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**Ohio Articulation Number (OAN)
Course Submission Form
2005-2006**



College/University Miami University

Course(s) Submitted(Title & Course #) Life and Thought in American Literature
ENG 141

Ohio Articulation Number OAH033

Date 10/5/2005

Name and title of individual submitting on behalf of the college/university

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Credit Hours 3 qtr _____ sem X

Lecture Hours _____

Laboratory Hours _____ (if applicable)

Pre-Requisites(s) Course work (if applicable)

-- See catalog/course description --

Placement Score (if applicable)

(Name of test)

(Domain) (Score)

Catalog/Course Description (Includes Course Title and Course #)

141 Life and Thought in American Literature (3) Introduction to multiplicity of voices in American culture as expressed in literary texts written in and about America: from colonial period through 1865. IIB, H. CAS-B-LIT.

Texts/Outside Readings/Ancillary Materials

Text Info

Title: Norton Anthology of American Literature. 6th Ed. Vol. B.
Author(s): Nina Baym (editor)
Date of Publication: 2003
Publisher: Norton

Outside Readings (if any)

Herman Melville, *Moby-Dick*. Norton

Independent Reading: A novel, book of short stories, autobiography, or collection of essays of your choice so long as 1) it relates to our course readings and discussions and 2) you can convince at least two (2) of our classmates to read the same book as you).

Course Objectives and/or Plan of Work

This course in American literature from 1620-1865 focuses on major works of the first half of the nineteenth-century, including Hawthorne's *The Scarlet Letter*, Thoreau's *Walden*, Douglass' *Autobiography*, Melville's *Moby-Dick*, Whitman's "Song of Myself," and Dickinson's poetry. It is a student-centered course that features student-led classes, writing workshops, independent reading, and both in-class and out-of-class discussion groups. Instead of quizzes, tests, or exams, we do daily writings and portfolios, both of which invite students to take charge of their own learning.

Description of Assessment and/or Evaluation of Student Learning

Course Requirements and Evaluation

A. Portfolio of Writing (midterm & final)	50 points
B. Daily Writing Assignments	25 points
C. Group Meetings (six)	15 points
D. Class participation - including your turn at Leading discussion	10 points
E. Class Attendance (plus 2 to minus 40 points)	
F. Extra Credit possibilities	up to 10 points
Total	100+ points

For 100 or more points, your semester grade will be A+; for 93-99, A; for 90-92, A-; 87-89, B+; 83-86, B; 80-82, B-; 77-79, C+; 73-76, C; 70-72, C-; 67-69, D+; 63-66, C; 60-62, D-; and below 60, F.]

Syllabus

Current, Representative Syllabus

Assignments:

Week 1

W Welcome to Class! Introductions to each other and then to the course.
Begin formulating your semester goals for this course.

F A Three-part assignment: 1. Complete the Autobiographical Information handout (be sure to enjoy yourself when doing it) and bring it with you when you

2. Meet with a group of students (at least 3 others but no more than 5) in some non-academic setting (a lounge, restaurant, bar, dorm room, apartment) to talk for about 50 minutes. You can talk about any topic you want--summer vacation, movies, books, music, travel, romance, sex, politics, religion, classes, teachers, this course, and so on--so long as you really talk. Please don't play pool, watch TV, do videos, or the like although of course you may play any game you like once you finish your hour of conversation. Afterwards, each person separately writes an informal "Dear Don" note (300+ words) in which you tell me about your meeting. Tell me something about each of the classmates you met, including their full names. I expect you to earn an A on this assignment!

3. Carefully read this syllabus, especially the information beginning on p. 7, and come to class with questions and comments.

Week 2

M 1. "Orthodox Religion and Transcendentalism," 969-970.
2. Ralph Waldo Emerson, 1103-06, and "The Divinity School Address," 1148-59. What did Emerson say that provoked such an "outrage"? What would current-day evangelicals think of his address?

W 1. Due today: a statement (minimum 75 words) in either list or paragraph form of your most important goals for this course. What do you want to achieve, accomplish, or gain in the next 15 weeks?
2. Nathaniel Hawthorne, 1247-50, and "The Birth-mark," 1290-1300. This is one of his clearest stories. Try to understand it thoroughly, OK? It will help with Hawthorne's more complex tales that we'll be reading next.

F Hawthorne, "Rappaccini's Daughter," 1314-1333, which should be read twice. If you can, read it uninterrupted.

Week 3

M Hawthorne, "Young Goodman Brown," 1263-72, which should be read at least twice. This is Hawthorne's most complex story, so use what you've learned from both "The Birthmark" and "Rappaccini's Daughter" to help you interpret it.

W Note: If you've read The Scarlet Letter before and are less than enthusiastic about rereading it, I invite you to do independent reading for this and the next three classes. Please see me before today's class so we can agree on

what else you'll read and in what ways you'll write about it.

Hawthorne, *The Scarlet Letter*, 1358-86 (through Chapter VI).

Note: "The Custom House" (1333-58) is NOT assigned reading.

F Hawthorne, *The Scarlet Letter*, 1386-1418 (through Chapter XII).

Note: I'm looking for 6-8 students to dramatize two key scenes from *The Scarlet Letter* next Monday and Wednesday. Please see me to volunteer (extra credit!).

Week 4

M Hawthorne, *The Scarlet Letter*, 1418-1443 (through chapter XVIII). Some readers, including me, think that chapter XVII - "The Pastor and His Parishioner"--is one of the most powerful scenes in all of American literature. See if you agree.

W Hawthorne, *The Scarlet Letter*, 1443-1474 (to the end).

F Henry David Thoreau, 1788-92, and *Walden*, 1807-1850 ("Economy").

Week 5

M Thoreau, *Walden*, 1850-1881 (through "Solitude").

W Thoreau, *Walden*, 1881-1912 (through "The Ponds").

Some readers, including me, think that "The Ponds" (Chapter 9) is the single most important chapter in *Walden*. So here is today's writing assignment: Write me a "Dear Don" letter persuading me that the chapter "The Ponds" is more than literal description, that there are important metaphorical and/or symbolic meanings here, that the ponds connect in some important ways to human values and human experiences.

F Thoreau, *Walden*, 1912-48 (through "Former Inhabitants and Winter Visitors").

In-class: Preview of independent reading with, perhaps, book talks.

Week 6

M Thoreau, *Walden*, 1948-1982 (to the end).

What changes does the coming of winter bring about for Walden Pond? What changes for Thoreau himself? Have you ever experienced "winter"? Are you in "winter" now? Do you want to write about it? What is the significance of spring for Thoreau? Does it hold the same significance for you? Why or why not? Does Hawthorne believe in spring?

Today's writing assignment: Write a letter to someone not in our class, someone who has presumably not read Walden: one or both of your parents, another relative, a boyfriend or girlfriend, a friend back home, a former teacher. In your letter, try to explain the importance and significance of "Spring": in what ways, according to Thoreau, is it more than just the return of birds, the lengthening of days, and the warming of the weather? Optional: Really send the letter! (And, if you get a response, include it in your portfolio!)

W Herman Melville, 2287-92 (in the Norton anthology), and Moby-Dick.
First take

about 15 minutes to look over this book, the Norton Critical Edition of Moby-Dick. Be sure to look at the contents (pp. v-viii), the dedication (p. 1), the maps (xvi-xvii), the etymology and extracts (7-17), and the pictures (456-464). Then read the first three chapters, pp. 18-36.

F Melville, Moby-Dick, 36-86 (through "His Mark").

Week 7

M Melville, Moby-Dick, 86-142 (through "The Quarterdeck").
Pay special attention to the crucial chapter "The Quarterdeck").

W Melville, Moby-Dick, 142-180 (through "The Mat-Maker").
Pay special attention to the crucial chapter "The Whiteness of the Whale").

F Melville, Moby-Dick, 181-225 (through "Brit").

Week 8

M Melville, Moby-Dick, 225- 276 (through "The Nut").
Tentative choice for your Independent Reading Book due today.
Write its
Author and title at the top of today's daily writing.

W Melville, Moby-Dick, 276-328 (through "The Try Works").
Pay special attention to the crucial chapter "The Try Works").
I'm looking for six-to-eight students to role-play one of the Pequod

shipmates for next Monday's class on "The Dubloon." I'm looking for an Ishmael, Ahab, Starbuck, Stubb, Flask, Queequeg, Manxman, and Pip. Volunteers either earn extra credit or fulfill the daily writing requirement.

F No class.

Week 9

M Melville, Moby-Dick, 329-379 (through "The Quadrant").
Pay special attention to the crucial chapter "The Dubloon").

W Melville, Moby-Dick, 379-427 (to the end) Pay
special attention to the crucial chapter "The Symphony").

F Workshop #1: Please bring to class two copies of a piece of writing in progress (do not bring writing that you consider finished), between 400 and 600 words, that you plan to include in your final course portfolio. You may bring a piece of writing already begun (as an exploration, reading response, daily writing, or the like), or you may write something brand new. Workshops are especially important classes: you receive double credit for attendance and double penalty for absence. Single penalty if you attend without a draft. For portfolio contents and guidelines, see "Course Information" below and the portfolio handout.

Week 10

M Midterm Portfolio Due.
Final Choice for Independent Reading due today.

W Frederick Douglas, Introduction and Narrative, 2029-2065 (through Chapter IX). Writing Invitations: 1) Frederick Douglass is viewed by many as a true American hero; If you find him genuinely admirable (as I do), explain why; 2) Take two or three of the most powerful scenes for you, and try to explain their power to move; and/or 3) What insights does Douglass give us into "the psychology of slavery," the strategies that slave holders effectively use to try to keep a people in perpetual bondage. Do you see those same strategies operating today?

F Douglas, Narrative, 2065-2092 (to the end). See the writing invitations above.

Week 11

M Walt Whitman, 2127-31, and "Song of Myself," 2232-43 (through section 16).

For this and the next two classes on Whitman, I'm looking for student volunteers to read one of their favorite passages from "Song of Myself" aloud and then to explain, in some detail, in 4-5 minutes what they think the passage is about and why they like it. Counts either as extra credit or the day's writing.

W Whitman, "Song of Myself," 2243-61 (through section 36).

F Whitman, "Song of Myself," 2261-74 (to the end).

Writing Invitation: Begin your own "Song of Myself."

Week 12

M Independent Reading, Day #1: For today's daily writing, please come to class

with either 1) a list of 3-5 substantial and developed assertions about what you've read and 3-5 questions about them or 2) a written response of 300+ words that you plan to share with others in your group.

One Pager Due Today: On one side of a single page (no more!), with standard margins, single spacing, indented paragraphs, typed or word processed, submit your favorite piece of writing done in this course so far. It may be a daily writing you've earlier submitted, it may be part of a longer paper, it may have been included in your midterm portfolio, or it may be brand new. I will not be grading this paper, but I will be reproducing it for all your classmates to read and comment on in our Class Publication. Center your title & name at the top.

W Independent Reading Day #2. Today is Teaching Day. Plan to take 5-10

minutes (depending on the size of your group) to teach a portion of your reading to your group mates. You may lecture, facilitate a discussion, use Socratic dialogue, give a quiz, do a little in-class writing, and/or utilize any other method you choose: you're the teacher. Today's writing: your teaching notes.

F: Independent Reading Day #3. You have three choices today: 1) a list of 3-5

substantial and developed assertions about what you've read and 3-5 questions about them or 2) a written response of 300+ words that you plan to

share with others in your group or 3) the teaching notes that you will use to teach a portion of your reading to your group mates: you may lecture, facilitate a discussion, use Socratic dialogue, give a quiz, do a little in-class writing, and/or utilize any other method you choose.

Week 13

M Independent Reading Day #4: Each member of your reading group will report briefly (about 45 seconds) today to the entire class: Did you enjoy the reading? Can you recommend it to the rest of us? What did you learn from it? What are its central themes and experiences? Do you think it's good writing? Why or why not? Please consider reading us a brief passage. Daily Writing: your notes toward this report.

W Emily Dickinson, 2499-2503, and poems, 2503-10. First take an hour to read around in these poems and then spend a second hour on just three or four poems: #214, #303, and one or two of your choice.

For this and the next three Dickinson classes, I'm looking for student volunteers to read one of their favorite Dickinson poems aloud and then to explain, in some detail, in 4-5 minutes what they think the poem is about and why they like it. Counts either as extra credit or the day's writing.

F Dickinson, poems, 2511-20. First take an hour to read around in these poems and then spend a second hour on just three or four poems: #328, #501, and one or two of your choice.

Week 14

M Responses to One Pagers. Write two letters--minimum of 250 words each--to at least two classmates in response to their one pager. Your first letter goes to the classmate just below you on the table of contents. Your second letter goes to a classmate of your choice. You earn extra credit for every letter above two. Make a copy of every letter you send for me and submit them today, too. I will not be grading these letters, but I hope your letters are so interesting, challenging, and encouraging that your classmates write back to you.

Thanksgiving Vacation

Week 15

M Emily Dickinson, poems, 2521-32. First take an hour to read around

in these poems and then spend a second hour on just three or four poems: #632, #709, and one or two others of your choice.

W 1) Emily Dickinson, poems, 2533-39. First take a half hour to read around in these late poems and then spend a second half hour on one or two poems, including #1624..

2) Rebecca Harding Davis, Life in the Iron Mills, 2545-56.

F Davis, Life in the Iron Mills, 2457-73 (to the end).

Week 16

M Workshop #2: Please bring to class two copies of a piece of writing in progress (do not bring writing that you consider finished), between 400 and 600 words, that you plan to include in your final course portfolio. You may bring a piece of writing already begun (as an exploration, reading response, daily writing, or the like), or you may write something brand new.

Workshops are especially important classes: you receive double credit for attendance and double penalty for absence. Single penalty if you attend without a draft. For portfolio contents and guidelines, see "Course Information" below and the portfolio handout.

W Festival Conference. Today's class will meet from 7-10 p.m. on Tuesday, Wednesday, or Thursday night for our "Festival Conference on American Literature." I will ask for the title of your presentation as we get closer to the date of our celebration.

F Mini-Workshop. Bring your course portfolio, as much as you've done, to class (counts as your daily writing).

OBR Use

Action

Approved	
Additional Information Requested	
Rejected	
Date	