I. General Education Review - Upper-division Writing Requirement

<table>
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<tr>
<th>Dept/Program Subject</th>
<th>English: Literature</th>
<th>Course # (i.e. ANTH 455 or sequence)</th>
<th>ENLT 327</th>
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<tbody>
<tr>
<td>Course(s) Title</td>
<td>Literature by US Writers of Color</td>
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<tr>
<td>Description of the requirement if it is not a single course</td>
<td>n/a</td>
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II. Endorsement/Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office.

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Lynn Itagaki</th>
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<tbody>
<tr>
<td>Phone / Email</td>
<td>x5274/ <a href="mailto:lynn.itagaki@umontana.edu">lynn.itagaki@umontana.edu</a></td>
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<tr>
<td>Program Chair</td>
<td>Casey Charles</td>
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III. Overview of the Course Purpose/Description

This course will examine the way literary and filmic texts are used by US writers and artists of color to attempt to heal deep political, economic and social rifts in American society, especially over issues of racial justice and historical racism. We will look at the controversial beginnings of race and racism and how it was manifested in American history in policies of removal, exclusion, containment, increasing emergence of formal apologies and monetary reparations in United States politics within the last ten years and examine how these political developments are reflected in contemporary American literature: how tensions are resolved, reconciled, or even remain marginal and overlooked. Through present-day discussions of past historical injustices, we will develop critical thinking, reading and writing skills. We will consider novels, short stories, poetry, music, films and essays in order to develop cogent arguments and marshal evidence in support of our opinions about controversial issues today.

Strengthening knowledge of literary interpretation and analysis, this course will use historical and current events to encourage students to develop their own perspectives and to seek textual evidence and literary examples in support of their views. Students will examine how authors construct arguments, what writers convey through their fictional works, and the ramifications and influence of these literary texts on American society. This course will continually return to the literary works with questions of context and influence. How do writers, writing within certain contexts, attempt to resolve long-standing political, social and economic issues regarding racial justice?

Course Objectives:
- To study the cultural and theoretical responses of US writers of color to major historical events in United States;
- To study a wide range of important texts and analyze each writer’s contribution to United States culture;
- To develop critical verbal, reading, and writing skills.

IV. Learning Outcomes: Explain how each of the following learning outcomes will be achieved.
| **Student learning outcomes:** Identify and pursue more sophisticated questions for academic inquiry | 1) Develop two essay arguments with external research component  
2) Informal web postings that begin to craft questions and answers about the material for class that day |
|---|---|
| Find, evaluate, analyze, and synthesize information effectively from diverse sources (see [http://www.lib.umt.edu/informationliteracy/](http://www.lib.umt.edu/informationliteracy/)) | 1) Students must find a scholarly article using research databases for their final research paper  
2) Students must find two scholarly articles using research databases for their group presentation  
3) Presentations require attendance at a library research workshop |
| Manage multiple perspectives as appropriate | 1) Presentations may include a panel discussion or debate  
2) Presentations are on topics that counter those of the writers we consider |
| Recognize the purposes and needs of discipline-specific audiences and adopt the academic voice necessary for the chosen discipline | Close reading and paper writing workshops in class (literary studies)  
Position paper (ethnic studies) |
| Use multiple drafts, revision, and editing in conducting inquiry and preparing written work | 1) Formal paper revision  
2) Peer group editing and revision in class  
3) Online discussion board postings that lead to paper topics |
| Follow the conventions of citation, documentation, and formal presentation appropriate to that discipline | Presentations and papers require an annotated bibliography as part of the assignment |
| Develop competence in information technology and digital literacy | 1) Final exam requires blog postings on commercial websites to participate in public discussions  
2) Students must find scholarly articles using research databases for their final research paper and presentations. They must assess the quality and applicability of the sources they use for their argument, topic, and purpose. |

**V. Writing Course Requirements Check list**

| Is enrollment capped at 25 students? If not, list maximum course enrollment. Explain how outcomes will be adequately met for this number of students. Justify the request for variance. | ☐ Yes  X No  
Maximum course enrollment 30, as per administration directive.  
This course should have 25 students to enhance participation, facilitate discussion among all students, provide enough time for effective writing workshops in the classroom. |
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<td>Are outcomes listed in the course syllabus? If not, how will students be informed of course expectations?</td>
<td>X Yes ☐ No</td>
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<tr>
<td>Are detailed requirements for all written</td>
<td>X Yes ☐ No</td>
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assignments including criteria for evaluation in the course syllabus? If not how and when will students be informed of written assignments?

Please see:
1) How do I critique a text, an essay, film or novel? (attached syllabus, p4)
2) What are you looking for in postings? (attached syllabus, p5)
3) How should I write papers? (attached syllabus, p5)

Briefly explain how students are provided with tools and strategies for effective writing and editing in the major.

1) In-class powerpoint presentations
2) Peer group editing workshops
3) Paper component workshops

Will written assignments include an opportunity for revision? If not, then explain how students will receive and use feedback to improve their writing ability.

X Yes ☐ No

Are expectations for Information Literacy listed in the course syllabus? If not, how will students be informed of course expectations?

☐ Yes X No

Paper and presentation assignments and workshops will have these expectations as part of the assignment and explain how to fulfill them.

VI. Writing Assignments: Please describe course assignments. Students should be required to individually compose at least 20 pages of writing for assessment. At least 50% of the course grade should be based on students’ performance on writing assignments. Clear expression, quality, and accuracy of content are considered an integral part of the grade on any writing assignment.

Formal Graded Assignments
1) ‘position’ paper (diagnostic)
2) 5-6 pp papers
1 paper revision
1 post-presentation group write-up (4pp)
Final exam essays/blog postings

Informal Ungraded Assignments
In-class freewriting exercises
Website postings 1pp online discussion board

VII. Syllabus: Paste syllabus below or attach and send digital copy with form. The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see: http://teaching.berkeley.edu/bgd/syllabus.html

Paste syllabus here.

SYLLABUS
ENLT 327
“Literature by US Writers of Color”

Professor Itagaki
Office Hours: Tuesdays and Thursdays 12:30-2pm, or by appt., Liberal Arts 213
Mailbox: English Department, Liberal Arts 133 (the box above my last name)
Phone: 243-5274. I check voice mail twice, in the morning and in the afternoon.
E-mail: lynn.itagaki@umontana.edu. Email is the best way to reach me.

Rev. 02/17/09
Course description:

This course will examine the way literary and filmic texts are used by US writers and artists of color to attempt to heal deep political, economic and social rifts in American society, especially over issues of racial justice and historical racism. We will look at the controversial beginnings of race and racism and how it was manifested in American history in policies of removal, exclusion, containment, increasing emergence of formal apologies and monetary reparations in United States politics within the last ten years and examine how these political developments are reflected in contemporary American literature: how tensions are resolved, reconciled, or even remain marginal and overlooked. Through present-day discussions of past historical injustices, we will develop critical thinking, reading and writing skills. We will consider novels, short stories, poetry, music, films and essays in order to develop cogent arguments and marshal evidence in support of our opinions about controversial issues today.

Strengthening knowledge of literary interpretation and analysis, this course will use historical and current events to encourage students to develop their own perspectives and to seek textual evidence and literary examples in support of their views. Students will examine how authors construct arguments, what writers convey through their fictional works, and the ramifications and influence of these literary texts on American society. This course will continually return to the literary works with questions of context and influence. How do writers, writing within certain contexts, attempt to resolve long-standing political, social and economic issues regarding racial justice?

Course Objectives:

• To study the cultural and theoretical responses of US writers of color to major historical events in United States;
• To study a wide range of important texts and analyze each writer’s contribution to United States culture;
• To develop critical verbal, reading, and writing skills.

Required Texts:
UMT Bookstore:
    Course Reader

    Kwame Anthony Appiah, ed., *Narrative of the Life of Frederick Douglass, An American Slave & Incidents in the Life of a Slave Girl*
    Toni Morrison, *Beloved*
    John Okada, *No-No Boy*
    Miné Okubo, *Citizen 13660*
    Art Spiegelman, *Maus I*
    Diana Hacker, *A Pocket Style Manual*
    Ross Murfin and Surpriya Ray, *The Bedford Glossary of Critical and Literary Terms*

Course Reserve, Mansfield Library

Rev. 02/17/09
Recommended: College dictionary, I suggest the *American Heritage*.  
Michael Omi and Howard Winant, *Racial Formation in the United States*  
Theory Toolbox

Course Requirements:

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<tr>
<th>Requirement</th>
<th>Weight</th>
<th>Details</th>
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<tbody>
<tr>
<td>Position paper</td>
<td>5%</td>
<td>500-600 words (2-2.5 pages)</td>
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<tr>
<td>Website postings</td>
<td>10%</td>
<td>10 250-300 words, posted <strong>W by 1pm</strong></td>
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<tr>
<td>Presentation</td>
<td>10%</td>
<td>In-class presentation, post-presentation group write-up and annotated bibliography</td>
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<tr>
<td>Paper 1</td>
<td>20%</td>
<td>1250-1500 word essay (5-6 pages)</td>
</tr>
<tr>
<td>Paper 1 Revision</td>
<td>20%</td>
<td>1st draft 20%, 2nd draft 80%</td>
</tr>
<tr>
<td>Paper 2</td>
<td>25%</td>
<td>1250-1500 word essay (5-6 pages)</td>
</tr>
<tr>
<td>Final exam</td>
<td>10%</td>
<td>2 take home essays</td>
</tr>
<tr>
<td>Participation</td>
<td>20%</td>
<td>Verbal contributions in class discussions</td>
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NOTE: I use +/- grading in this course.

What do we do in class?
The goals in this course are to encourage you to think, read, write, and *speak* critically about these primary and secondary texts. Class meetings are the times wherein we synthesize and clarify the main ideas and themes of the text assigned for that session. We arrive at this synthesis in a number of ways. For instance, you may want to ask direct and specific questions about the lectures and the reading. We may focus on one topic, idea and/or text very closely and understand how it relates to the larger course.

This course is also intended to help you build on the skills developed in your other writing and literature courses that are necessary to communicate successfully in discussion and writing at the university level. Reading critically, analyzing complex ideas and studying others’ modes of argumentation will facilitate both the development of your own ideas and the articulation of your views. Occasionally, we will devote a segment of class to some aspect of writing (e.g., thesis statements).

What should I do in a class discussion?
We will be discussing complex intersections between culture and politics

- Be critical of ideas, not other people.
- Listen to others' ideas, even if you do not agree.
- Try to understand all sides of an issue.
- Speak, even if your thought or idea is incomplete.
- Stick to the subject and verbally signal when you would like to change the topic.
- Avoid long stories, anecdotes or examples.
- Give encouragement and approval to others.
- Seek out differences in opinion among your classmates.
- Be sympathetic and understanding of other views.
You do not need to be eloquent. Be thoughtful, honest, and open. Be prepared to listen to and learn from your classmates, especially from those whose attitudes and perspectives appear to oppose yours.

**What does class participation mean?**
Active, productive class participation requires the following:

a) Attendance
   - Arrival in section on-time to every meeting. Lateness disrupts the momentum of the class discussion and will only lead you down the path of academic destruction. If you are tardy (more than 5 minutes late) two or more times during the quarter, your participation grade is subject to being lowered.

b) Completion and synthesis of all the reading before class.

I assign weekly in-class activities such as writing responses, group discussions and activities that will require your lively participation in class.

**How do you grade participation?**

A: You make regular contributions to discussion in class and online. You encourage, expand or affirm others’ ideas, and your comments are succinct, original and thoughtful.

B: You contribute at least twice a week in class or online.

C: You contribute occasionally.

D: You make one or two comments during the semester.

F: You attend but say nothing nor contribute to the class discussions online.

Participation is verbal interaction in class and is not synonymous with your attendance; everyone is expected to speak in class during discussions. You are required to respect the contributions of your peers. If you participate in a way that is aggressive, unnecessarily critical, continually interrupt others, ridicule others verbally or non-verbally (rolling your eyes, napping, talking out of turn, whispering, and snickering), you will be asked to leave the room and will receive an F for that day.

**What is online discussion?**

There are the more formal web postings of 250 words that set the agenda and tone for class discussion each day. After class, students who did not get a chance to comment in class or who would like to further develop their ideas can write 50-100 words extending class discussion online to the web discussion board. Feel free to contribute as often as you like; the same rules apply as for web postings: after the first three, responses need to respond to a previous comment.

**What is your policy on absences?**

Participation is dependent on attendance. Also, 5% of your grade will come from in-class work such as quizzes, peer review, or collaborative projects. In my previous experiences teaching this course, students who were often absent did not perform well on papers and exams because they did not receive the additional tips and suggestions mentioned in class by the professor and students.
Be on time. Quizzes, assignments, changes to the syllabus or assignment deadlines, will also be announced at the beginning of class. Quizzes or in-class work cannot be made up.

How do I prepare for class?
All reading assignments are to be completed by the date noted on the syllabus. Based on the assigned readings and web postings, you should prepare 2-3 "thought" questions that can be used to launch our discussion and begin your thinking about future papers. While you do not necessarily need to formulate an answer to the question posed, you should be able to convey some broad thoughts. In order to facilitate participation in class discussion, I highly recommend taking notes on the reading. Careful, thoughtful reading and written synthesis will contribute to developing your analytical skills and improving your writing.

What are these "thought" questions?
Ask "how" and "why" questions that generate multiple and contradictory answers and begin thinking where you stand on these controversial issues and why. For example, your questions could address the author's clarity, content, and possible contradictions in the text.

How do I critique a text, an essay, film or novel?
I would suggest keeping a reading journal that notes your questions in response to the readings. It is helpful for discussion, writing your papers and comprehension of the material.
1) Argument/Purpose: What is the main argument or purpose of this text? Make the best case for the author’s style, characterization, plot, and use of literary techniques we learn in class. Read and listen critically and empathetically.
2) Data/Evidence: What data/evidence does the author provide to support the argument? In literature, what literary devices are used to sway your opinion (eg, characters, tone, metaphors)?
3) Interesting: What interested you about this reading and why? Think about the reading in relation to your past experiences and understanding. How does this reading shape your viewpoint?
4) [for prose essays] Critical analysis: This is your view of how the author's case could be made better. The key to critical thinking is calling into question the assumptions, arguments, inferences, and reliability of the evidence presented in the reading. While reading the material, what assumptions has the author made?
5) Suggest more effective alternatives to the author’s position; propose additional examples.
6) Think about how the readings each week and between weeks support or contradict each other on important issues.
7) [for prose essays] Present your views concisely. Remember try to engage in conversation rather than debate; listen and learn from the author by acknowledging strong portions of their argument.

What are you looking for in postings?

Rev. 02/17/09
1) Informal original ideas and responses to the weekly readings (see above);  
2) Provocative ideas and opinions;  
3) To get credit for your postings, post by 8am M-F;  
4) You will receive credit for 1 posting per day, with a maximum of 2 per week (you may post more messages before or after class, but only one will be credited). After three postings, subsequent postings should respond to the ideas in previous postings at least partially. I encourage you to respond to your fellow classmates' postings. Remember to be your own thinker! Responses to other postings should not merely reiterate ideas in the original posting.  
5) Please let me know in advance if you will have difficulty in accessing a computer and/or the Internet, and we can make alternate arrangements for this requirement.

What are you looking for in papers?  
All papers should be stapled, typed, double-spaced, in 12 pt. font, and with 1-inch margins. Please follow the style sheet in the course reader. Pages should be numbered with your last name at the top right of each page. I do not accept folders or loose sheets of paper. Be sure to back up written work on disk.

How should I write papers?  
In writing your papers, focus on these 4 areas:  
Argument:  
- Does your thesis provide an interesting and original way of interpreting the text?  
- Is your thesis small and detailed enough in scope to be developed fully within the page limit?  
Evidence/Analysis:  
- Is there specific textual evidence and literary analysis (close readings of words or phrases, for example)? Is plot summary kept to a minimum? Does all evidence support your thesis?  
Logical Development:  
- Are there transitions between paragraphs to signal how each major example relates to your thesis?  
- Do you explain (in transitions) the development of your argument from paragraph to paragraph?  
Style/Clarity: Consult A Pocket-Style Manual and/or talk to me if you have any questions about grammar.  
- Is your prose relatively free of grammatical errors?  
- Do you punctuate, quote text, and cite page numbers correctly?  
- Do you use active voice instead of passive voice?  

What is your policy on late papers?  
Late papers lose one full letter grade for each weekday they are late. Papers over one week late will automatically receive an F. Please let me know before the paper deadline if you have a medical excuse (attach signed form to paper) or other extenuating circumstances that might require a late submission.

What is plagiarism?

Rev. 02/17/09
Plagiarism is defined as the use of another's words or ideas, or a paraphrase of another's work without proper attribution. Taking any idea you read in a book, on the internet, or your roommate's paper from last year and presenting their ideas as your own constitutes plagiarism. It is always better, safer, and easier to do your own work and cite your sources than to incur punishment for not doing so. Plagiarizing ideas is a serious matter, punishable with failure in the course, suspension, or expulsion from the University. I am required to report any acts of plagiarism to the Dean and will do so without hesitation. If you have further questions or trouble with any of the assignments, consult *A Pocket-Style Manual* or please come and talk to me.

**What happens during office hours?**

I encourage you to come to office hours to discuss your writing on an individual basis. I would like to meet with you at least once this quarter for a scheduled individual conference to evaluate your progress in the course. Think of this meeting as getting the most of your college education. I especially encourage you to see me before papers are handed in to focus your ideas and then after papers are handed back so that we can talk about your writing and ideas in further detail. In my experience, students who see me in office hours write better papers, and thus, office hours have numerous benefits:

1. You explain your ideas to me, and I better understand what I eventually read in your paper;
2. In talking through your ideas, you further clarify your own;
3. You can anticipate possible objections and modifications your potential reader (me) would have to your thesis.

Students with disabilities are welcome to discuss accommodations with me.

**What is the exam format?**

The week before the exam, I will begin to post the literary terms on the website under Course Materials. The final list will be posted at the end of class the day before the exam. The format is as follows:

**Exam (14 points total)**  
If you provide more answers than 7, the first 7 will be scored.

Please choose 7 out of the following 9. 2 points each.
1) Identify the author (.25) and the text (.25). Please spell each correctly and completely.
2) Define the literary term (.5) in one sentence.
3) Identify the literary term's application in the word, phrase or paragraph (.5)
4) Explain how this application connects to ONE of the major literary movements, issues, and themes we discussed in class regarding the text identified above (.5).

You will have the entire class period to take the exam.

**Tips for success in this course and college in general:**

- Prepare questions and tentative responses with evidence from the text *before* class.
- Evaluate your strengths and weaknesses now, before grading assessments begin. For example, do you have grammar trouble? Are you shy or hesitant to speak in
class? Do you procrastinate? Do you have trouble organizing your ideas? What were the main critiques of your performance from previous instructors? Come into office hours and we can work on these things together.

**Grade scale:**

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<th>Value</th>
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<td>A+</td>
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<td>A</td>
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<td>A-</td>
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