# Upper-division Writing Requirement Review Form (12/1/08)

## I. General Education Review – Upper-division Writing Requirement

<table>
<thead>
<tr>
<th>Dept/Program Subject</th>
<th>Course # (i.e. ANTH 455) or sequence</th>
<th>Course(s) Title</th>
<th>Description of the requirement if it is not a single course</th>
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<tbody>
<tr>
<td>English</td>
<td>ENLT 331</td>
<td>Voices of the American Renaissance</td>
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</table>

## II. Endorsement/Approvals

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

<table>
<thead>
<tr>
<th>Please type / print name</th>
<th>Signature</th>
<th>Date</th>
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<tbody>
<tr>
<td>Instructor</td>
<td>David L. Moore</td>
<td></td>
</tr>
<tr>
<td>Phone / Email</td>
<td>6708</td>
<td></td>
</tr>
<tr>
<td></td>
<td><a href="mailto:david.moore@umontana.edu">david.moore@umontana.edu</a></td>
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## III. Overview of the Course Purpose/Description

The antebellum emergence of a distinctive American literature can be understood as more than an external American dialogue with or against European literary masters – though those dialogues play a crucial part in this study. The period prior to the Civil War was filled also by an internal dialogue toward defining "America" and "American" among diverse national voices, a conversation among various ethnicities, races, genders, and classes. For instance, there were exchanges between Iroquois and EuroAmerican women in the antebellum establishment of the modern women’s movement. There were exchanges between African Americans, slaveholders, and abolitionists, both men and women; and between these voices and more canonical figures such as Emerson, Whitman, Thoreau, Melville, and Dickinson. Through selections from a variety of such voices, addressing issues like abolition, wage slavery, women’s rights, and Indian Removal, the course explores how those dialogues shaped social terms for descendants of those groups in our contemporary context. The course is divided into four units: Perspectives on Antebellum Native American Issues; Perspectives on Antebellum African American Issues; Perspectives on Antebellum Gender Issues; and finishes with a study of the Transcendentalists and the poetry of Walt Whitman and Emily Dickinson in light of those three perspectives.

## IV. Learning Outcomes

Explain how each of the following learning outcomes will be achieved.
| Student learning outcomes: | The course is built around lectures, classroom discussion, and writing toward the following outcomes, all of which move toward sophisticated academic inquiry, especially #3:
1) Recognition of the diversity of American literatures in the antebellum period.
2) Recognition of key historical and literary issues of the period as they are addressed by those diverse voices.
3) Recognition and exercise of different methods—literary and historical, artistic and social, aesthetic and ethical, textual and contextual—for considering texts.
4) Engagement with themes of the course as they apply to 21st-century lives. |
| Identify and pursue more sophisticated questions for academic inquiry | |
| Find, evaluate, analyze, and synthesize information effectively from diverse sources | In addition to course lectures in bibliography, the class meets with Humanities Librarian Sue Samson for instruction in information literacy, which then is applied to the writing assignments. | (see http://www.lib.umt.edu/informationliteracy/) |
| Manage multiple perspectives as appropriate | Drawing on literary critical theory in the prerequisite ENLT 301, as well as lectures, discussion, and writing assignments focused on outcome #3 (Recognition and exercise of different methods—literary and historical, artistic and social, aesthetic and ethical, textual and contextual—for considering texts), the course and especially the writing constitute exercises in academic voices appropriate for the discipline of literary studies. |
| Recognize the purposes and needs of discipline-specific audiences and adopt the academic voice necessary for the chosen discipline | Of the five written assignments, four require that students hand in edited drafts, peer-editing forms, and a Works Cited page. |
| Use multiple drafts, revision, and editing in conducting inquiry and preparing written work | The syllabus and the specific writing assignments indicate that a portion of the grade includes form for bibliographic entries and in-text citations. In addition, the content grade attends to proper integration of quotations and citations into the formal argument of the essays. |
| Follow the conventions of citation, documentation, and formal presentation appropriate to that discipline | |
| Develop competence in information technology and digital literacy | In addition to the instruction mentioned above in information literacy via the library’s Student Learning Center, all written work in this course is handed in to the professor in digital format via email attachments; instructional editing and grading are done electronically via tablet pc and ink annotation software in Word. Thus students develop digital literacy skills in both producing and delivering their texts; in responding to instructional editing; and, further, in peer editing as well as in generating discussion questions and student handouts for the class. |

| V. Writing Course Requirements Check list |
| Is enrollment capped at 25 students? | X Yes ☐ No |
| If not, list maximum course enrollment. | |
Explain how outcomes will be adequately met for this number of students. Justify the request for variance.

<table>
<thead>
<tr>
<th>Question</th>
<th>Yes</th>
<th>No</th>
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<tbody>
<tr>
<td>Are outcomes listed in the course syllabus? If not, how will students be informed of course expectations?</td>
<td>X</td>
<td>No</td>
</tr>
<tr>
<td>Are detailed requirements for all written assignments including criteria for evaluation in the course syllabus? If not how and when will students be informed of written assignments?</td>
<td>X</td>
<td>No</td>
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<tr>
<td>Briefly explain how students are provided with tools and strategies for effective writing and editing in the major.</td>
<td>Direct classroom instruction in writing skills, as well as abundant options for individual instruction outside of class, both online and in my office, all supported by handouts on thesis development, composition skills, critical thinking, editing, etc.</td>
<td></td>
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<tr>
<td>Will written assignments include an opportunity for revision? If not, then explain how students will receive and use feedback to improve their writing ability.</td>
<td>X</td>
<td>No</td>
</tr>
<tr>
<td>Are expectations for Information Literacy listed in the course syllabus? If not, how will students be informed of course expectations?</td>
<td>X</td>
<td>No</td>
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**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.

<table>
<thead>
<tr>
<th>Type of Assignment</th>
<th>Description</th>
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<tr>
<td>Formal Graded Assignments</td>
<td>75% of grade is based on writing assignments, including one response paper, two microthemes, two essays, and one optional term paper. There is room for considerably more than 20 pages of writing. All writing involves library research as well as critical thinking and disciplinary skills in reading texts.</td>
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<tr>
<td>Informal Ungraded Assignments</td>
<td>Questionnaire at launch of semester on the questions and perspectives students bring to the class, and on their expectations for the directions of inquiry in the course; plus other in-class writing to launch discussion groups; plus reading journal.</td>
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**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](http://teaching.berkeley.edu/bgd/syllabus.html)

Paste syllabus here.
DESCRIPTION The antebellum emergence of a distinctive American literature can be understood as more than an external American dialogue with or against European literary masters – though those dialogues play a crucial part in this study. The period prior to the Civil War was filled also by an internal dialogue toward defining "America" and "American" among diverse national voices, a conversation among various ethnicities, races, genders, and classes. For instance, there were exchanges between Iroquois and EuroAmerican women in the antebellum establishment of the modern women's movement. There were exchanges between African Americans, slaveholders, and abolitionists, both men and women; and between these voices and more canonical figures such as Emerson, Whitman, Thoreau, Melville, and Dickinson. Through selections from a variety of such voices, addressing issues like abolition, wage slavery, women’s rights, and Indian Removal, the course explores how those dialogues shaped social terms for descendants of those groups in our contemporary context. The course is divided into four units: Perspectives on Antebellum Native American Issues; Perspectives on Antebellum African American Issues; Perspectives on Antebellum Gender Issues; and finishes with a study of the Transcendentalists and the poetry of Walt Whitman and Emily Dickinson in light of those three perspectives. Prerequisites, ENLT 224 or 225 and ENLT 301.

A NOTE ON REQUIREMENTS, OUTCOMES, ASSESSMENTS The following list of activities tries to quantify your expected work, yet no one can “quantify the quality” of your writing or discussion. Grading in arts and humanities courses inevitably entails qualitative and even subjective criteria. Because of that subjectivity, more dialogue between student and faculty can be part of the process of creating and grading humanities “performance.” Literature is a conversation. Literary criticism grows out of conversation. I hope you come to feel that I am open for you to get to know me in the classroom and in my office. Please come see me to talk through assignments or anything else. On written work, both form (bibliographic form as well as grammar & spelling) and content (clear thesis with supporting discussion and examples) will be graded, and explicit writing standards will be part of each assignment. More details below.

OUTCOME CRITERIA & GOALS
1) Recognition of the diversity of American literatures in the antebellum period.
2) Recognition of key historical and literary issues of the period as they are addressed by those diverse voices.
3) Recognition and exercise of different methods – literary and historical, artistic and social, aesthetic and ethical, textual and contextual – for considering texts.
4) Engagement with themes of the course as they apply to 21st-century lives.

OUTCOME ASSESSMENTS & GRADES
Grades are based on a combination of 1) 75% written work (content & form); 2) 15% discussion questions, participation, pop quizzes, other in-class writing; and 3) 10% attendance (max. 3 absences before grade drops). If you have any certifiable disability that makes meeting the course requirements difficult, I will be glad to work with your needs.

1) Discussion and Attendance: I’m strict on attendance. You are grownups, and can make your own decisions, yet the class runs on a combination of readings, discussions, and lectures. Lectures and discussions both are founded on your attendance; so more than two unexcused absences (totals one week of class) can drop the final grade. An excused absence generally requires a medical crisis, but avoid scheduling visits to doctor or dentist during class time. Notice of any absence should be given in advance when we can pre-arrange for
your make-up work. Late arrivals and early departures can mean an absence. Thus the goal here is to participate as both a listener and speaker in class discussions. NB: Do not be absent on due dates for papers. “I stayed in the computer lab to finish my essay” is not an excuse for missing that class day’s further study and peer review. (Verbal assessments of Criteria 1-4:)

a. **Discussion Questions:** Student teams will rotate responsibility for supplying questions for a discussion handout on daily readings through the semester. I’ll give you coaching on writing discussion questions, printing logistics, etc. Each member of each team is responsible for at least three substantive questions when their team is up. That means finishing the reading and preparing the DQs before the class when your DQ group is up to bat. You must also email me a copy of your individual questions prior to class when it’s your team’s turn; plus the coordinator must email me the group handout as well. With the handout, the whole class will participate in small-group discussions in class. See the course schedule for dates of your DQs.

b. **Discussion groups** and full-class discussions: Participation in discussion of daily readings will be in small groups and with the full class. The course is designed for your input. Some of the best lectures happen when there are good questions or comments from the floor. “Participation” can be both vocal and silent, both speaking and listening, but not all of one or the other. Discussion is one of the best ways to learn, and the class can hardly flow without you there. This pedagogy is so crucial to the course that I’ll take a few more lines here to explain: Everyone’s idea is important. When you speak, try to give your idea away to the group. You don’t need to defend it once it’s out there. And equally, when you listen, give each speaker respect. Humor helps too. We don’t need to have everyone agree, but perhaps we can build a community in the classroom where each of us can feel engaged with the questions.

c. **Pop quizzes** as well as other in-class reading responses or exercises on daily readings loom on the horizon of time. Surprising to say, students sometimes don’t get the reading done, and in turn the discussion falters. Past student evaluations have suggested that pop quizzes would help to fix that problem.

2) **Writing Skills and Critical Thinking** in analyzing diverse literary texts through various methods: Note that the UM Writing Center is open for coaching writers at all levels. Writing assignments will be a combination of reading journals, microthemes, thesis exercises, and take-home papers. Most writing assignments, I expect days of work on rough drafts which should be turned in (via a separate electronic file) with the final draft (electronically). Generally, if you try to write the paper the day of class or even the night before, you will get a lower grade, so think of this as a writing class designed to help boost your time-management as well as critical thinking skills. It’s all writing. See handouts for more info on my grading criteria. In addition, writing skills require an understanding of how to avoid plagiarism (see note below in “Legalities”).

Final drafts of all written work must be handed in to me by email as Word.doc attachments. My written responses to your papers will be on the electronic copy which I will email back to you with a different file name, so keep a clean electronic copy, plus a hard copy, on file in case you want to revise it. NB: When you email me, be sure to put the exact spelling of the class rubric, 331.01 (without ENLT), at the front of your email’s subject line. Because of the overload in my inbox, I cannot guarantee that you will get credit for your online work unless you make this number the start of your subject line. (Written assessments of Criteria 1-4:)

a. **Reading Journal:** Use a separate, dedicated spiral journal, or do this on computer. For each reading, on one side of a page, record the author’s ideas, facts, quotes, or note other important info; on the other side, record your questions, impressions, responses, and feelings as you read. These responses might develop into discussion questions or toward your essays as well. I will ask for the total of journal pages at least twice in the semester. If you only write in the books’ margins, where you should be as thorough as the journal format, you will need to add up those marginalia for page totals.

b. **Take-Home Essay Exams:** One response paper, two microthemes, and two essays combine personal response and critical analysis, graded on content and form. Depending on the assignment, response papers and microthemes are as short as one-page essay answers to a question or questions on the readings. Essays are longer versions (3-6 pp) of similar writing, with discussion of more examples. Both microtheme and essay formats should not only quote from the text(s) but also explore close reading. Skills in thesis development and in integrating quoted citations into your argument are crucial in written work for this “W” class, thus (except for the response paper) plan on a Works Cited page with each assignment, with proper in-text citations and bibliographic form. After the response paper, all of the assignments expect some library research in academic journals or monographs. In addition, those skills require an understanding of how to avoid plagiarism.
Here’s more coaching on the writing. Focusing on literary analysis, the essays should build three elements of a workable thesis statement that goes beyond summarizing or retelling a piece of literature: 1) narrow topic 2) assertion (not description) 3) preview. Generally, a thesis is preceded (in drafts if not in the final essay) by a focused question. The goal of literary analysis is to (gently) take apart and put back together some dynamic aspect of a text, so that the reader may understand it more fully and deeply and acutely, with more insight into form and/or content. Such literary criticism looks beyond what is said to ask how, why, or so what? Writing about literature is one of the best ways to read it, and it indeed can intensify the pleasure of reading. Too often, students write about a piece of literature without coming to a thesis, i.e., without really knowing what they have to say about it. Toward the “W” part of this course, we will do some focused work on thesis development apart from the labor of essay writing, and then bring this skill to the essays.

With the response paper articulating your take on introductory lectures and readings, the four essays match the four Units of the semester. At least one of the first three essays may be revised and handed in by the last class period (before finals week).

c. **Response Paper:** On Friday of the second week of classes, a response paper is due on the opening themes. This is a one-page, more informal essay, which can include a thesis statement or not, but which should give a clear reading of a fragment of one of the texts in relation to the context of Transcendentalism discussed in class.

d. **Optional Research Essay:** One 6-8 pg. essay, revising and expanding one of your microthemes or the first essay (different from the earlier revision), using library resources and again emphasizing thesis development and integrated citations, is due the last day of class; a prospectus is due three weeks earlier. The class will consult as a whole with Humanities Librarian Sue Samson toward research on [date tba], so bring your topic on that date.

e. **Peer Editing:** Study groups of 3 students will meet outside of class face-to-face or online during each of the take-home essays. Editing each others’ work can be one of the best ways to develop yourself as a writer.

**NB:** Whether you’re a professional or a beginning writer, it’s always helpful to have a good editor. The Writing Center is available to students of all abilities: LA 144, phone 243-2266, with on-site tutoring; paper coaching; plus writing and test-taking workshops, etc. They don’t do just proof-reading. Note that they, like all good writers, require lead-time for helping you to revise your paper before it’s due. They will turn you away if you come in so close to your deadline that you don’t have time to revise. Also online tutoring via [http://www.umt.edu/writingcenter/](http://www.umt.edu/writingcenter/)

**REQUIRED BOOKS** in addition to handouts:
William Apess, *A Son of the Forest and Other Writings.*

Note *Heath Anthology* websites, such as these:
[http://www.georgetown.edu/bassr/heath](http://www.georgetown.edu/bassr/heath) [re 3rd edition]

**SOME LEGALITIES, 6 Items**
1) See the CyberBear website [http://cyberbear.umt.edu/](http://cyberbear.umt.edu/) or the back of the Class Schedule for Important Dates such as these: last day to add/drop with refund on Cyberbear; last day to drop without refund by drop/add form; last day to withdraw. I’m open to late drops if you find it unavoidable. & note other matters: 2) I grant a grade of Incomplete only for a medical emergency that interferes with the end of the semester, so plan your writing time carefully. 3) If the class is taken for Credit/No Credit option, an average grade of D- or above constitutes Credit, and a grade of F equals NCR. (This system replaces Pass/No Pass.) 4) Plagiarism is defined as using another’s words or ideas (outside of common knowledge) directly or indirectly without citing them. It is still shocking, but students waste their own education and my time by plagiarizing off the Internet. If they can find it online, so can I, and I have no mercy on academic deception. Consequences of plagiarism can range from ostracism to rehabilitation training to zero credit to being dropped from the class to being dropped from the University. Please take this warning seriously. 5) & is it necessary to mention that IPods and text messaging are not acceptable in class? 6)
Departmental Assessment: The English Department's ongoing process of assessing its curriculum requires professors to read student papers to learn how students in general are progressing through the program. Thus your professor may choose a copy of one of your papers or ask for an electronic version of it to use in this assessment process. All identifying information will be removed and no evaluation of student work outside the boundaries of the course will play any role in determining a student's grade. If you do not want your work used in such a way, please inform your professor and s/he will not forward it to the Assessment Committee. Otherwise, we appreciate your tacit consent.
ENLT 331 – MANY VOICES OF THE AMERICAN RENAISSANCE

SEMESTER SCHEDULE, SPRING 2009, T/TH

How to read this schedule:
1) In the Apess text, directions are straightforward. In both Apess and the Heath, be sure to read through the historical and literary introductions for each section and each writer so you can blend that info into your discussion questions and essay exams. Note that sometimes you will need to go back to the beginning of a volume or a section to read all the appropriate intro material. Any item below in “quotation marks” is a title of either an introductory passage or a primary text, but you should double-check the Heath Table of Contents, the Index, and the text itself for intro material on each reading.
2) Most of the Heath Anthology’s selections for particular authors are excerpts. Whenever you are wondering which passages of a particular author to read for class, read them all (sometimes in different locations, via index).
3) For specific page numbers, go to the Table of Contents or the Index, making sure you are in the appropriate Volume of the Heath Anthology.
4) “Web” refers to my website, listed at the top of the syllabus. Go to Current Courses, pick our course number, and look there for the link by representative label.
5) Note: Readings will be preceded on the page by either Req (= Required); or Rec (= Recommended). We will plan to discuss and do close readings in class on at least the Required readings, and students are welcome to offer questions for discussion on the Recommended readings as well.
6) Note: Some written assignments are due by email on a Monday or Friday, while classes are Tuesday/Thursday, so pay close attention to the schedule in advance.

Week 1 – Introductions
1/27 -- Introductions & Questionnaire
1/29 -- Syllabus, Logistics, & Themes

Week 2 – Perspectives on the Transcendental Materials of American Identity
2/3 -- Req: Emerson – “Self-Reliance”; “Experience”

UNIT 1 – Perspectives on Antebellum Native American Issues
Week 3
2/12 -- Req: Apess – “Indian’s Looking-Glass for the White Man” DQ2

Week 4
2/17 -- Req: Apess – Son of the Forest: Chaps 1, 3, 4, 7, 9 + Appendix DQ3
2/19 -- Req: Thoreau – “Walking”; Req: Seattle; Rec: Gregg, from Commerce of the Prairies Microtheme 1 handed out, due Friday, 3/6 by email. DQ4

Week 5
2/26 -- Req: Emerson – “Nature”; (Cherokee unit:) Rec: Ridge; Lowery; Boudinot; Ross; DQ5

UNIT 2 – Perspectives on Antebellum African American Issues
Week 6
3/3 -- Rec: Heath Intros “The Debates over Racism and Slavery”; Rec: H. Jacobs – Incidents in the Life of a Slave Girl Chapters I, VI, X DQ1
3/5 -- Req: H. Jacobs – *Incidents in the Life of a Slave Girl* Chapters XVI, XXI, XL1  
**DQ2 Microtheme 1 due tomorrow, Friday 3/6, by email.**

### Week 7

3/10 -- Req: H. Jacobs to Ednah Dow Cheney; Rec: John Jacobs, *True Tale of Slavery*  
**DQ 3**

**DQ4**

### Week 8

3/17 -- Rec: Garrison; Rec: Garnet; Req: Douglass *Narrative* Chapters I-X  
**DQ5 Microtheme 2 handed out, due Friday 3/27 by email.**

3/19 -- Req: Douglass – *Narrative* Chapter XI & Appendix; Req: Thoreau – “A Plea for Captain John Brown”  
**DQ1**

### Week 9

3/24 -- Req: Melville – “Benito Cereno”  
**DQ2**

**DQ3 Microtheme 2 due tomorrow, Friday 3/27 by email.**

### Week 10

3/31 -- Spring Vacation  
4/2 -- Spring Vacation

### UNIT 3 – Perspectives on Antebellum Gender Issues

#### Week 11

4/7 -- Rec: Heath Intros “The Debate over Women’s ‘Sphere’”; Req: Fuller – from *Woman in the 19C*  
**DQ4**

4/9 -- Fuller (cont.); Req: Fuller – from “American Literature”; Req: Elizabeth Cady Stanton; Rec: Web: Sally Roesch Wagner, “The Iroquois Influence on Women’s Rights”

#### Week 12

**DQ1**

4/16 -- Davis (cont.) Rec: Sarah Moore Grimké & Angelina Grimké;  
**DQ2**

### Week 13

**DQ3 Essay 1 handed out, due Monday, 4/27.**

**DQ4 Essay 1 due Monday, 4/27 by email.**

### UNIT 4 -- The Poetry of Transcendental America

#### Week 14

**Essay 1 due by email yesterday, Monday, 4/27. DQ5**

4/30 -- Whitman (cont.)  
**DQ1**

#### Week 15

**DQ2 Essay 2 handed out, due Monday, 5/11 by email**

5/7 -- Dickinson (cont.)  
**Optional revised essay due. DQ3**

#### Finals Week

5/12 -- (no classes)  
**Essay 2 due by email yesterday, Monday, 5/11.**

5/14 -- (no classes)  
**Optional Research Paper due.**