

# REQUEST FOR APPROVAL TO USE W-DESIGNATION

LSC # 159  
Action approved  
2/24/94

COVER SHEET: Request for Approval to Use W-Designation

## TYPE I. PROFESSOR COMMITMENT

- (x) Professor Dr. W. Wayne Smith Phone x4066
- (x) Writing Workshop? (If not at IUP, where? when? Yes/IUP Jan 1991)
- (x) Proposal for one W-course (see instructions below)
- (x) Agree to forward syllabi for subsequently offered W-courses?

## TYPE II. DEPARTMENT COURSE

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

## TYPE III. SPECIFIC COURSE AND SPECIFIC PROFESSOR(S)

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

## SIGNATURES:

Professor(s) W. Wayne Smith, Ph.D.

Department Chairperson Neil B. Bell

College Dean [Signature] 2/11/94

Director of Liberal Studies Barlene Richardson 2/24/94

## COMPONENTS OF A PROPOSAL FOR A WRITING-INTENSIVE COURSE:

- I. "Writing Summary"--one or two pages explaining how writing is used in the course. First, explain any distinctive characteristics of the content or students which would help the Liberal Studies Committee understand your summary. Second, list and explain the types of writing activities; be especially careful to explain (1) what each writing activity is intended to accomplish as well as the (2) amount of writing, (3) frequency and number of assignments, and (4) whether there are opportunities for revision. If the activity is to be graded, indicate (5) evaluation standards and (6) percentage contribution to the student's final grade.
- II. Copy of the course syllabus.
- III. Two or three samples of assignment sheets, instructions, or criteria concerning writing that are given to students. Limit: 4 pages. (Single copies of longer items, if essential to the proposal, may be submitted to be passed among LSC members and returned to you.)

**Please number all pages.** Provide one copy to Liberal Studies Committee.

**Before you submit:** Have you double-checked your proposal against "The Liberal Studies Committee's Most Frequently Asked Questions"?

## CHECK LIST FOR WRITING-INTENSIVE PROPOSALS

The Liberal Studies Committee's Most Frequently Asked Questions,  
Based on the Senate Criteria for Writing-Intensive Courses

For All Writing-Intensive Courses:

- Are the writing assignments integral parts of the course, rather than exercises that seem tacked on artificially? Are they assignments that promise to enhance student learning?
- Have you considered various forms of writing such as case studies, laboratory reports, journals, letters, memos, formal essays, research articles, project or grant proposals, and so forth?
- Does one of your course objectives explicitly mention the improvement of writing?
- Will you distribute written instructions, including criteria for evaluation, for major assignments?
- Will students receive guidance in conceiving, organizing, and presenting written material in ways appropriate to the subject being studied?
- Will students produce at least 5000 words (15-20 typed pages) of writing that you evaluate? Have you clarified this by giving us the minimum number of pages that you expect for each writing assignment?
- Are there at least two, and preferably more, different writing assignments?
- Will students revise at least one assignment after receiving your review comments?
- Does at least one assignment require students to produce finished, edited prose (as differentiated from whatever informal or draft writing you have included)?
- Are written assignments (in-class; out-of-class) worth at least 50% of the course grade?

For Type I (Professor Commitment) Writing-Intensive Courses:

- Have you attended a writing workshop either at IUP or elsewhere? [If not, have you indicated at least equivalent preparation based on such things as graduate education, teaching experience in writing courses, publications, conference attendance, or other professional activities?]

For Type II (Departmental) Writing-Intensive Courses:

- Does your "statement of departmental responsibility" explain how the department will ensure that the writing component is present regardless of who is teaching? Does it identify the specific department group or individual who is responsible for ensuring this?

Writing Summary: His 342, Civil War and Reconstruction

I wish to propose Civil War and Reconstruction as a writing-intensive course. I offer this course each fall session. The composition of the class is primarily juniors, seniors, and graduate students. Freshlings are denied access. In the past few years, students have needed professor approval. As a result the class has been a high-powered group of students. Though history and political science majors dominate the class, I have had math, biology, psychology, and English majors as well.

The purpose of the course is to provide a survey of American history from 1830-1877. In the course I place a heavy emphasis (1) on exposing the mythic fog that has enshrouded the Civil War Era, (2) on understanding the relationship between problems and issues engendered by the war to contemporary concerns, and (3) on appreciating the human dimension of a wartime society.

(1) Writing for evaluation/writing to integrate knowledge

Essay Exams (75% of the final grade): I divide the course into 3 segments each of which is followed by a typical blue-book essay exam. A week prior the exam I give to students a series of 4-5 study questions which helped to synthesize the material which I have covered in the previous weeks. I alert students to the fact that I will choose which of the study questions will be the exam. I encourage them to write a "dummy" answer to each question in preparation for the actual exam. Obviously not all students do that, but those that prepare, as I have recommended, write better essay exams and score higher. With each successive exam, other students catch on to the method.

I evaluate the essay on the structure of the argument and the quality of historical evidence to support the argument. Obviously I also check fundamentals such as spelling, sentence structure, passive voice, etc.

(2) Writing to develop evaluative and interpretive skills

(a) Historical interpretation: I have developed two lectures ("Historians and the Causes of the Civil War," and "Historians and Reconstruction,") which are available to students in the Media Section of the Library. With each lecture I also give students an outline. Students listen to the tapes and take notes on the lecture (space provided in the outline). These two lectures become integral parts of our class discussions and the essay exams.

(b) A favorite exercise of students in my class is my project entitled, "Adopt a Soldier." Each student picks from a hat a Pennsylvania soldier whom they follow through the war. This project, which accounts for the other 25% of the grade, comprises three segments. The first segment requires them to find their soldier in the 1860 manuscript census. The purpose of this step is for them to identify with the soldier. The census

has scant but useful information. It will give them the age, economic status, occupation, residence, marital status, and family relationship of their soldier. As they use the index to the 1860 census they encounter frequently several "William Campbells" or "Robert McWilliams." It is their task (of course, I already know) to determine which is the proper identity for their soldier. They can also use county histories available in the library to find additional information. In most cases the soldiers are ordinary folk and do not exist in the celebratory, privately-funded county histories of the late nineteenth century. Students then write a short paper, most frequently on a paragraph, in which they describe their adopted soldier. Of course, citations to the 1860 census and other sources are required. I think the task of finding the individual in the census and deciding the accuracy of the search hones their interpretive skills.

(3) Writing to enhance understanding and analysis of reading.

(a) The second phase of their "Adopt a Soldier" project meets the objectives of understanding and analysis of reading. Students now follow their soldier and his regiment through the war. Here they can use a basic regimental history, or Bates, History of the Pennsylvania Volunteers, 5 vols., and selected histories of battles. Sometimes they find that their soldier was a surgeon or was captured. It is useful then for the student to read about medical practices in the war or prison life. Sometimes they find that their soldier was killed in a battle. I encourage the student to focus on that battle and the engagement in which the soldier was killed or wounded. This research occurs while I am lecturing on the military experiences in the war and they can relate their soldier to classroom activity. This research usually takes 2-3 weeks and the student must then prepare a 4-5 page paper in which they describe the military experiences of their soldier.

(b) Students also read 4-5 books in this class as texts. For each book I prepare study questions which serve as the basis of classroom discussion. I strongly encourage the students to write the answers to the study questions; but, admittedly, I do not require these papers to be handed in nor do I read them. Still, I find the classroom discussion to be more meaningful when the students have answered the questions.

(4) Writing to stimulate thought

The final and largest phase of the "Adopt a Soldier" project is designed to stimulate thought. In this phase the students read photocopies of each soldier's wartime letters or diary in the Special Collections of Stabley Library. Over the past 4-5 years I have made annual trips to the Library of Congress, the National Archives, and the Military History Institute in Carlisle, Pennsylvania where I have identified suitable collections of manuscripts for this exercise and photocopied. Over the years I have also acquired copies of letters and diaries that remain in private hands. Two years ago I won a grant from

the SSHE Faculty Development Council to conduct some research for this project.

Students now have to read the handwritten material and become the active biographer of their soldier. They have to decide what the story is that each of their soldier's materials has to tell. In doing this final phase of the exercise they are to integrate their first two phases (personal identity and military experience). They also draw from my comments about their writing style and argument. The final paper is a full-blown biography of their soldier that is between 8-12 pages long. These papers have footnotes and bibliography.

Students have a variety of responses to their final stage. At first they are exasperated by the penmanship, misspellings and jargon of ordinary folk in the nineteenth century. Sometimes students are disappointed that their soldier, who may have been in the thick of the fight at Antietam and Gettysburg, wrote nothing about the battle. I have also had students come to my office nearly in tears as they discovered the death certificate of their soldier in the collected materials. I have also had students go to the graves of soldiers and turn in tombstone rubbings for verification. Other students have visited the home towns of their soldier in an attempt to find his house.

Finally, let me say that I think this exercise in its totality is one of the most valuable requirements I have had students do in my teaching career. Each student hones his research skills, meets the frustration of inadequate sources, and writes a creative paper. But most importantly, each student has had a personal link with the past.

Dear Students:

Welcome to History 343 or Graduate History 543, the American Civil War. Since we incorporated this course into our departmental offerings, it has drawn a relatively high enrollment from history and non-history majors. Let me assure all non-majors that they should not feel inadequate or at a disadvantage because they might be competing with history majors. In recent years there have been biology, business, and nursing majors who have performed at the "A" level.

This course attracts many Civil War "buffs" or "enthusiasts" who are especially interested in the military operations of the war. While I do not pretend to be a military historian I think what we shall be doing regarding the military operations will offer some new insights to all students. Still, I would be less than honest if I did not warn you that this is not a "blood and guts" course. While we shall be examining some of the battles, there are other questions of greater significance which we are obliged to consider.

In the past few years, I have structured the course around four (4) questions. I have been satisfied with this organization and shall continue the basic structure from previous years with a few internal modifications. These are the 4 questions which I think every student needs to consider as he studies the American Civil War:

1. Why did the War occur?
2. How did the War alter American society?
3. Why did Reconstruction and, thereafter, the idealism of the Civil War generation fail?
4. What was the legacy of the War?

MOST IMPORTANTLY, as you study this course you should pay attention to bibliography (author, titles, school of interpretation) and the various biases, prejudices, view-points, or interpretations of the authors of your books, your professor, and yourself. If we accomplish nothing else this semester, I want us to understand the various interpretations about the major questions of the Civil War and Reconstruction.

This year I have decided to place our emphasis on "good reading" and research techniques. There are many books to read on the American Civil War, but I thought we might enjoy reading a few of the best that have been published in recent years. This is a list of the texts which we shall be reading:

Foner, Free Soil, Free Labor, Free Men  
Charles Royster, The Destructive War  
Clinton & Silber, Divided Houses  
Tom Connelly, The Marble Man

Two taped lectures "Historians and the Causes of the Civil War," and "Historians and Reconstruction." Study guides will be available for these lectures.

All students will participate in a research exercise that will assist them in appreciating the military experiences.

TOPIC

I. WHY DID THE WAR OCCUR?

9/1 Was Cotton King?  
9/3-8 Slavery: America's Peculiar Institution  
9/10 The Rise of Militant Abolitionism  
9/13 The Growing Acceptance of the Antislavery Crusade  
9/15-17 The Crises of the 1850's  
9/20 Why Did Paranoia Prevail?  
9/22-27 Why was Compromise Unattainable in 1861?  
  
9/30 Exam No. 1

Tape Lecture:  
"Historians & the Causes of the Civil War"  
Eric Foner, Free Soil, Free Labor, Free Man

Research Exercise,  
Pt. 1

II. HOW DID THE WAR ALTER AMERICAN SOCIETY?

10/1 The American Military Tradition Prior to 1861-62  
10/4 The Art of War  
10/6 Securing the Mississippi Valley  
10/8 McClellan Makes an Army, 1861-62  
10/11-15 The Campaigns of 1862-63  
10/18 Lincoln and the Politics of War  
10/20 Emancipation and the Blacks during the War

WITHDRAWAL DEADLINE

10/22 Why did the Confederacy Fail?  
10/25 How was the War a Revolution?  
10/27-29 Final Phases of the War  
11/1 Discuss Book  
  
11/3 Exam No. 2

Divided Houses, selected chpts.  
The Destructive War

Research Exercise,  
Pt. 2

III. WHY DID RECONSTRUCTION FAIL?

11/5 Definition of the Problem  
11/8-12 Presidential Ineptitude  
11/15-22 How Radical Was Reconstruction?

Tape Lecture:  
"Historians and Reconstruction"

THANKSGIVING RECESS

11/29-  
12/1 Reconstruction in the South  
12/3-6 The Reconstruction Thermidor Crises of 1876:  
End of an Era  
Quiz: Reconstruction Interpretations

Connelly, The Marble Man

IV. WHAT HAS BEEN THE LEGACY OF THE CIVIL WAR ERA?

12/8 The South as a Destroyed Land  
12/13 The Obfuscation of History  
12/15-22 Final Exam Week

Research Exercise,  
Pt. 3

## Civil War Research Project

This exercise will introduce you to some techniques of research, offer you an opportunity to improve your writing, and, more importantly, will personalize the Civil War experience. You will conduct the exercise in three stages and end with a typewritten research paper approximately ten pages in length. This research exercise will count as one-fourth (25%) of your final grade in the course.

### Phase I

In this phase your objective is to learn something personal about the soldier whom you will select from the "hat."

First, go to Bates, History of the Pennsylvania Volunteers, located in the Special Collections section of the library. There you will find your soldier and probably the county in which he resided. You might also find him in a county history.

Secondly, go to West's Index to the 1860 Manuscript Census, located in the Serials Department of the library. From that index find your soldier's county and page number in the 1860 census. Next find him in the 1860 Manuscript Census. **IT IS A MANDATORY REQUIREMENT OF THIS PHASE THAT YOU FIND YOUR SOLDIER IN THE 1860 CENSUS.**

Once having collected all the personal information on your soldier, type a brief (one-half page to one page) description of him. Document your sources in this phase at the end of your description in a correct bibliographical form. Submit this paper to Dr. Smith at the time you take the first exam.

If you encounter any difficulty or cannot locate your soldier in the 1860 Census, see Professor Smith immediately.

Civil War Project  
Phase II

You have now identified your soldier. In this phase of the project you will follow him through the Civil War by identifying his regiment, its history, and its role in the various campaigns.

You may want to consider four levels of reference tools for this phase:

I Standard References

Samuel Bates, History of the Pennsylvania

Volunteers

William Fox, Regimental Losses in the Civil War  
(on reserve for Seminar, History 604)

Richard Sauers, Advance the Colors (at held at  
Reference Desk; includes only Pennsylvania Regiments 1-90.)

Vincent Esposito, The West Point Atlas of American  
Wars (Acquaint yourself with this tool even if you don't use it.)

II Regimental Histories

Not all regiments wrote their histories. Mr. Zorich's office will have a list of the regimental histories available at IUP.

III Campaign or Battle History

You may discover that your regiment played a key role in one campaign or battle. It might be appropriate for you to focus on that battle or incident. If that is the case, consult a study of that battle. For example, for Antietam, Sears, The Landscape Turned Red.

Your soldier may be unusual in that he played a particular role, i. e., a surgeon, prisoner, telegrapher, or musician. In that case you might want to focus on his role by studying medical practices during the war, or Civil War prisons camps, etc. Or you may find that your soldier was killed. Depending upon the time in which he was captured or killed, you may want to continue following his regiment through the war.

IV County History

We have an excellent collection of county histories in the Special Collections Room. You may find additional information about your soldier or his unit in his county's history. Some county histories simply relied on Bates, but others have additional information on the Civil War units.

The paper for this phase will come closer to being your final paper. One would assume that it probably will be 3-5 pages long, typed and double-spaced, with endnotes. A bibliography is unnecessary for this paper.

Again I shall be available for consultation or assistance during this phase of the project. Our due date for this paper is exam #2.

## Civil War Project

### Phase 3: The Soldier and the War

Phase 3 of your Civil War project should be the most exciting, most creative, and possibly most difficult, part of the Civil War course. In this phase you are to become the biographer of the soldier you have been following throughout the war. Keep in mind that for most of the soldiers you are the first to write his biography.

The principal sources you will use in this phase are the letters or diary that your soldier wrote. Copies of this material now comprise a part of our growing Civil War Soldier Collection. These materials come from originals at the Library of Congress and the National Archives in Washington, D. C., the Military History Institute in Carlisle, the Soldiers and Sailors Memorial in Pittsburgh, the Indiana County Historical Society, and private collections. Only major colleges or universities like Yale, Harvard, Smith, or Princeton can offer such material to their undergraduate students. I have been able to compile such a collection for your use through an educational grant of several thousand dollars awarded specifically to me by the Commonwealth of Pennsylvania. Use this material as though it were original letters; let's allow this collection to remain in good condition for students many years in the future, long after you and I have left IUP. It can be a prized possession for wide use in history classes only if students respect its value. Though it is copied material, it is unlikely that such a grant would be forthcoming to duplicate the collection again. So please revere the materials, and don't write on them, tear them, or disorganize them.

Probably your second most difficult problem (let's leave the first difficulty to last) will be to decipher the letters. Remember that they were written to be read. Yet, some are faded or darkened, and indecipherable. This is a problem a historian encounters; in many instances the extant evidence is unclear. Work with what evidence you can. Most of the materials are readable and relate some aspect of the war.

Now let's consider the first difficulty you will have, or for that matter any historian has: "What is the story or idea I can convey from this evidence?" Here is where creativity, reflection, understanding, maturity, and genius all come into play. As you read these letters try to understand the life of this man in war and how these documents reveal a part of the war to you. Life, as you will discover, is not always like a Bierstadt canvass, i. e., grand schemes on a wide scale. Much of life is routine and mundane (unlike your Civil War class). Do not be surprised to see then that your soldier's war experience was routine and mundane. If it was then say so. But try to make some meaning out of this person's life.

As you write your paper, think like Catton, Schlesinger, and Smith (Henry Nash, that is). Be imaginative, but not fictional. Rely on the evidence you have garnered already as well as the documents, and write a "good story." Use footnotes to indicate your sources, utilize quotes where appropriate, and incorporate all your research from this semester. Though I have read most of the documents as I assessed their viability for this exercise, most of you quickly will move beyond my understanding of your soldier. See me therefore as a sideline mentor available for advice, questioning, and moral support. Be willing to talk with me about your project.

I hope you will not procrastinate and make this a last minute project. If you do, you will find the exercise frustrating and unenjoyable. Let's complete a tentative outline by December 1 and perhaps confer with me. Then let's complete the project by the last day of class in order for us to share with the rest of the class.

For most of you I suspect it will be the most sophisticated essay you will ever write. For that reason, let's write one about which we will be proud for many years to come. Regard this project as Larry Bird regarded his last playoff opportunity.

Above all have a good time writing history.

Dr. Smith

Causes of the Civil War: A Historical Conundrum

I. Apologists (1870's - 1880's)

Bibliography

North: Horace Greeley, The American Conflict: A History of the Great Rebellion (1864-1866)

James G. Blaine, Twenty Years of Congress (1884-1886)

South: Jefferson Davis, The Rise and Fall of the Confederate Government (1881)

Alexander H. Stephens, Constitutional View of the Late War Between the States (1868-1870)

Notes:

II. Nationalist School (1890's to early 1900's)

Bibliography

James Ford Rhodes, History of the United States from the Compromise of 1850 (1893)

A. B. Hart, Slavery and Abolition (1960)

Edward Channing, The United States of America (1896)

Notes:

III. "The Blundering Generation" (1920's to 1930's)

Bibliography

James G. Randall, "The Blundering Generation," Mississippi Valley Historical Review (1940)

George Fort Milton, Eve of Conflict: Stephen A. Douglas and the Needless War (1934)

Avery Craven, The Coming of the Civil War (1942)

Notes:

IV. The Moralist School (1940's to 1950's)

Bibliography

Arthur Schlesinger, Jr., The Age of Jackson (1945); "The Causes of the Civil War; A Note on Historical Sentimentalism," Partisan Review (1949)

Bernard DeVoto, "The Easy Chair," Harper's (1946)

Allen Nevins, Ordeal of the Union, 3 vols. (1947-1971)

Kenneth Stampp, The Peculiar Institution (1956)

Martin Duberman, (ed.) The Antislavery Vanguard (1965)

Notes:

V. Marxian Interpretations

Bibliography

Charles and Mary Beard, The Rise of American Civilization (1927)

Barrington Moore, "The Second American Revolution," in Social Origins of Dictatorship and Democracy (1967)

Eugene Genovese, The Political Economy of Slavery (1967)

The World the Slaveholders Made (1971)

Roll Jordon, Roll (1974)

Notes:

VII Modernization School (1970's)

Allen Nevins, The War for the Union (1971)

Raimondo Luraghi, "The Civil War and the Modernization of American Society: Social Structure and Industrial Revolution in the Old South Before and During the War," Civil War History XVIII (Sept. 1972).

Notes: