Class Syllabus:
ENGLISH 3350 American Literature from 1820-1900: Print Cultures
Sections OL1 and OL2: Fall 2020

Dr. Lesley Ginsberg
Professor of English
Best way to reach me: Email: lginsber@uccs.edu
Office Phone (messages only): 255-4045
Dedicated Virtual Office Hours in msTeams: M W 3-4p, and by appointment.
Fields of Expertise: nineteenth-century (c19) American literature and culture, historical American children’s literature, American Gothic, American women writers before 1920. I’m a member of the Edgar Allan Poe Society and I am on the editorial board of the Nathaniel Hawthorne Review.

How to address me: faculty have been asked to state how we want to be addressed. As a c19 Americanist I think of the first line of Moby Dick (1850): “call me Ishmael.” (If you called me Ishmael I’d probably think it was a mistake, so don’t call me that!). I am open to a variety of addresses except “Mrs. Ginsberg.”

Online Availability
Please feel free to email me anytime. I commit to responding to student emails promptly from 10a-4p M-Th; if you email me outside of M-Th 10a-4p response times will be longer. On Thursdays I teach an evening class (4:45-7:05p) and am not available to respond to emails after 4; on Fridays I am required to attend meetings and response times may be delayed but I will reply when able. I cannot commit to replying to emails on weekends but don’t hesitate to send and I will reply when able. Please feel free to reach out to me via email and please make use of my dedicated office hours in Teams (dedicated to you!). I am available for appointment too; just ask.

About the Class
I chose to create this class OL because I believe that the OL format best fits the course content. I started planning this fully OL class long before any of us had ever heard of Covid19 because I am excited about digital archives of nineteenth-century American literature and I’m thrilled to have the opportunity to apply these digital archives in class. But “online” does not mean “impersonal”; it means that our interactions are mediated through various technologies (the phone is a technology; so is writing). I trust we’ll get to know each other as real people throughout the semester and establish a sense of community. Though there may be tech glitches, let’s be patient with each other and let’s remember to laugh!

Special Statement for OL Classes
In order to succeed in this class, you will need a computer and the software recommended for all online classes at UCCS. Being a self-starter also helps as online classes are different from face-to-face; however, I am here to ensure the success of any student who is genuinely committed to the class. Please don’t hesitate to reach out!
For questions about the course, please contact me at lginsber@uccs.edu
For questions about Canvas, please reach out to frc@uccs.edu
For other tech questions, please contact the UCCS IT Helpdesk https://oit.uccs.edu/get-help

Technology Requirements
NOTE: This course highly recommends the use of a personal computer system; either Mac or PC. The class may possibly be completed on a Chromebook with certain workarounds (contact the FRC and/or the UCCS IT Helpdesk). It is unlikely that it can be completed on just a mobile technical device (phone). Please review the following and reach out to the UCCS IT Helpdesk with questions https://oit.uccs.edu/get-help

1. Download and install Microsoft Office 365 on your personal computer
2. To participate in a few discussions/student presentations, you will need speakers or headphones/earbuds attached to your computer as well as a microphone. A webcam has a microphone built into it.
3. Download and install the latest version of the Google Chrome.
4. Download and install Acrobat Reader.

Course Description
In 1820, a critic from England could jeer, “Who, in the four quarters of the globe, reads an American book”? But by the end of the nineteenth-century, American literature had arrived. Dramatic technological changes in the 1800s made printed matter increasingly accessible and aided the expansion of American literature. The explosion of print cultures in the nineteenth-century US had a profound impact on the development of American literature. By the end of the 1800s, writer and editor William Dean Howells noted, “most of the best literature now first sees the light in the magazines, and most of the second-best appears first in book form.” Print cultures include books, gift books, magazines and newspapers (called periodicals), children’s books and textbooks, abolitionist print networks, women writers and readers, and more. This course provides contexts for the development of American literature in an age of print cultures, especially easily manufactured and distributed periodicals (magazines and newspapers). Traditional college textbooks reprint literary works removed from the print cultures in which they appeared. But in this class we will read important works of nineteenth-century American literature as they were originally published through a variety of databases such as the American Periodicals Series (accessed through UCCS’s Kramer Family Library) as well as Open Educational Resources (OERs) such as Google Books. We will read nineteenth-century American literature with attention to the importance of print culture for such writers as Lydia Maria Child, Nathaniel Hawthorne, Frederick Douglass, Edgar Allan Poe, Walt Whitman, Rebecca Harding Davis, Jack London, and others. We will read the literature of abolition and protest through the abolitionist press and there will be opportunities to explore diverse voices across print cultures more generally. Finally, you’ll apply what you’ve learned throughout the course in a modest research paper related to nineteenth-century American print cultures on a topic of your choice. Since this is a 3000-level course, you will be reading and writing about both literary and scholarly sources. This course fulfills the English department’s breadth requirement in American literature before 1900. Literature breadth courses cover a broad historical time span (roughly 100 years), and include works in multiple genres (poetry, fiction, narratives, essays) by multiple authors. This is a reading-intensive class.

Course Structure
This class is structured using Weekly Modules in Canvas that build on knowledge gained (educators call this approach “scaffolding”). Readings are due at the beginning of the week (Mondays) in which they are
assigned; assignments based on the readings (quizzes, etc.) are due by the following Sunday at 11:59p. You may expect most assignments to follow that pattern; exceptions will be clearly noted.

**Weekly Module Overviews**
Please review the Weekly Module Overview for each week before you get started. There may be mini-videos, sound recordings, mini-lectures, and/or other learning aids that will be part of quizzes and that are designed to help you access the course materials.

**Course Objectives (COs: activities and assignments are linked to COs throughout the syllabus)**
By the end of this class, learners will be able to...

1. **...apply** UCCS Library databases effectively such as the *American Periodicals Series (APS)*, The MLA International Bibliography, and others, and/or Open Educational Resources (OER) databases. Measured by workshop completion, presentations, and first and/or final draft of paper/project.
2. **...describe** the print culture contexts for a work of American literature, 1820-1900. Measured by quiz, discussion-board, presentations, and first and/or final draft of paper/project.
3. **...analyze and interpret** assigned readings in a reading-intensive class. Measured by discussion-board; quizzes; first and/or final draft of paper/project.
4. **...find and evaluate** scholarly sources *qualitatively*. Measured by first and/or final draft of paper/project.
5. **...apply multiple viewpoints** from *other students* and from *scholarly sources*. Measured by discussion boards and/or by first and/or final draft of paper/project.
6. **...recognize others** in the class as real people even though our class is online/remote. Measured by discussion boards, presentations, and other forms of participation.

Please expect to spend about 7-10 hours per week on the course for sixteen weeks.

**Required Texts:**
**All required readings may be accessed through Canvas.** A UCCS username and password is required to access Canvas. There are no required hard copy textbooks. Rather, readings are accessed through UCCS Library databases or OERs. To access UCCS Library databases from off-campus, a UCCS username and password is required.

**Author Biographies**
Since we don’t have textbooks that provide author biographies, please start with *American National Biography Online*, available through the UCCS Library (you will need to log in with your UCCS username and password to access this database.) There are many reliable OERs that also offer biographical contexts. Please ask me if you would like me to provide more biographical information about authors. I provide weekly overviews about authors and texts.

**Class Recordings and Privacy**
At least one of every synchronous meeting type in msTeams will be recorded so that those who cannot attend in person may view and benefit from the events.

Students are prohibited from making audio or video recording of any class activity conducted in person or online unless the student has provided the instructor with a Faculty Accommodation Letter from Disability Services. In such cases, the Faculty Accommodation Letter must be presented to the instructor prior to any recording done and recording should be reserved for that individual’s educational use only.
Students who are permitted to record are prohibited from distributing recordings without consent. Distribution without consent could be forwarded to the Dean of Students for consideration under the student code of conduct. Recording class activity without consent is a violation of instructor and student right to privacy, copyright, and intellectual property.

Teaching Philosophy

Learning by doing is a core practice of my teaching style. This class is structured so that you may learn about American print cultures 1820-1900 by learning how to do research into American periodicals (magazines and newspapers) from that time period using key Library databases. You will also learn by learning how to find and select high quality and/or groundbreaking scholarship about American print cultures of the nineteenth-century using Library databases. Building a learning community is a teaching practice I highly value. For this reason you will conduct online discussions in small groups, learners will take turns writing discussion questions, and you will create presentation-posts and receive feedback on these presentations-posts from your peers. Individual paper conferences are also a key part of my teaching style.

Learner Responsibilities

This online class is not “self-paced”; rather, it proceeds week-by-week. This means that learners are expected to be present online each and every week, even though the class is fully asynchronous. In practice, most weeks include graded discussions (with a rubric) with other learners. This is time-sensitive and happens on a weekly basis. Learners are expected to complete assignments on time or to arrange for an accommodation from me (don’t hesitate to ask if something comes up). I expect you to contact me if you run into any difficulty that is impacting your ability to complete the coursework in a timely manner.

Communication Protocols and Participation

Many of the assignments in our class earn participation credit and require communication with others. Participation in online classes can be measured in a variety of ways; the instructor has access to how many times a student logs in to a course, for example. I read all DBs and required replies to other students; you are graded on your posts and the quality of your replies. Completing participation assignments such as recording an introduction in the first week of class, completing assigned Worksheets, completing assigned DBs, replies, peer-reviews, and participating in a required paper conference are ways to measure participation. It is expected that we treat each other respectfully and that we communicate with civility, grace, and empathy. Any violation of this standard will be shut down immediately and penalties will be imposed.

Course Requirements:

The University is regulated with the practice of academic integrity. The ingredients of academic integrity are listed below.

1. Regular online participation is essential. “A” students rarely miss class, if ever. Assignments are not available to make up after the due date has passed. No “make-up work” is accepted in lieu of participation or missed assignments. However, if you find yourself in extraordinary
circumstances, please reach out to me as soon as possible so I can help you succeed in the class; exceptions may be negotiated on an individual basis at the professor’s discretion.

2. **Papers and other assignments submitted via Canvas are due on Canvas by 11:59PM on the day assigned.** Most assignments will be posted by Monday morning of the week of class and will be due by the following Sunday before 11:59p. Late papers may be subject to penalties as posted. To avoid penalties, please contact me in advance of the due date; I may negotiate due dates on an individual basis.

3. **Participation in discussions boards.** This requires posts and replies to the posts of others. Please post to discussion boards (DBs) **BEFORE** Sunday at 11:59 so you have time to reply thoughtfully to the posts of others. DBs and replies have minimum words counts. “A” students contribute thoughtfully to class discussions and understand the difference between disrupting class and contributing to class, and are engaged readers who take notes as they read.

4. **Participation in Research Presentations in Weeks 6 and 15.** Week 6 is a research jumpstart prior to the first draft. Week 15 crystallizes your work on your paper from the paper conference to the final draft.

5. **Courtesy/Etiquette/Netiquette.** We will be covering difficult and controversial topics in this course—please be courteous to your peers, especially if you disagree with them. Passionate but respectful debate is at the heart of the University experience. All course participants are expected to use professional discourse and respectful language at all times.

6. **Quizzes** promote integrity, reading comprehension, and close reading. Quizzes are indicated on the syllabus; the lowest score will be dropped before calculating your final quiz grade. Quizzes cover the required readings for the week. Hint: don’t click submit until you’re absolutely sure you have selected the best answers—you may have as much time as you like to choose the best answer before the deadline. But do remember to click submit so your quiz gets submitted. **Since the lowest score is dropped, there are NO make-ups for late or missed quizzes.**

7. **One time in the semester Discussion-Leading by posting 3 Reading Questions.** Discussion-leading takes place in Canvas DBs; you will sign up for this assignment. **Before** your scheduled discussion-leading, you will be responsible submitting three reading questions through Canvas by Monday morning. **Then,** others will respond to your questions. No replies or responses are due during the week you lead discussion.

8. **First Draft of a research paper** 1,000-word **minimum.** This substantial paper will include literary and scholarly sources. Instructions and a grading rubric will be posted on Canvas. Late papers may be subject to penalties—see instructions for details. A formal Works Cited is required.

9. **One Required Paper Conference about your First Draft.** Paper conferences are with the professor. Final papers that have not gone through this step of the drafting process will not be accepted.

10. **FINAL research paper** 1,250-word minimum. This substantial paper will include literary and scholarly sources. Instructions and a grading rubric will be posted on Canvas. Late papers may be subject to penalties—see instructions for details. A formal Works Cited is required.

11. **Announcements and Changes.** The syllabus or other course policies may be modified at the Professor’s discretion. Any modifications or changes will be announced in a timely manner on Canvas. Students are responsible for keeping up with all announcements posted on Canvas.

12. Finally, a good **sense of humor**—while not a requirement **per se**—is heartily and enthusiastically encouraged! We’re living through extraordinary times. Let’s be kind.

**Grading Schedule**
Grades for assignments will be posted in a timely manner. Quizzes are usually graded as soon as they are submitted, or within 1 week if there are written responses. DBs and Presentation-Posts are graded within 1-2 weeks. Papers take about 2 weeks to grade.

**Grading Policy:**
Participation: including but not limited to Intro Video, Week 1 quiz, Worksheet from Library Workshop, Discussion-Leading (3 Reading Questions), Week 6 presentation, required paper conference, Week 15 presentation = 20%
Quizzes (bottom quiz score is dropped from final quiz grade) = 10%
Discussion Boards = 20%
First Draft of Research Paper: Contexts for a c19 American literary work (1,000 words minimum) = 25%
Final Draft of Research Paper: Contexts for a c19 American literary work (1,250 words minimum) = 25%

Please see the “Grading Scale in English 3350.” **Plagiarism and other forms of academic dishonesty will result in an “F” for the entire course.** This applies to any written work submitted, including DBs. Read the UCCS “Honor Code.” Academic integrity will be discussed. Please don’t hesitate to contact me if you have questions about this important issue.

**Other Considerations**
1. Word minimums for assignments reflect the minimum number of words to do justice to the assignment. There are no penalties for going over the minimum word count, but a higher word count does not equate to a higher grade; please avoid wordiness.
2. The first and the final drafts of the Research Paper require a formal Works Cited. MLA style is preferred but Chicago is okay too as long as you are consistent.
3. There will be tech glitches—it is inevitable! **Please don’t hesitate to let me know if you run into tech difficulties so I can make adjustments to support your success.** Let’s be patient with each other and remember to laugh!

**Accommodations**
We strive to make our courses accessible and to accommodate all enrolled students.

**Statement for Students with Disabilities:**
If you are a student with a disability and believe you will need accessibility accommodations for this class, it is your responsibility to register with Disability Services and provide them with documentation of your disability. They will work with you to determine what accommodations are appropriate for your situation. To avoid any delay, you should contact Disability Services as soon as possible. Please note that accommodations are not retroactive and disability accommodations cannot be provided until a Faculty Accommodation Letter has been given to the instructor. Please contact Disability Services for more information at Main Hall room 105, 719-255-3354 or dservice@uccs.edu

**Statement for Student Athletes:**
If you are a student athlete and believe you will need accommodations for this class, it is your responsibility to let your instructor know within the first two weeks of class and provide me with documentation, if appropriate. I am delighted to work with you to determine what accommodations are appropriate for your situation.
**Statement for Active Duty Military and Veterans:**
Military students who have the potential to participate in military activities including training and deployment should consult with faculty prior to registration for any course to arrange for these possibilities, but no later than the end of the first week of classes. Additionally, there are many services available as a UCCS Student. Here are some of the available resources:

The **Office of Veteran and Military Affairs** is a supportive group of veterans offering resources, counseling, and general support to facilitate success in academics to student veterans and active duty military. Visit by appointment or contact them at: McCord-Herbst Student Veteran Center ~ inside Gateway Hall past the campus parking counter ~ (719) 255-3253. [https://military.uccs.edu/](https://military.uccs.edu/)

The **Veteran Tutoring Program** is designed to support veteran students academically. Tutors in this program are either veterans themselves, military spouses, or non-traditional students. Tutors are currently available for math, science, writing, and German. However, if you have a need for a tutor that is not currently available, they will assist in arranging one. [https://military.uccs.edu/programs/veteran-tutoring-program](https://military.uccs.edu/programs/veteran-tutoring-program)

The **Books for Battle Buddies** program collects used textbooks and lends them to military or student veterans in need. [https://military.uccs.edu/programs/books-for-battle-buddies](https://military.uccs.edu/programs/books-for-battle-buddies)

The **UCCS Veterans Health and Trauma Clinic (VHTC)** specializes in trauma recovery. Licensed, experienced clinicians offer trauma treatment for combat and deployment stress, sexual assault, physical or psychological trauma, depression, anxiety, eating disorders, post-traumatic stress and secondary trauma. ~ 4863 N. Nevada, 3rd Floor Lane Center ~ (719) 255-8003. [https://uccs.edu/healthcircle/veterans-health-and-trauma-clinic](https://uccs.edu/healthcircle/veterans-health-and-trauma-clinic)

**Schedule of Activities, Required Readings, and Assignments 16 Weeks (CO = Course Objective linked):**

**Week One**  
**Course Introduction and Orientation**  
Mon., 8/24  
Introduction: please view instructor’s welcome video and review course materials on Canvas;  
Review Weekly Module Overview.  
**Required Reading:** Week 1 Module, Syllabus, and Welcome Letter.

**Sunday 8/30**  
**Due:** Diagnostic Quiz on Week 1 Module, Syllabus, and Welcome Letter CO3  
**Due:** Discussion Board (DB), Post your Video and reply to the videos of 2 others CO6

**Week Two**  
**Library Workshop: Introduction to Print Cultures**  
Mon., 8/31  
Please Review Week 2 Module Overview
Required Readings about Print Cultures on Canvas

Required Synchronous Library/Digital Workshop with Librarian Larry Eames
- Monday 8/31 3:05-4:20p on msTeams (invitation in Canvas Announcements)
- Thursday 9/3 9:25-10:40 on msTeams (invitation in Canvas Announcements)

If you cannot attend one of the synchronous meeting please watch the recording on Canvas, to be posted on Tuesday 9/1. The synchronous meetings are open to both sections OL1 and OL2.

Sunday 9/6
Due: Quiz 1 on Week 2 Module CO2
Due: Worksheet on Using Library/Digital Resources CO1
Due: sign up for Discussion-Leading (possibilities are Week 5, 7, 9, 10, 12, or 13—I will ask you to sign up for ONE Week from your top 3 choices)

Week Three

Enjoy Labor Day; Abolitionist Print Cultures 1
Mon., 9/7
Please Review Week 3 Module Overview
Required Reading: Lydia Maria Child, “The Quadroons” in The Liberty Bell (APS)
Activity: Individual learner research in The Liberty Bell or equivalent; may include individual research in the Liberator (1831-1865); the Juvenile Miscellany (1826-1834); The Liberty Bell (1839-1858); the National Era (1847-1860) (APS).
This assignments asks you to apply the skills you learned in the Library Workshop.
*Recommendation: please start Week 4 readings this week!

Sunday 9/13
Due: DB about your research this week and how it offers contexts for “The Quadroons.” You will be asked to post and respond meaningfully to the posts of 2 others. CO2, CO3, CO5, CO6

Week Four

Hawthorne and Literary Print Cultures
Mon., 9/14
Please Review Week 4 Module Overview
Required Reading:
1. Nathaniel Hawthorne, “Rappaccini’s Daughter” in The United States Magazine and Democratic Review (APS);
2. Read excerpt from “Manifest Destiny” from The United States Magazine and Democratic Review (APS)

NOTE: there is a lot of reading this week...You can do it!
Activity: choose a magazine on which to report in Week 6

Sunday 9/20
Due: Quiz 2 on Week 4 Module CO3
Due: Please choose magazine on which to report in Week 6 (please communicate with professor ahead of time if you are interested in c19 American a periodical not listed) CO1
Week Five  Edgar Allan Poe and Print Cultures
Mon., 9/21
Please Review Week 5 Module Overview
Required Reading:
1. Poe, “The Tell-Tale Heart” in *The Pioneer* (APS);
2. Poe; “The Fall of the House of Usher” in *Burton’s Gentleman’s Magazine* (APS);
Activity: begin researching the c19 American periodical of your choice CO1 (see rubric for Week 6 presentations)
*Discussion-Leaders Post DB Prompts by 9/21 Monday morning

Sunday 9/27
Due: DB; please post and reply meaningfully to the posts of 2 others CO3 CO4 CO5

Week Six  Research Presentations on a c19 American Periodical
Mon., 9/28
Please Review Week 6 Module Overview
Required Activity: Presentations in the DB on an American periodical 1820-1900 of your choice.
Friday 10/2  DUE: Please upload your Presentation-post into the Week 6 DB (Canvas).
Activity: Review Instructions and Rubric for First Draft
Due: Presentation about a c19 American Periodical of Your Choice (see Instructions CO1 CO2)

Sunday 10/4  Activity: Please peer-review the presentation-post of 2 others (format provided).
Due: Peer Review of the Presentations of 2 others (format provided) CO5 CO6

Week Seven  Abolitionist Print Cultures 2
Mon., 10/5
Please Review Week 7 Module Overview
Required Reading: Frederick Douglass, *Narrative of the Life of an American Slave*... (1845) (use Doc South OER)
Activity: review examples from Frederick Douglass’ 2 newspapers, *The North Star* OR *Frederick Douglass’s Paper*, your choice (Library of Congress OER)
*Discussion-Leaders Post DB Prompts by Monday morning

Sunday 10/11
Due: DB; please post and respond to the posts of 2 others about your work on Douglass and what you noticed about his newspapers. CO1 CO5 CO6
Due: Quiz 3 on Week 7 Module CO3

Week Eight  First Drafts Due
Mon., 10/12
Please Review Weekly Module Overview
Activity: Write First Drafts (may or may not build on Week 6 presentation); please refer to instructions and rubric.
Activity: sign up for your required individual paper conference

Sunday 10/18
Due: First Draft of Research Paper CO1, CO2, CO4, CO5.
Week Nine
Mon 10/19
Herman Melville and Print Cultures
Please Review Weekly Module Overview
Required Reading:
1. Melville, “Bartleby the Scrivener” in Putnam’s Monthly Magazine of American Literature (APS);
*Discussion-Leaders Post DB Prompts by 10/19 Monday morning
Sunday 10/25
Due: DB reply to prompts of Discussion-Leaders and respond meaningfully to the replies of 2 others. CO2, CO3, CO5
Due: super-short “Minute Paper” due to Larry on your experience with research so far (participation points earned for completion)

Week Ten
Mon., 10/26
c19 American Poetry and Print Cultures
Please Review Weekly Module Overview
Required Reading:
1. SKIM Walt Whitman, preface to Leaves of Grass (through page xii OER Whitmanarchive.org).
2. Read Whitman, Leaves of Grass “Song of Myself” (pages 13-56; OER Whitmanarchive.org).
Activity: Be prepared to discuss a line, set of lines, or brief passage in the DB
Activity: find a poem in an American periodical (1845-1865) and report on how it adds context for “Song of Myself” in your DB
*Discussion-Leaders Post DB Prompts by Monday morning
Sunday 11/1
Due: DB in which you post about your researched poem and “Song of Myself”; please respond meaningfully to the posts of 2 others CO1, CO2, CO3, CO5, CO6

Week Eleven
M-F 11/2 - 11/6
Required Individual Paper Conferences (45 minutes per conference)
Please Review Weekly Module Overview
Due: Paper Conference with Professor. Final papers will not be accepted without a paper conference. Earn participation points. CO1, CO2, CO3, CO4, CO5

Week Twelve
Mon., 11/9
Literary Print Cultures for “Life in the Iron Mills”
Please Review Weekly Module Overview
Activity: brief individual research in the Atlantic Monthly Magazine (AAS)
*Discussion-Leaders Post DB Prompts
Sunday 11/15
Due: Quiz 4 on Week 12 Module CO3
Due: DB on “Life in the Iron Mills” and brief individual research; respond meaningfully to the posts of 2 others
Week Thirteen  The Story of Two Magazines
Mon., 11/16  Please Review Weekly Module Overview
Required Reading:
*Discussion-Leaders Post DB Prompts
Sunday 11/22  Due: DB on London: respond and reply to the posts of 2 others
Due: Quiz 5 on Week 13 Module CO2, CO3

Week Fourteen  Thanksgiving Week
Mon., 11/23  Please Review Weekly Module Overview
No readings or assignments are due.
Activity: please review instructions for week 15 presentations on final drafts.

Week Fifteen  Required Presentations on Final Drafts: Celebration of Research
Mon., 11/30  Please Review Weekly Module Overview
Activity: Please upload a presentation-post about your paper into the Week 15 DB.
Sunday 12/6  DUE: Presentation about your Final Draft + 2 constructive replies on the posts of presentation-posts of others (see Instructions and Rubric on Canvas) CO1 CO2 CO5 CO6

Week Sixteen  Final Research Papers Due
Sunday 12/13  Please Review Weekly Module Overview
Please submit final version of research paper! CO1, CO2, CO3, CO4, CO5
Congratulations on completing the course! Wishing you and yours a healthy and happy Holiday Season.
SAMPLE COURSE ASSIGNMENTS

Database Exploration Worksheet
Adapted from worksheets by Anne Davis and Helene Williams, University of Washington iSchool.
Copyright L.E. Eames CC BY-NC 4.0.
Database (select one of the following)
- American Periodicals Series
- American Antiquarian Society Historical Periodicals
- HathiTrust

Content
- What years are covered by this database? Is it easy to tell?

- Can you find a list of publications covered by this database? Does that let you browse an entire publication or do you have to use the search function?

- Does this database do full-page scans or is the text reproduced in some other way? Can you save your search results? In what file formats? Can you email it to yourself? Where do you go to get a pre-formatted citation?

Searching
- What fields can you search in? (title, keyword, publication, etc.)

- What symbols (if any) are used for truncation or wildcarding?

- Is there any help documentation? Is it useful? What is one tip about using your database that you learned?

- Can you modify your search to focus or expand it after you have searched? Do the facets in the search results offer any unique limiters?

Result: Database Cheat Sheet

Week Three Discussion Board
Before we get started, here is some general information about how to succeed in Discussion Boards (DBs) in our class.

General Tips for Online Canvas Discussions
1. Please review the grading rubric for this assignment before you post. You may find it by clicking on the three vertical dots at the top right of this assignment.
2. Your post should be about (~)150 words or more (please do not go too far below the minimum).
3. After you post, please reply to the posts of 2 others. Replies should be a minimum of 3 complete sentences and should be substantial and meaningful. “Great Job!” is not substantial. “You did a great job when you cited Kennedy to show that ‘the house of Usher’ is more than just a building” is part of
a substantial reply that shows you seriously read and considered the post of others. There is no penalty for going over the stated minimum but there are penalties for falling below the minimum.

4. Please ensure that all posted content is respectful and adheres to common courtesy. We can be honest with each other while being courteous. Any posts that violate common decency will be shut down and no credit will be earned.

5. Participating in DBs is required. Altogether, DBs are 20% of your total grade. It is also a great way to be exposed to multiple points of view (CO5) and to recognize that even though our class is online, we are real people (CO6). Later, DBs will focus on engaging with course readings, materials, and research (CO1, CO2, CO3, CO4).

Please post in response to the prompt. This week there is just one prompt, but it will generate many different posts.

After you post, please read and carefully reply to the posts of 2 others.

Thank you!

Background: This week featured Lydia Maria Child's abolitionist story "The Quadroons." Please see this page for more background if you haven't already.

This week the required reading included some very preliminary research into other antislavery publications from about the same time period. You were asked to take a look at a representative issue from any ONE of the following:

the Liberator (1831-1865)
the Juvenile Miscellany (1826-1834)
The Liberty Bell (1839-1858);
the National Era (1847-1860)

All of these periodicals may be accessed through the American Periodicals Series database at the UCCS Library.

PROMPT:

Please write a post of ~150 words in which you compare "The Quadroons" to an abolitionist print source you researched.

Please include specific quotes/references to "The Quadroons" in your answer.

Topics you may (but are not required) to consider:

- Did you notice similar or different stories/articles?
- Did you notice genres (fiction, poetry, news articles, opinion pieces) that were similar or different? (choose 1-2)
- How about themes, or imagery, or symbols, or the type of language used, or the types of rhetorical appeals used
- Would you say the "The Quadroons" is similar to other abolitionist print works, different, or something in between?
- Does the context in which "The Quadroons" appeared change the way you read and interpret the story? Why or why not?

Please note that I do not expect any single post to answer ALL of these topics--please choose 1-2 topics to consider in your post.

When you are finished posting, please read and reply to the posts of 2 others for full credit.
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<th>Criteria</th>
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<td>Evidence Cited to Support Claims</td>
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<td><strong>This criterion is linked to a Learning Outcome.</strong></td>
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<tr>
<td><strong>20 to &gt;16.0 pts Advanced</strong></td>
<td>The post holds attention and is engaging. Ideas are clearly expressed; quotes are used or evidence is cited from reading(s) or course materials. Quotes or evidence are used effectively to support claims and/or to engage audience. Quotes or evidence are thoroughly analyzed.</td>
<td>20 pts</td>
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<tr>
<td><strong>16 to &gt;11.0 pts Competent</strong></td>
<td>The post rambles at times. Ideas are not always expressed clearly. Adequate quotes or evidence cited from reading(s) or course materials are not used and/or quotes or evidence used do not support claims in all cases.</td>
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<tr>
<td><strong>11 to &gt;0 pts Inadequate</strong></td>
<td>The post rambles, is incoherent, or loses engagement with audience. The post makes frequent mistakes, or is erroneous. Claims are not supported by quotes or other evidence from reading(s) or course materials. The post may be rude, inconsiderate, or inappropriate.</td>
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<tr>
<td>Subject Knowledge/ Argument, Claim, or Point of View</td>
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<td><strong>This criterion is linked to a Learning Outcome. Subject Knowledge/ Argument, Claim, or Point of View</strong></td>
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<tr>
<td><strong>20 to &gt;16.0 pts Advanced</strong></td>
<td>The post demonstrates full knowledge of reading(s) or other course materials, advances a thoughtful argument/ claim/ point of view, and anticipates and addresses potential questions.</td>
<td>20 pts</td>
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<tr>
<td><strong>16 to &gt;11.0 pts Competent</strong></td>
<td>The post demonstrates knowledge of reading(s) or other course materials, advances an identifiable argument/ claim/ point of view, and begins to consider potential questions.</td>
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<tr>
<td><strong>11 to &gt;0 pts Inadequate</strong></td>
<td>The post does not demonstrate basic knowledge of the reading(s) or other course materials and/or is grossly inaccurate in its claims. The post fails to advance an argument, claim, or point of view; instead, it merely reports or notes. The post does not anticipate the most basic questions.</td>
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<td>Criteria</td>
<td>Ratings</td>
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<tr>
<td>This criterion is linked to a Learning Outcome.</td>
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<td>Application of Theories/ Ideas/Research Methods</td>
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<td><strong>20 to &gt;16.0 pts</strong></td>
<td><strong>Advanced</strong></td>
<td><strong>20 pts</strong></td>
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<tr>
<td>The post applies theories, ideas, and/or information discussed during</td>
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<td>the week/research methods as appropriate and assesses the applicability</td>
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<td>of these theories and ideas to the reading(s) or other course materials</td>
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<td>with authority and ease.</td>
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<td><strong>16 to &gt;11.0 pts</strong></td>
<td><strong>Competent</strong></td>
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<tr>
<td>The post applies theories, ideas, and/or information discussed during</td>
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<td>the week/research methods practiced to the reading(s) or other course</td>
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<td>materials with moderate persuasiveness. The post makes an effort to</td>
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<td>assess the applicability of theories and ideas.</td>
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<td><strong>11 to &gt;0 pts</strong></td>
<td><strong>Inadequate</strong></td>
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<tr>
<td>The post fails to apply ideas and theories discussed during the week to</td>
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<tr>
<td>reading(s) or course materials or applies them erroneously or</td>
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<td>incorrectly. The post fails to assess the applicability ideas/theories</td>
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<td>to the readings or course materials, or the post does not provide</td>
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<td>evidence of having completed the reading(s) or having viewed other</td>
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<td>course materials and shows no engagement with appropriate research</td>
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<td>methods.</td>
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### Discussion Rubric

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<tr>
<th>Criteria</th>
<th>Ratings</th>
<th>Pts</th>
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<tbody>
<tr>
<td>Delivery/ Quality of Writing</td>
<td><strong>20 to &gt;16.0 pts</strong> Advanced</td>
<td>The post consistently uses clear language and correct, precise words (when possible). The tone is engaged, respectful, and appropriate for upper-division college level writing. Reading(s) or other course materials are thoughtfully engaged. Post is a minimum of about 150 words.</td>
</tr>
<tr>
<td></td>
<td>16 to &gt;11.0 pts Competent</td>
<td>The post may not always be clear and the words used may not always be correct or precise. The tone is not always engaged, respectful, and/or appropriate for upper-division college level writing. Reading(s) or other course materials are not always engaged thoughtfully. Post may be 150 words or fewer.</td>
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<td></td>
<td>11 to &gt;0 pts Inadequate</td>
<td>The post is unclear, words used are not correct, or the writing is imprecise/inaccurate. The tone is bored, dismissive, disrespectful, and/or inappropriate for upper-division college level writing. Reading(s) or other course materials are treated simplistically or are under-analyzed. Post may be 150 words or fewer.</td>
</tr>
<tr>
<td>Learner has replied to the posts of 2 other learners in a thoughtful, polite, and respectful manner in at least 3 complete sentences per reply (&quot;got it&quot; is not a credit-worthy response).</td>
<td><strong>20 pts</strong> Advanced</td>
<td>Replies to the posts of TWO others in respectful yet helpful and honest manner. Thoughtful engagement with the ideas of others is shown. Ideas are advanced. Replies are a minimum of 3 complete sentences.</td>
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<tr>
<td></td>
<td>10 pts Competent</td>
<td>Replies to the posts of TWO others in a cursory manner using vague terms OR replies to the post of just 1 other. Replies may be less than 3 complete sentences per reply.</td>
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<tr>
<td></td>
<td>0 pts Inadequate</td>
<td>Fails to reply to the posts of TWO others or does so in a flippant or disrespectful manner. Grossly fails to meet the required 3 complete sentences for 2 replies.</td>
</tr>
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</table>

Total Points: 100
Required Activity: Choose A Periodical for Week 6 Presentations

Please choose a periodical from the list below.
Please let me know your choice by title in the text-box below for 20 participation points.

*Please expect to focus on a small sample of the periodical you choose anywhere within the large timeframe of our class: 1820-1900.*

You are welcome to choose a periodical you investigated in Week 2, or choose another one!

*In Week 6, you will give a short presentation to the class about your findings (using a worksheet).*

*To complete the Week 6 presentation, you will be asked to focus on a small representative sample from the periodical.*

*There are no required readings due for Week 6 so you may focus on your presentation.*

*If you would like to choose a periodical not on the list, please let me know and we'll discuss it.*

*Thank you!*

- the *Southern Literary Messenger* (Poe edited for a while and published in it; one the few southern mags)
- **new to the list:** *Scientific American* (AAS Full Text:01/01/1853 To 12/23/1865; APS Aug 28, 1845 - Dec 26, 1908)
- **new to the list:** *American Phrenological Journal* (1838-1869); Philadelphia (APS)
- **new to the list:** *The Phrenological Journal and Science of Health* (1870-1911); Philadelphia (APS)
- *Graham's Magazine* (various titles including *Graham's American Monthly Magazine*) (Poe edited for a while and published in it along with Hawthorne and many other literary figures)
- *Godey's Lady's Magazine* (many literary figures published in this extremely popular magazine edited by Sarah Josepha Hale)
- *Burton's Gentleman's Magazine* (Poe edited for a while and published in it)
- the *Liberator* (William Lloyd Garrison's abolitionist newspaper)
- *Putnam's* (literary magazine that published Melville)
- the *Atlantic Monthly Magazine* (*American Antiquarian Society* database--it was a high literary magazine and an honor for writers to be published in it)
- the *National Era* (an antislavery newspaper in which *Uncle Tom's Cabin* was serialized)
- *Harper's Bazaar* (still going today! starts in APS in 1867; earlier elsewhere)
- the *Broadway Journal* (owned and edited for a short time by Poe)
- the *Overland Monthly* (published in San Francisco; one of the few Western American magazines)
- the *United States Magazine and Democratic Review* (Hawthorne, Whitman, and others)
- the *Youth's Companion* (AAS and APS; started slowly; became incredibly popular under new editors from the 1860s forward; published everyone from Emily Dickinson to Theodore Roosevelt)
- the *Juvenile Miscellany* (for children; edited by LM Child and Sarah Josepha Hale)
- *St. Nicholas* Magazine (for children after the Civil War; many well-known writers in it)
- *Peter Parley's Magazine* (for children)
- *Merry's Museum* (for children)
- *The Liberty Bell* (an antislavery annual)
- the *National Police Gazette* (lots of racy stuff!)
- *The Flag of our Union* (fairly racy; Poe; LM Alcott using pseudonyms)
- *Peterson's Magazine* (1849-1892) (aimed at women but had a larger readership)
- *Home Journal* (1846-1856)
- Ladies' Repository (1849-1876)
- Arthur's home magazine (1861-1870) (owned by the popular but now forgotten writer T.S. Arthur)
- the *Una* (1853-1855; short-lived but fascinating feminist periodical in AAS 4)
- The *Dial* (1840-1844; short-lived but influential transcendentalist magazine)
- *Frank Leslie's Popular Monthly* (1876-1904)
- *Little Pilgrim* (1853-1865 children's magazine edited by Grace Greenwood AAS 4)
- *Vanity Fair* (1859-1863)
- the *Galaxy*: a magazine of entertaining reading (1866-1878)
- *Scribner's Monthly* (1870-1881)
- *Century Illustrated Magazine* (1881-1906)
- a periodical of your choice with a year of publication within 1820-1900

Week 6 is devoted to required individual research on the American periodical of your choice, 1820-1900.
The periodical you chose was confirmed **Grades (comment box).** Assignment: "Required Activity: Choose A Periodical for Week 6 Presentations." You signed up at the end of Week 4. There is a worksheet to guide your presentation and a peer-review sheet for required replies. **Please do not need to submit the worksheet--it is just a guide.**
The assignment asks you to...
1. Research a modest sample from a periodical of your choice (about 2 issues or editions);
2. Find a relevant scholarly source using either the MLA International Bibliography, OneSource, Google Scholar (you will then need to go into the UCCS Library site to find the source), or Frank Luther Mott's History of American Magazines (an online book available through the UCCS Library) (please see scholarly sources page)
3. Create a presentation post of about 10 minutes about your research;
4. Post your Presentation before the deadline (by Friday 10/2 is ideal);
5. Peer-review the posts of 2 others by Sunday 10/4 11:50p.

Please post before the deadline so you have time to peer-review reply to the posts of 2 others. You can't see presentation posts without posting first.

This assignment is designed to prepare for the First Draft of your Research Paper.
There is a Guidelines/Worksheet to organize your research (submission not required):

There is a peer-review form (please copy into your replies using the docx or copying and pasting from the text at the end of this page):

Instructions for the Presentation Post Week 6: Research an American periodical of your choice, 1820-1900

- The key to this assignment is to read a small sample of the periodical.
- A sample is 2 editions (of a monthly or of a weekly, such as 9 Jan 1843 and 4 July 1845).
- Please present in the form of a post into the Week 6 DB.
- After you post, please complete a peer-review reply to 2 other posts
- Full credit will be earned for a presentation (post) + 2 peer-reviews

Instructions:
1. First: please skim though the sample you selected from the periodical.
2. Next, please use evaluation form (below) to organize your research and to present.
3. Please provide specific quotes or images to support your claims. For example, if you claim that a periodical uses religious rhetoric, please type out or read out specific quotes from your research to support the claim. Specific examples are expected for passing work.
4. Close-reading/analysis of quotes or images is expected for A-level work.
5. Please plan to take about 10 minutes for your presentation (goes very fast)
6. Please upload your presentation as a post into the Week 6 DB
7. You may prepare a powerpoint, or a prezi, or simply upload information into your post. You may share images/screen shots. You may include video, audio, or simply text that you write.
8. You will be graded INDIVIDUALLY on this presentation, and...
9. You will earn full points by completing a REPLY to 2 other presentation posts in the form of peer-review.
Worksheet: Week 6 Research into an American Periodical, 1820-1900. (1-8)

1. **Orientation.** Please use one of the recommended databases (AAS, APS, or HathiTrust, or GoogleBooks). What is the **title of the periodical**? What are the dates of your sample? What sorts of genres are published? Do you recognize the names of any of the writers you see in the table of contents? Please note that publishing anonymously or using pseudonyms was a common practice in nineteenth-century American literature. Can you spot any anonymous works or any pseudonyms?

   **Name of Database** (please use italics for a database title):
   **Title of Periodical** (please use italics for periodical titles):
   When your sample was published (dates):
   Genres noted:
   Authors recognized, if any:
   Any anonymous pieces or pieces published using pseudonyms?

2. Who or what seems to be the intended audience for the periodical?

3. Home in on 2-3 pieces in the periodical that interest you and/or are representative and/or stand out to you. Titles? Authors? Describe the texts: name or locate the genres, tones, styles, diction, and outstanding rhetorical patterns (metaphors, similes, allusions, figures of speech, narrative, poetic or dramatic devices) in the texts.

   **“Title of pieces in periodical”** (please use “quotation marks” around the title of the magazine piece):
   Author Names Used:
   Descriptions:

4. Provide 2-3 **specific quotes** from important passages in the pieces. Then, dive deeper into analysis/close reading. What is meaningful and why?

   Deeper Dives into close reading/analysis:

5. What literary or cultural issues are raised, if any?

6. Do the pieces seem to have an argument, an aim, or a thesis? Note that some but not all literary works can be said to have an argument.

7. Does the context in which the pieces appears have an impact (other pieces?), or does anything about the materials used in the magazine (such as illustrations or font) have an impact on your understanding or assessment of the piece? At times there are connections between and among pieces; sometimes, though, pieces are remarkable for not fitting in with other pieces.

8. We need scholarship for credible background, contexts, and to take part in the scholarly conversation. Please find a scholarly source related to the pieces, authors, genres, or the periodical, using the **MLA International Bibliography (best bet)**? **Or**, please find information about the periodical in Frank Luther Mott’s **History of American Magazines** (5 volume online book)? **Or,** did you need to resort to databases such as Google Scholar, UCCS OneSearch, or other? If so, please indicate one of the scholarly sources you found. If not, please indicate what search terms you tried/what stumbling blocks you noticed/whether you tried Mott. Please see the page about Scholarly Sources in the Week 6 module.
Finding Scholarship to Support your Research

One piece of your presentation is finding scholarship related to the periodical you are researching.

We need scholarship for credible background, contexts, and to take part in the scholarly conversation.

There are several ways to find creditable scholarship about your periodical (not the periodical itself) to support your research.

For Week 6, just a citation of a scholarly source is fine, but for your paper in Week 8 you will need to get ahold of an excellent and substantial scholarly source and read it, which is why # 1 is the best bet.

1. The MLA International Bibliography. Go here first. This "best bet" is a database available through the UCCS Library (easy to access on the English and Literature subject page). Demonstrated in the Week 2 Library Workshop. This database contains Jstor, Project Muse, and more! Access through the UCCS Library Webpage. Limitations: narrow keywords, must play with search terms. Best way to get access to sources, almost always offers high quality scholarship that you can count on.

2. Frank Luther Mott’s History of American Magazines (5 vols.). This large work is available electronically through our Library and is a standard, super-credible reference source. He has "sketches" of many magazines that offer excellent information about them. I recommend word searching or looking in the index to find pages that mention your periodical. Limitations: The online interface is slow and cumbersome. The book was published back in 1938; Mott has some retro opinions, especially about women and other groups. The information is very credible but you may have to take it with a grain of salt. Volumes 2 and 3 are typically most relevant for our class (1820-1900).

   - **Volume 1 1825-1850** [Links to an external site.](approx)
   - **Volume 2 1850-1865** [Links to an external site.](approx)
   - **Volume 3 1865-1885** [Links to an external site.](approx)
   - **Volume 4 1885-1905** [Links to an external site.](approx)

3. Google Scholar. Casts a wide net. No direct links to actual scholarship (can be a problem when you need the source for your paper). Limitations: will pick up any reference at all, including footnotes in books (WAY too wide a net); no direct links to sources unless you use a campus networked computer (but you can then go into the Library site to see if we have it, though that takes a little skill/practice). You have to be able to hone in on high quality scholarship and really be able to separate the "signal" (good scholarship) from a lot a "noise" (footnotes and other junk). Then you have to be able to find the good scholarship on your own.
4. OneSearch. UCCS Library. Casts a wide net. **Limitations:** Often returns book reviews or other items that are not true scholarly sources, or it tells you about sources you can’t access through our Library. To make it work you have to be able to separate the scholarly "signal" (a good source) from a lot of "noise" (not true scholarship/junk).

"Title of Scholarly Source" (use quotation marks for the title)  
*Title of container of source (journal, book, usually in italics)*  
Author of scholarly source  
Date that scholarly source was published  
Copy the Works Cited citation for the source out of the database and paste it here:  
**OR**  
What difficulties did you find when looking for a relevant scholarly source? What search terms did you use? What databases? Did you try Mott?

**Peer Review Form: Please Use for Week 6 Peer Review Replies**  
You may answer Y/P/N  
Y = yes, P = Partially Complete, N = no  
Did the presentation post include....  
What database was used?  
The title of the periodical?  
The dates of the sample from the periodical?  
If the authors who wrote for the periodical were recognizable?  
What genres appear in the sample?  
The intended audience of the periodical?  
2-3 pieces that were adequately described (titles, authors, general descriptions of the pieces)?  
Were specific quotes from 2-3 pieces in the periodicals provided? (could be text, read into an audio/video, or other)?  
Did you have a sense about why the quotes are meaningful?  
Was there a deeper dive into close reading/analysis?  
Did the presentation post address whether or not any literary or cultural issues were raised?  
Did the presentation post address whether or not any pieces had an argument, aim, or thesis?  
Were contexts within the periodical addressed?  
Was any relevant scholarship found?  
Finally, Be sure to thank presenters for their presentation posts!

**ENGL 3350 American Literature 1820-1900: Print Cultures.**  
**First Draft Instructions**  
This paper will be graded as a **first draft**—the first draft of a research paper. The first draft is not expected to be as polished as a **final draft** nor as sketchy as a **rough draft**. Please also review the grading rubric.  
**DUE:** Please submit the **first draft** via Canvas by **11:50PM on Sunday 10/18.**  
**ACADEMIC GENRE:** This is an academic paper. It may be a standard academic research paper; or, it may be more of a paper/project if you wish to incorporate pictures, links, screen shots, or
other digital references; or, your draft may fall somewhere along the spectrum between paper and project.

PURPOSE: To engage meaningfully with the huge field of American literature from 1820-1900 and its relationship to cultures of print. You may build on any research you’ve done previously…or not. Whatever you choose should be inspiring to you and reflect your interests.

FOUCS: Please include these 3 (three) foci. This first draft is about beginning to formulate a meaningful discussion of:

1. An American literary work of your choice whose original publication date falls between 1820-1900. It could be a work on our syllabus, or a work you researched in a periodical whose original publication date falls between 1820-1900. For the purposes of our class, a literary work may be defined as a novel, a short story, a poem, a slave narrative, or a literary essay/editorial/printed speech/“letter”* authored by a recognized American literary writer from 1820-1900. Many of these writers are on our syllabus. Some who are not: Lydia Sigourney (popular poet), Washington Irving, William Wells Brown, Henry W. Longfellow, Henry James, Mark Twain, Frances Ellen Watkins Harper (and so many others). Ideally the literary work was first published in a periodical.** In case you are unfamiliar with writers known for printed speeches and essays, they include but are not limited to Frederick Douglass, William Apess, Elias Boudinot, Grace Greenwood (pseudonym), Fanny Fern (pseudonym), L. Maria Child, Ralph Waldo Emerson, Henry David Thoreau, Margaret Fuller, Susan B. Anthony, Ida B. Wells, and Sarah Winnemucca (just suggestions for essay writers!).

* Some writers wrote “letters” or reports for periodicals that followed epistolary formats but in fact were not letters but what we would today call a column, a report, a travelogue, or an editorial. For our purposes, a random letter to the editor does not suffice. One way to tell if a letter is “literary” is if it is attributed to a known writer (E A Poe’s “Letter to B--,” which is actually a work of literary criticism, falls into this category. Another way to tell if it is literary is if it was later reprinted. L. Maria Child’s Letters from New-York (1843) is one of many examples of the genre (the “letters” were originally printed 1841-43 in various periodicals, then collected into a book and re-printed). Please do not be confused by book collections of personal and business letters of a writer, such as The Collected Letters of Edgar Allan Poe—these are handwritten personal and business letters by Poe that many years later were printed for the benefit of fans and scholars, not letters written to be printed in periodicals.

** You could choose a book, either one that was originally serialized in a periodical, or one that wasn’t. In the latter case you could reconstruct print culture contexts for the book, such as what was being in published in 1-2 periodicals around the same time as the book was published. Please be very careful about book reviews. Before the late 1850s, books reviewers were often given books by publishers in return for favorable reviews to boost sales (called “puffs”). Some reviews were authentic but many were puffs, and thus can’t be taken too seriously.

2. Print culture contexts for the literary work: evidence from 2 editions of a single periodical or 1 edition each from 2 different periodicals. The literary work should be treated as if you are curating it for an exhibition about how the work fits into (or doesn’t fit into) the print culture contexts of its day and time. So, if you chose “The Tell-Tale Heart” (1843), you could research the magazine in which it appeared and other works that were published with it, or you could research a different periodical from the same time period, or you could research other gothic...
stories from the time period in periodicals, or you could research murder-confessions in 2 relevant periodicals, or you could research first-person fictional stories in 2 contemporaneous periodicals...the possibilities are almost endless, depending in your interests. The draft should make some reference to American print cultures 1820-1900.

3. Significant engagement with at least one (1) reliable, substantial, excellent/high-quality scholarly source (the final draft needs a minimum of 2 such sources). Significant means that you have thoroughly read and thoughtfully engaged with the ideas put forward in the source. I would rather see deep engagement with a single source than a long list of many sources that are not thoroughly considered. * Please scroll down for more about using Scholarly Sources for this paper.

QUESTIONS TO INSPIRE YOUR DRAFT: Here are some questions for inspiration. I do not expect any single draft to answer all of these questions.

- What may you discern about intended audience(s) for the work? How does the work fit into American literature 1820-1900? What is its genre? Is it common/popular? Is it reprinted? Is it an example of high literature? Is it accessible to different readers? Is it for children, adults, or both?


- Does the work engage larger debates in American literature 1820-1900 such as the rights of women, abolitionism, health, the rights of Indians, the role of the family, the rights of laboring people, The Civil War (1861-1865), issues of race or race mixing, questions about human nature, spirituality?

- Authors and/or authorship: who is the author of the work, how well-known, what was the author’s reputation, does the author use a pseudonym and do we know why, did the author have any relationship to other American writers 1820-1900 or to other authors on our syllabus? Did the author write about authorship or about internal or external conflicts about being a writer?

- Are illustrations part of or related to your work? What is the relationship between image and text, keeping in mind that sometimes illustrators did not read the text, and sometimes publishers reprinted stock illustrations because they were cheap or appealing? What do you know about who created the illustrations? (for example, Nathaniel Hawthorne’s wife Sophia created a few illustrations for some of his works, though most were done by professional illustrators hired by his publishers).

- What genres do your sources represent—poetry, prose, short fiction, novels, essays, slave narratives, diaries, letters, etc.? If comparing/contrasting genres, how will the paper negotiate differences and/or similarities? If the genres are similar, how will the paper hone-in on similarities/differences?
WORKS CITED: Please include an MLA-style works cited page or section. I am agreeable to Chicago style too, as long as the style used is consistent.

LENGTH: 1,000 words minimum for the first draft (there is no penalty for going over, but a higher wordcount doesn’t equate to a higher grade (for reference, the final draft will be about 1,750-2,000 words).

PAPER CONFERENCE: An individual paper conference is required after the completion of the first draft. Time for paper conferences is allotted on our syllabus.

Criteria for Scholarly Sources in ENGL 3350
Instructions: Using the MLA International Bibliography, please find, read, analyze, and apply the ideas offered in the scholarly source you find on your own to your draft. Why? Because it is the best way to find excellent and substantial sources, and it contains citations from individual databases such as JSTOR, Project Muse, and more. If you cannot find an excellent and substantial source from this database there are other databases that may be used.

Qualifications: the source needs to be excellent and substantial. It could be about a periodical, or an author, or the specific work, or on the general genre of the work you have chosen,

- **Substantial** means the source should be about 10 pages minimum (exclusive of notes) and it should have a copious works cited or bibliography.
- Sources from the following journals are NOT substantial and should be avoided; if you must use them, they count as 1/3 of a fully-fledged source: Explicator; Notes and Queries; ANQ: A Quarterly Journal of Short Articles, Notes, and Reviews; anything with “Bulletin” in the title.
- **Excellent** means that it needs to come from an excellent, peer-reviewed journal or an edited University press book or other scholarly press that uses editing such as Routledge.
- The two top journals in the general field are American Literature and American Literary History.
- One of the most important journals in American print culture is American Periodicals.
- There are plenty of other excellent journals in the field, to name but a few: = Studies in American Fiction; Yale Journal of Criticism; ESQ: A Journal of the American Renaissance; MELUS; Callaloo, Differences; African-American Review; Novel: A Forum on Fiction; and more
- An excellent and substantial scholarly source may be a book or a book chapter rather than a journal article (these can be harder to access due to Library restrictions because of the pandemic)

For the purposes of this assignment, it would be ideal if the source was published in about the last 20 years or after (2000 or after). Generally speaking, current sources are favored because they take into account older sources. A source published in 1987 has missed more than 30 years of scholarly conversation. However, if you feel an older source meets the qualifications for being excellent and substantial, please use it and add a note about why it is the best source you could find. Sometimes older sources are groundbreaking. Other times, sources you want about a particular topic are few and far between. If needed, you may use Frank Luther Mott’s History of American Magazines. You will need to access the source either digitally or physically (not all books are available online) to complete the assignment; due to the pandemic
online sources are clearly preferable. Finding sources using the MLA Bibliography for this assignment was demonstrated in class in Week 2 and was practiced in Week 6.

<table>
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<tr>
<th></th>
<th>Advanced (20-17 points)</th>
<th>Proficient (17-15 points)</th>
<th>Competent (15-13 points)</th>
<th>Emerging (13-11 points)</th>
<th>Inadequate (11-0 points)</th>
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<tr>
<td>Engagement with a literary work appropriate for a first draft (not a “rough” draft), keeping in mind that we may not have read the work as a class at the time of the first draft or that we won’t read it as a class.</td>
<td>Thoughtful, accurate, and thorough engagement with a literary work. Helpful and nuanced analysis provided that may situate the work in terms of genre and literary devices. The work has been considered carefully and accurately.</td>
<td>Almost entirely accurate and mostly thorough treatment of a literary work. Analysis provided that attempts to situate the work in terms of genre and literary devices. The work has been read accurately.</td>
<td>Treats a literary work with moderate accuracy (errors noted). Attempt made to provide analysis but serious errors are made. A weak or erroneous attempt is made to situate the work in terms of genre and literary devices. Important elements of the work are not mentioned and/or are mentioned erroneously. Work may not be literary as defined in the prompt.</td>
<td>Inaccurate treatment of a literary work (serious errors noted). Little to no attempt made to provide analysis and/or extreme errors are made. Little to no attempt is made to situate the work in terms of genre and literary devices. Important elements of the work are not mentioned and/or are mentioned erroneously. Work may not be literary as defined in the prompt.</td>
<td>Fails to treat a literary work, and/or is grossly inaccurate in discussing the work. Fails to situate the work in terms of genre and literary devices. Does not provide evidence of having engaged with the work and/or grossly misreads the work. Work may not be literary as defined in the prompt.</td>
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<tr>
<td>C19 American Print culture contexts provided for the literary work, at a level appropriate for a first draft (not a “rough” draft)</td>
<td>Thoughtful, accurate, and thorough print culture contexts provided for the literary work. Helpful and nuanced contexts provided that may situate the literary work in terms of c19 American print culture contexts. The literary work has been contextualized carefully and accurately.</td>
<td>Almost entirely accurate and mostly thorough print culture contexts provided for the literary work. Analysis provided that attempts to situate the literary work in terms of c19 American print culture contexts. The literary work has been read accurately.</td>
<td>Attempt made to provide contexts but serious errors are made. A weak attempt is made to situate the literary work in terms of c19 American print culture contexts. Important elements of the literary work are not mentioned and/or are mentioned erroneously.</td>
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<td>Fails to situate the literary work in terms of c19 American print culture contexts. Does not provide evidence of having contextualized the literary work and/or grossly misreads the literary work.</td>
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<tr>
<td>Use of Scholarly Source.</td>
<td>Thoughtful, accurate, and nuanced engagement of an excellent and substantial scholarly source is clearly articulated; understanding about why the source is</td>
<td>Almost entirely accurate and mostly thorough treatment of an excellent and substantial scholarly source is articulated; an argument for why the source is appropriate for the</td>
<td>Incomplete or partially erroneous knowledge of an excellent and substantial scholarly source is shown; little to no argument for why the source is appropriate for the paper is advanced.</td>
<td>Incomplete or entirely erroneous knowledge of an excellent and substantial scholarly source is shown; no argument for why the source is appropriate for the paper is advanced, potential questions are not addressed. Source may not be excellent and/or</td>
<td>Fails to show basic engagement with an excellent and substantial Scholarly Source. Source may not be excellent and/or substantial. Fails to advance any sort of theoretical perspective. Fails to</td>
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<td>Advanced (20-17 points)</td>
<td>Proficient (17-15 points)</td>
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<td><strong>Quotes Used/ Evidence Cited to Support Claims</strong></td>
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<td>Quotes or evidence from all sources are used with compelling originality to support claims and/or to engage audience. Quotes used or evidence cited is thorough. Excellent close reading or analysis.</td>
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<td>Quotes or evidence from all sources are used mostly persuasively to support claims and/or to engage audience. Quotes used or evidence cited are analyzed, including block quotes. Good close reading or analysis including block quotes.</td>
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<td>Quotes or evidence from all sources are used weakly; errors and omissions are noted. Quotes used or evidence cited are mostly unanalyzed. Lengthy quotes are mostly unanalyzed. Little close reading/analysis</td>
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<td>Claims are not supported by quotes or other evidence. Lengthy quotes exist for their own sake and are unanalyzed. Analysis is not used or is grossly erroneous.</td>
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<td><strong>Delivery/ Quality of Writing/ Audience Awareness</strong></td>
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<td>Consistent use of clear language and correct, precise diction. Excellent syntax. The tone is engaged, respectful, and appropriate for 3000-level college writing. Reading(s) are thoughtfully engaged. The writing holds attention and is engaging. The writer is careful to avoid sweeping claims that cannot be supported. Ideas are clearly expressed in about 1000 words (more words do not equate to a higher grade). MLA citation style is used.</td>
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<td>Clear language and correct, precise diction is predominantly used (a few minor errors noted). Solid use of syntax. The tone is mostly engaged, respectful, and appropriate for 3000-level college writing. Writing (a few minor lapses). Reading(s) are thoughtfully engaged. The writing mostly holds attention and is mostly engaging. The writer is avoids sweeping claims that cannot be supported. Ideas</td>
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<td>Writing may not always be clear and the diction used may not always be correct or precise. Serious syntax errors noted. At times the tone is not engaged, respectful, and/or appropriate for 3000-level college writing. The writing may ramble at times. Ideas are not expressed clearly. Reading(s) or other course materials are not engaged thoughtfully. The writer mostly avoids sweeping claims that cannot be supported.</td>
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<td>The writing is unclear, words used are not correct, or the writing is imprecise/ inexact/ ungrammatical. Major syntax errors. The tone is bored, dismissive, disrespectful, and/or inappropriate for 3000-level college writing. The writing rambles, is incoherent, or loses engagement with audience. Frequent mistakes are made and/or gross errors. Reading(s) or other course materials are treated simplistically or are under-analyzed. Unsupported sweeping claims are...</td>
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Library Minute Paper Check In

Question: You may have run into a few roadblocks as you've been doing your research so far. Briefly describe your topic, what you did, and what issue you ran into. Write this response into the text box or upload a Word document. Larry will respond to you with feedback. I will also be using these responses to create a tips & tricks document. Don't worry! I won't reveal who contributed what.

Result: Research Tips and Tricks (it’s easier to see the images in the google doc version)

Tips and Tricks from your Librarian

Hello! I've really enjoyed hearing about all of your research topics, y'all are doing some extremely cool stuff! I noticed a few trends in your roadblocks and based on those I've put this document together. It's going to look long, but I've provided a ton of screenshots. I recommend giving the whole thing a skim, but you can hop around via the table of contents below. As always, if you run into any issues, I'm just an email away at leames@uccs.edu for any and all research needs!

-Larry Eames

How do I find good secondary sources?

The most common issue I saw was you wanting some pointers on finding good quality secondary sources. I have two strategies that I like to use to address this. The first is making sure I have my keywords in order. The second is citation chaining.

How do I know if my keywords are right?

Generating keywords is an art to be sure. Let’s use “religious language in pro-slavery arguments” as our example topic. Just from there, I’d probably want to be constructing a search like:

<table>
<thead>
<tr>
<th>All Fields</th>
<th>religion OR christi*</th>
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</thead>
<tbody>
<tr>
<td>AND</td>
<td>All Fields</td>
</tr>
<tr>
<td></td>
<td>slavery OR pro-slavery OR antebellum</td>
</tr>
<tr>
<td>AND</td>
<td>All Fields</td>
</tr>
<tr>
<td></td>
<td>speeches OR sermons</td>
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</table>

I’m leaving these in “all fields” for now, but one way I might narrow would be to change that “All Fields” to “Abstract.” I don’t generally use “subject terms” because I would need my language to be extremely precise to get a match there. In the abstract, you’ll see more varied language. I’m also putting an asterisk after “Christi*” so that I get “Christianity,” “Christian,” etc. I may in the future add a fourth line to say “NOT abiliti*” but right now I don’t want to exclude anything that might be comparative of the two...
positions. Finally, I’ve also included “speeches OR “sermons” because I’m interested in argumentation. I might expand that to include editorials, newspapers, and so on, but right now I just want to see what comes up.

The next step is to evaluate your results. If you see too much or not enough, think about ways to be more specific. What other synonyms could you be using? I tossed “antebellum” in to expand on slavery & pro-slavery in my example. I might take out “religion” because that’s pretty broad. Once you have something you like, you can also mine it for additional, better keywords:

The origins of proslavery Christianity: white and black evangelicals in colonial and antebellum Virginia
by Irvin, Charles F
2008


Those subject terms are all hyperlinked, and you can add them to your search strategy by click or search.

Citation Chaining
Citation chaining is the practice of looking at the parents and children of a resource that you’ve found that you love. We’ll use the following article as an example, but this works for books as well: "The First Wall of Separation between Church and State: Slavery and Disestablishment in Late-Eighteenth -Century Virginia." The first thing to look at is the bibliography of the article you love. One person who’s already done a lot of work on your topic is one of your source authors. Let them do some of the work for you! This can also be a great way to find additional primary sources.

Next, hop over to Google Scholar to look at your article’s children. Make sure you have your library links set up (click the three lines in the upper left, go to settings, select library links, enter “University of Colorado at Colorado Springs,” click save) so you’ll see the “full text at UCCS” link where applicable. Do not pay for scholarly articles. It’s expensive and you don’t have to. If you find something that isn’t in our collection that you want, follow the instructions in "What if I need an article that the
library doesn’t have?” Search your article title in google scholar and click the “cited by” link under the result. There you’ll see other items that have cited the item you found and loved.

How do I figure out pseudonyms?

If after looking at an encyclopedia you’re still wondering what other names might this author have been assigned/been published under/etc., I have some good news for you”: Linked Data!

Library of Congress Name Authorities

Librarians have a vested interest in knowing all the different names someone might have published and been published under so items are more easily discoverable, and they have an interest in standardizing the most commonly accepted form of a name. That’s where https://authorities.loc.gov/ comes in.

Start by Clicking “Search Authorities” on the gloriously outdated home page.

Make sure you’ve selected “Name Authority Headings” and enter the name you have “Lastname, Firstname.” You’re going to run into a couple of weird, interstitial result pages, so I’m going to show you what those look like with Dwayne Johnson as an example because his authority is one of my faves.
Find the option that’s labelled “Authorized Heading,” click that, and then click the hyperlinked name. Then, you’ll see:

The red arrow points to the authorized form of the name; you don’t super care about this, it’s probably what you searched. The blue and green boxes are the things you really care about. The blue box shows variants. For authors from your period, you’ll see pen names, married names, maiden names, and variations on anonymous and “author of…” The green box shows what’s called the warrant for each of those names. That shows you where the catalogers got their proof of each of the names and variants listed.

WikiData does much the same thing as the Wikimedia project also has the same vested interest. You search in precisely the same way you would Wikipedia. Their warrant isn’t always as clear, but the other names can help generate additional search terms.

What if I need an article that the library doesn’t have?

Sometimes, whether in Google Scholar or in one of our own databases, you’ll see a link to an article that isn’t actually one the Kraemer Family Library has. Do not pay for scholarly articles. They’re expensive and we can still get them for you at no cost! From the home page, under the OneSearch bar, you’ll see a series of tiles. Click on the one that says Interlibrary Loan (ILL). Click “Article” under “New Request” on the left side of the page and enter the required info. Note: this works for book chapters as
well. If you find a book that you absolutely need all of, shoot me an email. Buying books to support English classes & faculty is part of my job.

How do I know if this article is good for my paper?

Lastly, I saw a lot of you mention that you were spending time reading articles and then discovering they weren’t what you wanted. My #1 research tip is to read the abstract before you dive into the article. If what you want isn’t in the abstract, the paper isn’t going to surprise you. In the humanities there sometimes isn’t an abstract or clearly defined sections, which does complicate that tip. If there isn’t an abstract, read the first two paragraphs, and then the first and last sentence of every paragraph until you know whether the article will be useful. Only you can ultimately make that decision, but you don’t have to read every word to get there.

ENGL 3350: American Literature 1820-1900: Print Cultures

Final Paper Instructions

This paper will be graded as a final draft—the final research paper. The final paper is expected to be more polished than a first draft as well as longer and more in-depth. Please also review the grading rubric.

DUE: Please submit the Final Paper via Canvas by 11:50PM on Sunday 12/13.

ACADEMIC GENRE: This is an academic paper. It may be a standard academic research paper; or, it may be more of a paper/project if you wish to incorporate pictures, links, screen shots, or other digital references; or, your paper may fall somewhere along the spectrum between paper and project.

PURPOSE: To engage meaningfully with the huge field of American literature from 1820-1900 and its relationship to cultures of print. Ideally you will build on the work you did for the first draft. Whatever you topic choose should be inspiring to you and reflect your interests.

WORKS CITED: Please include an MLA-style works cited page or section. I am agreeable to Chicago style too, as long as the style used is consistent.

LENGTH: 1,750-2000 words minimum (there is no penalty for going over, but a higher word count doesn’t equate to a higher grade.

PAPER CONFERENCE: An individual paper conference is required after the completion of the first draft. Time for paper conferences is allotted on our syllabus. Final Papers will not be accepted without a paper conference.

FOCUS: Please include these 3 (three) foci. This Final Paper offers meaningful discussion of and an argument about:

1. An American literary work of your choice whose original publication date falls between 1820-1900. It should be a work on our syllabus, or it could be a work you researched in a periodical whose original publication date falls between 1820-1900 if the first draft was successful. For the purposes of our class, a literary work may be defined as a novel, a short story, a poem, a slave narrative, or a literary essay/editorial/printed speech/“letter”* authored by a recognized American literary writer from 1820-1900. * a published letter written for publication.
Please be very careful about **book reviews**. Before the late 1850s, books reviewers were often given books by publishers in return for favorable reviews to boost sales (called “puffs”). Some reviews were authentic but many were puffs, and thus can’t be taken too seriously.

2. **Print culture contexts for the literary work:** evidence from a **minimum** of 2 sources, unless you have negotiated a different number of sources in your paper conference. The Final Paper should make pointed reference to American print cultures 1820-1900 and show how a literary work matches up to print culture contexts.

3. **Significant engagement** with at least **TWO (2) reliable, substantial, excellent/high-quality scholarly sources.**

Significant means that you have thoroughly read and thoughtfully engaged with the ideas put forward in the source. I would rather see deep engagement with just two source than a long list of many sources that are not thoroughly considered. * Please scroll down for more about using Scholarly Sources for this paper.

**Scholarly Sources in ENGL 3350**

Instructions: **Using the MLA International Bibliography**, please find, read, analyze, and apply the ideas offered in the scholarly source you find on your own to your paper. Why? Because it is the best way to find excellent and substantial sources, and it contains citations from individual databases such as JSTOR, Project Muse, and more. If you cannot find an excellent and substantial source from this database there are other databases that may be used.

Qualifications: the source needs to be **excellent** and **substantial**. It could be about a periodical, or an author, or the specific work, or on the general genre of the work you have chosen,

- **Substantial** means the source should be about 10 pages minimum (exclusive of notes) and it should have a copious works cited or bibliography.
- Sources from the following journals are NOT substantial and should be avoided; if you must use them, they count as 1/3 of a fully-fledged source: Explicator; Notes and Queries; ANQ: A Quarterly Journal of Short Articles, Notes, and Reviews; anything with “Bulletin” in the title.
- **Excellent** means that it needs to come from an excellent, peer-reviewed journal or an edited University press book or other scholarly press that uses editing such as Routledge.
- The two top journals in the general field are **American Literature** and **American Literary History**.
- One of the most important journals in American print culture is **American Periodicals**.
- There are plenty of other excellent journals in the field, to name but a few: = Studies in American Fiction; Yale Journal of Criticism; ESQ: A Journal of the American Renaissance; MELUS; Callaloo, Differences; African-American Review; Novel: A Forum on Fiction; and more
- An excellent and substantial scholarly source may be a book or a book chapter rather than a journal article (these can be harder to access due to Library restrictions because of the pandemic.

For the purposes of this assignment, it would be ideal if the source was published in about the last 20 years or after (2000 or after). Generally speaking, current sources are favored because they take into account older sources. **A source published in 1987 has missed more than 30 years of scholarly conversation.** However, if you feel an older source meets the qualifications for
being excellent and substantial, please use it and add a note about why it is the best source you could find. Sometimes older sources are groundbreaking. Other times, sources you want about a particular topic are few and far between. If needed, you may use Frank Luther Mott’s *History of American Magazines*. You will need to access the source either digitally or physically (not all books are available online) to complete the assignment; due to the pandemic online sources are clearly preferable. Finding sources using the MLA Bibliography for this assignment was demonstrated in class in Week 2 and was practiced in Week 6.

**Questions to Inspire your Paper:** Here are some questions for inspiration. *I do not expect any single paper to answer all of these questions.*

- What may you discern about intended audience (s) for the work? How does the work fit into American literature 1820-1900? What is its genre? Is it common/popular? Is it reprinted? Is it an example of high literature? Is it accessible to different readers? Is it for children, adults, or both?
- Does the work engage larger debates in American literature 1820-1900 such as the rights of women, abolitionism, health, the rights of Indians, the role of the family, the rights of laboring people, the Civil War (1861-1865), issues of race or race mixing, questions about human nature, spirituality?
- Authors and/or authorship: who is the author of the work, how well-known, what was the author’s reputation, does the author use a pseudonym and do we know why, did the author have any relationship to other American writers 1820-1900 or to other authors on our syllabus? Did the author write about authorship or about internal or external conflicts about being a writer?
- Are illustrations part of or related to your work? What is the relationship between image and text, keeping in mind that sometimes illustrators did not read the text, and sometimes publishers reprinted stock illustrations because they were cheap or appealing? What do you know about who created the illustrations? (for example, Nathaniel Hawthorne’s wife Sophia created a few illustrations for some of his works, though most were done by professional illustrators hired by his publishers).
- What genres do your sources represent—poetry, prose, short fiction, novels, essays, slave narratives, diaries, letters, etc.? If comparing/contrasting genres, how will the paper negotiate differences and/or similarities? If the genres are similar, how will the paper hone-in on similarities/differences?
Rubric Final Draft 3350
You've already rated students with this rubric. Any major changes could affect their assessment results.

<table>
<thead>
<tr>
<th>Engagement with a Literary Work</th>
<th>Advanced (20-17 points)</th>
<th>Proficient (17-15 points)</th>
<th>Competent (15-13 points)</th>
<th>Emerging (13-11 points)</th>
<th>Inadequate (11-0 points)</th>
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<tr>
<td>appropriate for a FINAL draft (not a FIRST draft)</td>
<td>Thoughtful, accurate, and thorough engagement with a literary work using quotations. Helpful and nuanced analysis of quotations may situate the work in terms of genre and literary devices. The work has been considered carefully and accurately; evidence has been provided to support claims.</td>
<td>Almost entirely accurate and mostly thorough treatment of a literary work using quotations. Analysis of specific quotations attempts to situate the work in terms of genre and literary devices. The work has been read accurately and appropriate quotations have been analyzed.</td>
<td>Treats a literary work and quotations from it with moderate accuracy (errors noted). Attempt made to provide analysis of quotations but serious errors are made. A weak or erroneous attempt is made to situate the work in terms of genre and literary devices. Important elements of the work are not mentioned and/or are mentioned erroneously and/or quotes are not used and/or lengthy block exist unanalyzed. Work may not be literary as defined in the prompt.</td>
<td>Weak or inaccurate treatment of a literary work and/or the weak or inaccurate analysis of quotes from the work (serious errors noted). Little to no attempt made to provide quotes that are subject to analysis and/or extreme errors are made. Little to no attempt is made to situate the work in terms of genre and literary devices. Uses paraphrase/summary rather than quotes + analysis. Does not provide evidence of having engaged with the work and/or grossly misreads the work and the quotes provided, if quotes are provided. Work may not be literary as defined in the prompt.</td>
<td>Fails to treat a literary work, and/or is grossly inaccurate in discussing the work, and/or fails to provide quotes or analyze them. Fails to situate the work in terms of genre and literary devices. Uses paraphrase/summary rather than quotes + analysis. Does not provide evidence of having engaged with the work and/or grossly misreads the work. Work may not be literary as defined in the prompt.</td>
</tr>
<tr>
<td>C19 American Print culture contexts provided for the literary work, at a level appropriate for a FINAL draft (not a first draft)</td>
<td>Thoughtful, accurate, and thorough print culture contexts provided for the literary work. Helpful and nuanced contexts provided that may situate the literary work in terms of c19 American print culture contexts. The literary work has been contextualized carefully and accurately.</td>
<td>Almost entirely accurate and mostly thorough print culture contexts provided for the literary work. Analysis provided that attempts to situate the literary work in terms of c19 American print culture contexts. The literary work has been read accurately.</td>
<td>Attempt made to provide contexts but serious errors are made. A weak attempt is made to situate the literary work in terms of c19 American print culture contexts. Important elements of the literary work are not mentioned and/or are mentioned erroneously.</td>
<td>Little to no attempt made to provide contexts and/or extreme errors are made. Little to no attempt is made to situate the literary work in terms of c19 American print culture contexts, and/or claims are patently erroneous.</td>
<td>Fails to situate the literary work in terms of c19 American print culture contexts. Does not provide evidence of having contextualized the literary work and/or grossly misreads the literary work.</td>
</tr>
<tr>
<td>Use of Scholarly Source</td>
<td>Advanced (20-17 points)</td>
<td>Proficient (17-15 points)</td>
<td>Competent (15-13 points)</td>
<td>Emerging (13-11 points)</td>
<td>Inadequate (11-0 points)</td>
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<tr>
<td><strong>Thoughtful, accurate, and nuanced engagement of 2 excellent and substantial scholarly sources is clearly articulated; understanding about why the sources are appropriate for the paper is advanced, and potential questions are anticipated and answered. Knowledge shown is at an advanced level for a final draft. Excellent quotes from both sources used.</strong></td>
<td>Thoughtful, accurate, and nuanced engagement of 2 excellent and substantial scholarly sources is clearly articulated; understanding about why the sources are appropriate for the paper is advanced, and potential questions are anticipated and answered. Knowledge shown is at a proficient level for a final draft. Good use of quotes from both sources.</td>
<td>Almost entirely accurate and mostly thorough treatment of 2 excellent and substantial scholarly sources is articulated; an argument for why the sources are appropriate for the paper is advanced, and potential questions are moderately anticipated and/or answered. Knowledge shown is at a proficient level for a final draft. Use of quotes from sources is fair to poor.</td>
<td>Incomplete or partially erroneous knowledge of 2 excellent and substantial scholarly sources is shown; little to no argument for why the sources are appropriate for the paper is advanced, and potential questions are not anticipated nor answered. One or both sources may not be excellent and/or substantial. Only one excellent and substantial source may be used rather than the other. Knowledge shown is somewhat below the level expected for a final draft. Use of quotes from sources is fairly poor.</td>
<td>Incomplete or entirely erroneous knowledge of 2 excellent and substantial scholarly source is shown; no argument for why the sources are appropriate for the paper is advanced, potential questions are not addressed. One or both sources may not be excellent and/or substantial. Knowledge shown is markedly below the level expected for a final draft. Weak use of quotes from sources.</td>
<td>Fails to show basic engagement with 2 excellent and substantial Scholarly Sources. Sources may not be excellent and/or substantial. Fails to advance any sort of theoretical perspective. Fails to use quotes from 2 sources effectively.</td>
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</tbody>
</table>

<p>| Quotes Used/ Evidence Cited to Support Claims | Quotes or evidence from all sources are used with compelling originality to support claims and/or to engage audience. Quotes used or evidence cited is thorough. Excellent close reading or analysis. Quotes are used extremely effectively. Quotes are clearly and smoothly integrated into complete sentences/thoughts. Quotes are illuminated. | Quotes or evidence from all sources are used mostly persuasively to support claims and/or to engage audience. Quotes used or evidence cited are analyzed, including block quotes. Good close reading or analysis including block quotes. Quotes are used effectively. Quotes are integrated into complete sentences/thoughts. | Quotes or evidence from all sources are used weakly; errors and omissions are noted. Quotes used or evidence cited are mostly unanalyzed. Lengthy quotes are mostly unanalyzed. Little close reading/analysis. Quotes are used somewhat effectively. At times quotes are not integrated into complete sentences/thoughts. | Quotes or evidence from all sources are not used persuasively to support claims and/or to engage audience. Serious and repeated errors or omissions noted. Quotes used or evidence cited are unanalyzed. Lengthy quotes are unanalyzed. Little to no close reading/analysis. Quotes are not used effectively. Quotes are not integrated into complete sentences/thoughts. | Fails to use quotes from all sources and/or is grossly inaccurate in the use of quotations. Fails to quote and/or fails to analyze quotes. Small and large block quotes exist for their own sake and are unanalyzed, or are analyzed incorrectly, or no/too few quotes are used to for evidence to support claims or to advance the argument. Quotes are used ineffectively and/or erroneously. Quotes are not integrated into complete sentences/thoughts. |</p>
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<th>Advanced (20-17 points)</th>
<th>Proficient (17-15 points)</th>
<th>Competent (15-13 points)</th>
<th>Emerging (13-11 points)</th>
<th>Inadequate (11-0 points)</th>
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<td>Delivery/Quality of Writing/Audience Awareness</td>
<td>Consistent use of clear language and correct, precise diction. Excellent syntax. The tone is engaged, respectful, and appropriate for 3000-level college writing. Reading(s) are thoughtfully engaged. The writing holds attention and is engaging. The writer is careful to avoid sweeping claims that cannot be supported. Ideas are clearly expressed in about 1,750-2,000 words (more words do not equate to a higher grade, but no downgrading for going over the minimum). MLA citation style is correct or virtually correct.</td>
<td>Writing may not always be clear and the diction used may not always be correct or precise. Serious syntax errors noted. At times the tone is not engaged, respectful, and/or appropriate for 3000-level college writing. The writing may ramble at times. Ideas are not expressed clearly. Reading(s) or other course materials are not engaged thoughtfully. The writer mostly avoids sweeping claims that cannot be supported. Word count may be 1,750 words or fewer (higher word count does not equal a higher grade, but no downgrading for going over the minimum). MLA citation style is attempted though some significant errors are noted.</td>
<td>Writing is not always clear and the diction is glaringly incorrect. Major syntax errors. The tone is not acceptable for 3000-level college writing. The writing rambles and is unclear. Reading(s) or other course materials are misunderstood/missread. The writer indulges in sweeping claims that cannot be supported. Word count may be 1,500 words or fewer (higher word count does not equal a higher grade, but no downgrading for going over the minimum). MLA citation style is barely attempted. Not acceptable for upper-division credit by an English major.</td>
<td>The writing is unclear, words used are not correct, or the writing is imprecise/inaccurate/ ungrammatical. Major syntax errors. The tone is bored, dismissive, disrespectful, and/or inappropriate for 3000-level college writing. The writing rambles, is incoherent, or loses engagement with audience. Frequent mistakes are made and/or gross errors. Reading(s) or other course materials are treated simplistically or are under-analyzed. Unsupported sweeping claims are made. Word count may be 1,250 words or fewer (higher word count does not equal a higher grade, but no downgrading for going over the minimum). MLA citation is omitted or is grossly inaccurate.</td>
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