 The American

The following topics are merely optional. You should probably focus on your own reading of the novel and our class discussion of it, rather than these prompts, but you are free to use them too.

1. Which of the supporting materials in the Norton Critical Edition did you find the most useful? After writing a very short summary of this material, evaluate its usefulness. If you are concentrating on a critic's response to the novel, agree or disagree with the critic and explain why.
2. Even if you haven't travelled abroad, you certainly have had an experience of "dislocation." In fact, for some of you, coming to IUP is dislocating, either because you have moved from a big city to a small town, or from a small rural town to the "big city" of Indiana. What kinds of experiences have you had in a new and strange environment that enabled you to better see those forces in your background that shape you?
3. America and Americans are mythologized in Europe. But then French culture and the French are mythologized in America too. Do the myths of America and the myths of France play a role, stated or otherwise, in this novel?
4. Christopher Newman. How "new" is this man as he encounters the "old" world?
5. You have just been given two roundtrip tickets to Paris. You'll stay in a the Ritz, in one of the finest quartier in the city. What kind of culture shock do you think you might expect purely from having read this novel? Is the novel going to help you deal with this luxurious city better than if you had not read it? Or is it going to shape and perhaps distort your experience of Paris? Write about your imagined, probable experience as well as the novel.