

**California State University, San Marcos General Education Program  
GENERAL EDUCATION NEW COURSE CERTIFICATION REQUEST**

**• AREA C2: Humanities**

*See GE Handbook for information on each section of this form*

**ABSTRACT**

<b>Course Abbreviation and Number:</b> LTWR 105	<b>Course Title:</b> Texts That Have Changed the World	
<b>Number of Units:</b> 3		
<b>College or Program:</b> X CHABSS <input type="checkbox"/> CSM <input type="checkbox"/> CEHHS <input type="checkbox"/> COBA <input type="checkbox"/> Other _____	<b>Desired term of implementation:</b> X Fall <input type="checkbox"/> Spring <input type="checkbox"/> Summer   Year 2014	<b>Mode of Delivery:</b> X face to face <input type="checkbox"/> hybrid <input type="checkbox"/> fully on-line
<b>Course Proposer (please print):</b> Dale Metcalfe/Catherine Cucinella	<b>Email:</b> dmetcalf@csusm.edu	<b>Submission Date:</b> 8/25/2014

**1. Course Catalog Description:** Examines the cultural role of literature by studying the way texts respond to ethical and moral questions affecting the past and present while also shaping the future. Special attention given to how texts react to each other and how they promote and respond to economic, political, social and scientific changes. Students will participate in and learn about the human condition and searches for meaning, understanding, spirituality, artistic expression, communication, national identity, ethnic roots, gender identity, and new worlds. Incorporates activities and materials such as films, music, multimedia presentations and applications, field trips, and guest speakers. Stresses critical thinking, reading, and writing as well as cooperative, interactive, and technological learning. *The course does not count towards the LTWR major or minor.*

**2. GE Syllabus Checklist: The syllabi for all courses certified for GE credit must contain the following:**

X	Course description, course title and course number
X	Student learning outcomes for General Education Area and student learning objectives specific to your course, linked to how students will meet these objectives through course activities/experiences
X	Topics or subjects covered in the course
X	Registration conditions
X	Specifics relating to how assignments meet the writing requirement
X	Tentative course schedule including readings
X	Grading components including relative weight of assignments

**SIGNATURES**

  
Course Proposer      Date 8/25/2014

      8-25-2014  
Department Chair      date

*Please note that the department will be required to report assessment data to the GEC annually.* \_\_\_\_\_  
DC Initial

Library Faculty	Date	Support <input type="checkbox"/>	Do not support* <input type="checkbox"/>	Impacted Discipline Chair	Date	Support <input type="checkbox"/>	Do not support* <input type="checkbox"/>
Impacted Discipline Chair	Date	Support <input type="checkbox"/>	Do not Support* <input type="checkbox"/>	GEC Chair	Date	Approve <input type="checkbox"/>	Do not Approve <input type="checkbox"/>

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**\* If the proposal is not supported, a memo describing the nature of the objection must be provided.**

Course Coordinator:      Phone:      Email:

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**Part A: C2 Humanities General Education Learning Outcomes (GELOs) related to course content. [Please type responses into the tables.]**

<b>Humanities GELOs this course will address:</b>	<b>Course content that addresses each GELO.</b>	<b>How will these GELOs be assessed?</b>
C2.1: Analyze and interpret the ways in which the humanities engage issues of human existence and human diversity, such as race, ethnicity, gender, sexuality, and dis/ability.	<p>Course lectures and the examination of course texts, which represent a variety of works in different genres, look at how race, ethnicity, gender, sexuality, and dis/ability continue to be crucial human issues and how these works have, and continue to, transform the ways in which readers relate to them.</p> <p>For example, Toni Morrison’s <i>Beloved</i> educates students regarding the deeply interconnected factors of slavery in America— race, ethnicity, economics, gender, sexuality, and psychological trauma – in an extremely personal way.</p>	<p>Students write an interpretation (explication)/analysis paper, participate in a group presentation, and write a research paper with an identifiable theoretical perspective.</p> <p>Final exam short answer and essay questions asking students to identify, explain, and then interpret <i>how</i> passages from literary works and/or individual writers represent human diversity and the commonalities of the human experience (a close reading).</p>
C2.2: Explore how humanistic traditions, disciplines, and methods inform our understanding of the social world, fostering critical evaluation of social, political, economic and environmental influences on human life.	<p>Studies of poems, plays, films, fiction, as well as secondary critical sources help students reflect and comment on the social, political, historical, economic, and environmental contexts of writers and their audiences.</p> <p>All of the texts (including the scholarly research used in class and used independently by students in their research papers) give students the context in which to practice the humanistic tradition of evaluating, by means of argumentation and analysis. By doing so, students more deeply understand the nuances of these transformative texts and their effects on readers.</p>	<p>Students write an interpretation (explication)/analysis paper and research paper with an identifiable theoretical perspective. Student presentations focus on a writer, his or her culture, or the work’s literary relevance.</p> <p>Final exam short answer and essay questions asking students to identify, explain, and then interpret <i>how</i> passages from literary works and/or individual writers present transformative political, economic, and/or environmental ideas or information.</p>
C2.3: Apply multiple theoretical, critical, and analytical perspectives to the study of history, the arts, and the humanities, in order to interpret and appreciate the humanistic traditions of diverse cultures and peoples.	<p>Comparison of texts from diverse cultures and eras highlights common human experience, and various historical, critical, aesthetic, and literary perspectives provide the analytical criteria for such comparisons.</p> <p>Herman Hesse’s <i>Siddhartha</i>, based on the life of Buddha, appeals to modern readers. Identifying with Siddhartha as a young person on a quest for inner truth, as they are, students see the universal themes that transcend cultural differences. They interpret and articulate these cultural and personal affinities by using multiple theoretical, critical and analytical perspectives.</p>	<p>Students write an interpretation (explication)/analysis paper, participate in a group presentation, and write a research paper with an identifiable theoretical perspective.</p> <p>Final exam short answer and essay questions asking students to identify, explain, and then interpret a theoretical or critical perspective in a passage from a literary work and/or individual writer/poet.</p>
C2.4: Articulate how theoretical approaches come to play in the creation and analysis of works in the	Texts and lectures introduce students to various theoretical approaches and the language of literary analysis, and class discussion encourages students	Students write an interpretation (explication)/analysis paper and research paper with an

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humanities. [Methods Courses]	to apply theoretical criteria as they analyze works.  For example, Stephen Crane's <i>Maggie, a Girl of the Streets</i> , can be analyzed as an example of American literary realism, as a work of biting social criticism, as a psychological drama, or as an exposé of gender inequality, to name just a few possible literary-critical approaches.	identifiable theoretical perspective.  Final exam short answer and essay questions asking students to explain the principles, assumptions, and applications of the various theoretical approaches.
C2.5: Use accepted research methods to analyze and interpret cultural formations, ranging from works in the humanities, to historical processes of development and change. [Methods Courses]	Assigned readings, in-class activities, discussions, group work, and research and writing assignments give students practice in recognizing, articulating, and demonstrating, with credible academic sources, how these texts have "changed the world."	Students write an interpretation (explication)/analysis paper, participate in a group presentation, and write a research paper with an identifiable theoretical perspective.  Midterm and final exam short answer and essay questions ask students to explain, analyze, and discuss the cultural implications within various literary traditions.
C2.6: Students will sharpen their understanding of concepts and methods of criticism by creating works that demonstrate facility with the artistic or literary techniques in question. [Creative Activity Courses]	N/A	.

**Part B: General Education Learning Outcomes required of all GE courses related to course content:**

<b>GE Outcomes required of all Courses</b>	<b>Course content that addresses each GE outcome?</b>	<b>How will these GELOs be assessed?</b>
Students will communicate effectively in writing to various audiences. (writing)	In-class discussion and activities ask students to consider the choices writers make regarding audience, and in-class writing/analysis/discussion about literary techniques draw attention to audience awareness and effective strategies for writing to diverse audiences.	1 short interpretation paper (3-4 pp.), and one research paper (7-8 pp.), each with a particular rhetorical situation and audience.
Students will think critically and analytically about an issue, idea or problem. (critical thinking)	Course texts strongly address human issues and problems, and group work and class discussions explore the continuing relevance of these issues, on personal, local, and global levels.	Initial short paper asks for a supported personal response; the research paper/explication includes analysis, evaluation, synthesis, and a perspective on the text that is supported by appropriate sources.
Students will find, evaluate and use information appropriate to the course and discipline. (Faculty are strongly encouraged to collaborate with their library faculty.)	In-class and library-based literacy/research sessions, in-class activities focusing on fact-finding, historical commentary (both contemporary and modern), and literary criticism help students access, evaluate, and appropriately use outside sources as support for written analyzes and arguments.	Writing assignments requiring research using academic sources.

**Part C: GE Programmatic Goals: The GE program aligns with CSUSM specific and LEAP Goals. All C2 courses must meet at least one of the LEAP Goals.**

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<b>GE Programmatic Goals</b>	<b>Course addresses this LEAP goal:</b>
LEAP 1: Knowledge of Human Cultures and the Physical and Natural World.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 2: Intellectual and Practical Skills	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 3: Personal and Social Responsibility	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
LEAP 4: Integrative Learning	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
<b>CSUSM Specific Programmatic Goals</b>	<b>Course content that addresses the following CSUSM goals. Please explain, if applicable.</b>
CSUSM 1: Exposure to and critical thinking about issues of diversity.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes <i>(please describe)</i> : Course texts present multiple perspectives and evoke various and diverse cultural perspectives. For example, the main character in Morrison's <i>Beloved</i> is a former slave, inviting readers to experience her story and her despair. Walt Whitman's <i>Song of Myself</i> repeatedly celebrates the value of <i>all</i> people, regardless of gender, role, or race. "Texts That Have Changed the World" is a course that can powerfully examine diversity and encourage students to think deeply.
CSUSM 2: Exposure to and critical thinking about the interrelatedness of peoples in local, national, and global contexts.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes <i>(please describe)</i> : Course discussion invites comparison of various cultural and personal approaches to issues of identity, and these comparisons, backed up by research, foster appreciation for the full expression of the best of humanity and an antipathy for the violence and repression that stultifies personal identity. This quest to be the best one can be is truly universal, and this course validly privileges such explorations.

**Part D: Course requirements to be met by the instructor.**

<b>Course Requirements:</b>	<b>How will this requirement be met by the instructor?</b>
Course meets the All-University Writing requirement: A minimum of 2500 words of writing shall be required in 3+ unit courses.	1 paper (3-4 pages), 1 research paper (7-8 pages), 3 evaluated writing exercises (5 pages); final with essay questions.
Assignments will provide instruction in discipline-specific conventions of writing, research, and reference citation.	The writing exercises, evaluated according to the same criteria used for papers, are designed to guide students into the major paper; both papers require interpretation, and the argument/explication paper must be supported by academic sources cited according to MLA style rules.
Students will gain practice in appropriate, general or discipline-specific research methods and/or critical techniques, to strengthen the quality of their interpretation and analysis of the cultural works or historical subject matters at hand.	This requirement is met through the ongoing group in-class research assignments required for the presentation and writing assignments, as well as voluntary sessions with the humanities librarian. Assigned readings and analysis of literary critical essays help students learn underlying concepts and vocabulary appropriate to academic discourse in the discipline.
Students will gain familiarity with information resources and technologies relevant to the discipline, subject matters, and topics of study in question.	Viewings of in-class films, documentaries, and multi-media class presentations (as well as possible guest speakers or field trips), in addition to the material covered in course texts and lectures, give students a broad understanding of each text's issues. In-class practice using academic databases, and instruction regarding finding and evaluating sources helps students develop reliable academic research methods for the

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Assessment of student learning will take various forms, through multiple kinds of assignments that are appropriate to the methods of the discipline and the topics being studied.	humanities. This requirement is met through the following assignments: a short exploratory essay, a major essay (literary analysis and argument with research), evaluated writing exercises, frequent quizzes, essay exams, as well as in-class presentations and whole-class and group discussions of assignments.
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## Catherine Cucinella

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**From:** Judith Downie  
**Sent:** Monday, August 25, 2014 9:01 AM  
**To:** Catherine Cucinella  
**Cc:** Dale Metcalfe  
**Subject:** Re: LTWR 105 GE certification

Good Morning Ladies,

Please accept this email as my approval on the LTWR 105 course.

Judith

Judith A. Downie  
Humanities & Archives Librarian and Government Documents Coordinator  
California State University San Marcos  
San Marcos CA 92096-0001  
760-750-4374

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**From:** Catherine Cucinella <[ccucinell@csusm.edu](mailto:ccucinell@csusm.edu)>  
**Date:** Sunday, August 24, 2014 at 8:38 PM  
**To:** jdownie <[jdownie@csusm.edu](mailto:jdownie@csusm.edu)>  
**Cc:** Dale Metcalfe <[dmetcalf@csusm.edu](mailto:dmetcalf@csusm.edu)>  
**Subject:** LTWR 105 GE certification

Hi Judith,

We need to certify 105 for C2. Dale Metcalfe generously took time this summer to fill out the form, and I made a few revisions. I believe this course is ready for your approval. An email indicating your support will suffice.

Let me know if you have any questions.

Thanks,  
Catherine

Assistant Professor and Director General Education Writing  
Literature and Writing Studies  
California State University  
Markstein Hall 259  
760.750. 8169

## TEXTS THAT HAVE CHANGED THE WORLD -- LTWR 105

Semester & Year (Course number)

Times:

Place:

Professor: Dr. Dale Metcalfe  
Office: MH 250, MW 2-4:00 p.m.-noon and TTh 10:30 a.m. -1:00 p.m. and by appointment  
Email: [dmetcalf@csusm.edu](mailto:dmetcalf@csusm.edu)

### Required Texts:

- Hacker, Diana and Nancy Sommers. *Pocket Style Manual*. Bedford/St. Martins, 6th ed. ISBN: 978-0-312-54254-2.
- McMahan, Elizabeth, Robert Funk and Susan Day. *The Elements of Writing About Literature and Film*. Macmillan, 1988. ISBN: 0-02-327954-0.
- Crane, Stephen. *Maggie: A Girl of the Streets*. Norton, 1979. ISBN: 978-0-393-95024-3.
- Gilman, Charlotte Perkins. *The Yellow Wallpaper and Selected Writings*. Virago, 2009. ISBN: 978-1844085583.
- Hass, Robert, ed. *Song of Myself and Other Poems by Walt Whitman*. Counterpoint, 2011. ISBN: 978-1582437118.
- Hesse, Hermann. *Siddhartha*. Penguin, 1999. ISBN: 0-14-243718-2.
- Morrison, Toni. *Beloved*. Vintage, 2004. ISBN: 978-1-4000-3341-6

**Course Description:** “Examines the cultural role of literature by studying the way texts respond to ethical and moral questions affecting the past and present while also shaping the future. Special attention given to how texts react to each other and how they promote and respond to economic, political, social, and scientific changes. Students will participate in and learn about the human condition and searches for meaning, understanding, spirituality, artistic expression, communication, national identity, ethnic roots, gender identity, and new worlds. Incorporates activities and materials such as films, music, multimedia presentations and applications, field trips, and guest speakers. Stresses critical thinking, reading, and writing as well as cooperative, interactive, and technological learning. *The course does not count towards the LTWR major or minor.*” (CSUSM Catalog Course Description). **This course meets the GE C2 requirement.**

In LTWR 105, we will examine works of literature that have responded to important philosophical, ethical, and moral questions of their day, books that shifted – and continue to shift -- readers’ perceptions of their worlds. We will also explore the cultural, political, economic, social, and scientific contexts out of which these works arose. Our particular texts, in their searches for truth, grapple with spirituality, national identity, gender roles, ethnic roots, artistic expression, social responsibility, and medical ethics.

### Program Student Learning Outcomes

- Students will be able to explain the meaning of a specific passage of a literary work through a close reading.
- Students will be able to locate and identify the critical conversations about a specific literary work and incorporate that scholarly research into their papers.
- Students will be able to analyze a literary work.

### General Education Student Learning Outcomes

- Students will be able to both analyze and interpret the ways in which the humanities engage issues of human existence and human diversity (race, ethnicity, gender, sexuality, and/or dis/ability).
- Students will explore how humanistic traditions and methods inform our understanding of the social world and foster critical evaluation of social, political, economic and/or environmental influences on human life.
- Students will apply a theoretical, critical, and analytical perspective to fiction, poetry, and drama, in order to interpret and appreciate the humanistic traditions of diverse cultures and peoples.
- Students will articulate how theoretical approaches come into play in the analysis of works in the humanities.
- Students will use accepted research methods to analyze and interpret cultural formations of literary works.

### *General Education Learning Outcomes required of all GE courses*

- Students will communicate effectively in writing to various audiences.
- Students will think critically and analytically about an issue, idea or problem.



- Students will find, evaluate and use information appropriate to the course and discipline.

**Students will meet the all-university writing requirement with the two required papers which also includes revised writing.**

**Course Learning Objectives:** In LTWR 105, you will read and analyze the course texts, research the cultures that inform them, write analytical papers, take part in an informative class presentation, and refine your ideas and understanding through group and class discussion. By course’s end, you will have honed your college writing and presentation skills; you also will have achieved fuller comprehension of and appreciation for the paradigm-shifting books committed to the lessening of human suffering and to inspiring the loftiest of human endeavors.

**Papers and Course Components:** You will write two analytical papers on literary texts, one using credible academic research. For Paper I, you may choose between two topics; for the Research Paper, you will elaborate on the topic on which you and your group have presented.

I grade papers according to standards set throughout the UC and CSU systems. (See “College Writing Grading Criteria,” attached). You may revise your first paper, once graded, with my permission; it will be due within two weeks after you get your graded paper back. Note that I average the two grades, however: If you make a C and then revise the paper to an A, I record the grade as a B.

In-class writing and research exercises will help you hone skills you will be using in your presentation and your papers. Unannounced quizzes testing reading comprehension are given at start of class and may not be made up if missed. I will drop your lowest quiz grade when I tally up your cumulative quiz score at the end of the semester. The final exam will be an objective test of literary terminology (from *The Elements of Writing About Literature and Film*).

To do well in LTWR 105, come to class regularly and on time, keep up with readings, take notes, speak up in class discussion, fully participate in creating an informative presentation, work conscientiously with others in peer review workshops, seek help from me when you need it, and turn in all written work on time!

How the course grade tallies up:

Paper I (3-4 pages)	25%
Research Paper (7-8pages)	30%
Presentation	10%
Writing Exercises	10%
Quizzes	10%
Participation	5%
Final Exam	10%

**Participation:** Taking part in class discussion, working with others in peer reviews, and meeting with me in my office all count as participation. I take attendance, which plays an important part in this portion of your course grade. There are no excused absences – I expect you to come to all classes.

**Collaborative Presentation:** Your 4-person group (to which you will be assigned) will present, in a comprehensive 15 minute talk/presentation, researched information that explores some aspect of the culture of one of our class texts. You will be able to use this research in your Research Paper.

Your group will submit a collective Works Cited page to me at the beginning of your presentation. Your classmates and I will grade the overall presentation for the group, and we will also give individual presenters grades. Your final presentation grade will be an average of your presentation and the group presentation grades.

Presentations will address the following questions, and will be followed by a brief Q&A session.

- Does this information help us better understand the culture about which the book was written?
- Do the separate presentations interconnect?
- How does this information challenge our assumptions about the culture or the people in it?
- What relevance does this information have for us, today?

**Draft Workshops:** We will do in-class peer reviews of your drafts so that you get feedback about the effectiveness of your writing. These workshops are required. I will not accept any finished papers that do not have peer reviews by classmates attached. I will be happy to consult one-on-one with you on drafts if you come see me during my office hours. Come by, too, if your presentation group wants guidance or research help.

**Getting Help:** You may email me if you have short questions about assignments or for other messages, but do not email me drafts of your work. Please do not email me to find out what you've missed if you are absent – contact one of your class buddies instead.

You can also get help from tutors at the Writing Center; please bring a printed copy of your draft, the paper assignment, your book(s), and your graded paper with my comments (if applicable).

**Class Courtesies:** Please do not make appointments that conflict with class time. Come to class on time. Once in the room, please remain seated until class is over. Turn off your phone and laptop, and please put them out of sight. Please do not eat in class; you may drink bottled water, however. Chatting with others during class or engaging in other inattentive behaviors is disrespectful of our learning space, so please try to remain focused and on task. Naturally, I expect you to treat others with civility and courtesy at all times. Disruptive students may be told to leave the classroom.

**Personal Integrity:** Plagiarizing others' writings is a punishable offense and one the University takes very seriously. We will discuss how to correctly cite sources in class, so ignorance of proper quoting and paraphrasing will not be an excuse. (Consult your *Pocket Style Manual* for current MLA citation rules). Please note that I *do* report people to the Dean who turn in others' work as their own!! For a picture of the penalties, you can look up CSUSM's academic dishonesty policy on the campus website.

**If You Are Sick, Stay Home and Get Well:** There are no excused absences, so you do not need to notify me when you are ill. If you do get sick and miss class, you are still responsible for classwork and assignments. If you fall behind, come see me in my office when you return to school so that I can help you catch up. It is wise to stay in touch with a buddy in case I give additional assignments or make reading schedule adjustments while you are absent.

**If You Have Disabilities:** Please contact Disabled Student Services (4200 Craven Hall) and fill out the appropriate forms if you have not already done so, and then come see me in my office so that we can set up accommodations.

**I am Here for You!** I am happy to answer your questions regarding readings or assignments, and I invite you to come to my office for help on papers or to review your progress in class or your grades.

**WELCOME TO LTWR 105!!**

**ASSIGNMENT SCHEDULE -- LTWR 105**  
(Semester)  
Days and Time

**Note:** Readings and Assignments are due on the dates shown. Always bring the appropriate books to class!  
This schedule is subject to change.

DATE	READINGS, IN-CLASS WORK , AND WRITING ASSIGNMENTS
Week 1	Introduction. Buy your books! Buddies: 1) _____ 2) _____  Hesse, <i>Siddhartha</i> , 1-39. McMahan, <i>Elements</i> , Ch. 1, "Analyzing Fiction," 1-21.
Week 2	Hesse, <i>Siddhartha</i> , 40-89. <b>In-Class Writing Exercise #1</b>  Hesse, <i>Siddhartha</i> , 89-132. Film: <i>Siddhartha</i> , dir. Conrad Rooks, 1972.
Week 3	Film: <i>Siddhartha</i> McMahan, <i>Elements</i> , Ch. 4, "Analyzing Film," 54-64.  <b>In-Class Writing Exercise #2 – <i>Siddhartha</i></b> ; bring <i>Pocket Style Manual (PSM)</i> and <i>Siddhartha</i> <ul style="list-style-type: none"> <li>• Presentations 1 and 2: <i>Siddhartha</i></li> </ul>
Week 4	Whitman, <i>Song of Myself</i> , Introduction, 3-7; "To You," 207, McMahan, <i>Elements</i> , Ch. "Analyzing Poetry," 22-41. <b>Typed and polished Writing Exercise # 2 due.</b>  Whitman, <i>Song of Myself</i> , Stanzas 1-20, pp. 71-91; Lexicon, pp. 133-156.
Week 5	Whitman, <i>Song of Myself</i> , Stanzas 21-35, pp. 91-111; Lexicon, pp. 156-177.  Whitman, <i>Song of Myself</i> , Stanzas 36-52, pp. 111-132; Lexicon, pp. 177-200.
Week 6	Whitman, <i>Song of Myself</i> , "Crossing Brooklyn Ferry," 210-216; "This Compost," 217-219; "Cavalry Crossing a Ford," 239; "When Lilacs Last in the Dooryard Bloom'd," 244-252.  McMahan, <i>Elements</i> , Ch. 5, "Finding the Topic," 67-75; Ch. 6, "Planning the Paper," 76-85; Ch. 7, "Developing the Discussion," 86-94. <ul style="list-style-type: none"> <li>• Presentations 3 and 4: <i>Song of Myself</i></li> </ul> <b>In-Class Writing Exercise #3 – <i>Song of Myself</i></b> , bring <i>PSM</i>
Week 7	McMahan, <i>Elements</i> , Ch. 8, "Improving the Presentation," 95-111. <b>DRAFT WORKSHOP PAPER 1</b> – Bring 2 copies of your draft, <i>PSM</i> , and <i>Song</i>  Gilman, <i>The Yellow Wallpaper</i> , Introduction, vii-xii; 1-23.
Week 8	Gilman, <i>The Yellow Wallpaper</i> , from <i>The Living of Charlotte Perkins Gilman</i> , Ch.s 5-8, 273-316.  Gilman, <i>The Yellow Wallpaper</i> , from <i>The Living of Charlotte Perkins Gilman</i> , Ch.s 9,11,17 & 21,317-366. <b>PAPER 1 DUE</b>
Week 9	<ul style="list-style-type: none"> <li>• Presentations 5 and 6: <i>The Yellow Wallpaper</i></li> </ul> Crane, <i>Maggie</i> : Preface, xi-xiii; Ch.s I-X, 3-33.

Week 10	Crane, <i>Maggie</i> : Ch.s XI, 33-58.  Crane, <i>Maggie</i> : Brace, from <i>The Dangerous Classes of New York</i> , 65-67; Talmage, from <i>The Evil Beast</i> , 68-70; Riis, from <i>How the Other Half Lives</i> , 75-84; Riis, from <i>Children of the Poor</i> , 85-89.
Week 11	Crane, <i>Maggie</i> : Cunliffe, "Stephen Crane and the American Background of <i>Maggie</i> ," 94-103.  • Presentations 7 and 8: <i>Maggie, A Girl of the Streets</i>
Week 12	Morrison, <i>Beloved</i> : 1-86.  Morrison, <i>Beloved</i> : 87-156.
Week 13	Morrison, <i>Beloved</i> : 157-214.  Morrison, <i>Beloved</i> : 242-224.
Week 14	<b>DRAFT WORKSHOP, RESEARCH PAPER</b>
Week 15	• Presentations 9 and 10: <i>Beloved</i>  <b>RESEARCH PAPER DUE</b> Review for Final; bring <i>Elements</i> and <i>Beloved</i> .
Final Exam	Time: _____ <b>Final</b> (Terminology from <i>Elements</i> ); Research Papers returned

## REQUIRED PAPERS

**Paper 1:** You may choose from one of the following two topics:

- Write a 3-4 page comparative analysis of how accurately and well the film *Siddhartha*, directed by Conrad Rooks, captured Hesse's *Siddhartha*. In it, you will examine what you think is the book's most important moment or scene, and you will explain whether or not the film did justice to that part. You can also look at how the film enhanced the book's story, if it did so. To help you think about your approach, review the chapters on fiction and film in *Elements*.

Or

- Write a 3-4 page explication of 15-20 lines from Whitman's *Song of Myself*. Pick a passage that you find particularly moving or interesting and work your way through it line by line, explaining as you go. Your goal should be to help readers understand the passage or stanza more deeply and with more appreciation. Consult the chapter on poetry in *Elements* for how to do an explication.

### Research Paper

- Write a 7-8 page paper using a minimum of three credible academic sources in which you more fully explain something your group's presentation covered. You will be able to draw from the pool of sources you and your group gathered, although no two people should do exactly the same topic (so sort this out with your group members). This paper is one in which you help put the literary work into a cultural context that will help your readers understand the people and/or the situation the book covers more deeply. Quote frequently from your sources; include a Works Cited page.

### General Guidelines for All Papers

- Draft Workshops required. (All finished papers must have peer-reviewed drafts attached).
  - Bring 2 printed copies of your draft-in-progress and the appropriate book(s).

### Formatting and Style:

- Please use 10-12 pt. Times New Roman font; double space, with 1" margins on all sides.
- Type your name, class information, and date in a single-spaced block in a top corner of the first page; do not include a title page
- Staple all pages, including peer-reviewed draft, with final version on top.
- Do not skip extra lines between paragraphs.
- Write in the present tense.
- Keep your diction formal – no contractions, "you" words, or slang. You may use "we."

### Quoting, Citing, and Incorporating Research:

- Quote accurately and cite your sources using MLA rules.
- Use your *Pocket Style Manual* for examples of how college papers look (see pp.159-162).
- Avoid plagiarism (See *PSM*, pp.100-103)
- Remember to create context for your quotes, and to explain the quotes' implications.