### 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>
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<tbody>
<tr>
<td>English</td>
<td>ENLT 338</td>
<td>Montana Literature</td>
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</table>

Description of the requirement if it is not a single course

#### 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>
</tr>
</thead>
<tbody>
<tr>
<td>Instructor</td>
<td>David L. Moore</td>
<td>2-13-09</td>
</tr>
<tr>
<td>Phone / Email</td>
<td>6708</td>
<td><a href="mailto:david.moore@umontana.edu">david.moore@umontana.edu</a></td>
</tr>
<tr>
<td>Program Chair</td>
<td>Casey Charles</td>
<td></td>
</tr>
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</table>

#### III. Overview of the Course Purpose/Description

Surrounding it all, the land, the sky, the environment of Montana. What do we look for in Montana literature? And how do different lenses make different dynamics visible? An ecocritical and postcolonial approach to Montana literature will reveal not only how the environment is represented and understood or misunderstood but also how dynamics of race, gender, and class are reflected in the stories of this land and its peoples.

Key Questions/Ideas: In contexts of Montana history, how do specifics of language use and narrative constructions represent tensions of

1. civilization and wilderness?
2. genders of the West?
3. “rugged individualists” and encroaching societies?
4. Indian and white and black and Asian?
5. dynamics of 1-3 intersecting with differences of class?
6. dynamics of 1-3 intersecting with dynamics of colonialism?
7. all of these dynamics on the land?

– thus we are reading discourses of race, class, and gender on various sides of the “frontier.” Perhaps the primary question: how does the “nature” of Montana shape its “cultures”? How do Montana’s “cultures” shape its “nature”?

#### IV. Learning Outcomes

**Student learning outcomes:**

Identify and pursue more sophisticated questions for academic inquiry

<table>
<thead>
<tr>
<th>Student learning outcomes</th>
<th>The course is built around lectures, classroom discussion, and writing toward the following outcomes, all of which move toward sophisticated academic inquiry, especially #3:</th>
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<tbody>
<tr>
<td>1) Recognition of the diversity of Montana literatures.</td>
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<tr>
<td>2) Recognition of key historical and literary issues of Montana as they are addressed by those diverse voices.</td>
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<tr>
<td>3) Recognition of different methods -- literary and historical, artistic and political, aesthetic and ethical, textual and contextual -- for considering texts; thus a balance of close readings and broad interpretations.</td>
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<tr>
<td>4) Engagement with themes of the course as they to 21st-century lives.</td>
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<tr>
<td>Find, evaluate, analyze, and synthesize information effectively from diverse sources (see <a href="http://www.lib.umt.edu/informationliteracy/">http://www.lib.umt.edu/informationliteracy/</a>)</td>
<td>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.</td>
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<tr>
<td>Manage multiple perspectives as appropriate</td>
<td>Drawing on literary critical theory in 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.</td>
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<tr>
<td>Recognize the purposes and needs of discipline-specific audiences and adopt the academic voice necessary for the chosen discipline</td>
<td>Use multiple drafts, revision, and editing in conducting inquiry and preparing written work</td>
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<tr>
<td>Follow the conventions of citation, documentation, and formal presentation appropriate to that discipline</td>
<td>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.</td>
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<tr>
<td>Develop competence in information technology and digital literacy</td>
<td>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.</td>
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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. | X Yes □ No |
| Are outcomes listed in the course syllabus? If not, how will students be informed of course expectations? | X Yes □ No |
| 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? | X Yes □ No |
| Briefly explain how students are provided with tools and strategies for effective writing and editing in the major. | 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. |
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?

X Yes □ No

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 75% of grade is based on writing assignments, including 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.

Informal Ungraded Assignments 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.

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.

ENLT 338.01 Montana Literature – Spring 2008 – Syllabus

David L. Moore
University of Montana
120 Liberal Arts
Department of English
243-6708
david.moore@umontana.edu

http://www.cas.umt.edu/english/faculty/moore.htm

Please be sure to read this syllabus and the schedule carefully, keep it handy, and refer to it throughout the semester.

Office hours: MW 12-1; T 4:30-6, and many other times by appointment. Please note: be sure to confirm an appointment time even during posted office hours. Otherwise I might be with another student or at the copy machine.

DESCRIPTION Surrounding it all, the land, the sky, the environment of Montana. What do we look for in Montana literature? And how do different lenses make different dynamics visible? An ecocritical and postcolonial approach to Montana literature will reveal not only how the environment is represented and understood or misunderstood, but also how dynamics of race, gender, and class are reflected in the stories of this land and its peoples.

Key Questions/Ideas: In contexts of Montana history, how do specifics of language use and narrative constructions represent tensions of
1. civilization and wilderness?
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A NOTE ON REQUIREMENTS, OUTCOMES, ASSESSMENTS  The following list of activities tries to quantify your expected work. Ultimately, no one can “quantify the quality” of your writing or discussion. Grading in arts and humanities courses inevitably entails subjective criteria. Because of that subjectivity, more dialogue between student and faculty can help 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, online, and in my office. Please come see me to talk through assignments or anything else. On written work, both form and content will be graded, and explicit writing standards will be part of each assignment. Grades are based on a combination of written work (content & form), discussion questions, participation in class and attendance. In addition, if you have any certifiable disability or other issue that makes meeting the course requirements difficult, I will be glad to work with you on a strategy for your success in the course.

OUTCOME CRITERIA & GOALS
1) Recognition of the diversity of Montana literatures.
2) Recognition of key historical and literary issues of Montana as they are addressed by those diverse voices.
3) Recognition of different methods -- literary and historical, artistic and political, aesthetic and ethical, textual and contextual -- for considering texts; thus a balance of close readings and broad interpretations.
4) Engagement with themes of the course as they apply to 21st-century lives.

OUTCOME ASSESSMENTS & GRADES
1) Discussion and Attendance: I’m strict on attendance. You are grownups, and can make your own decisions, but the class runs on a combination of readings, discussions, and lectures. Lectures and discussions both are founded on your attendance; so more than three unexcused absences (totals one week of class) can drop the final grade. An excused absence generally requires a medical crisis. 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 a handout and coaching on writing discussion questions, printing logistics, etc. Each team will make a handout of discussion questions on a revolving basis. 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 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 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. Student evaluations say this helps fix that.

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 essays, all with bibliographic form, plus an optional research paper. On the microthemes, essays, and optional research paper, I expect days of work on rough drafts which should be turned in with the final draft. 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 exercise designed to help boost your skills. Proofreading is crucial as well. 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 sent to my email address as Word.doc attachments. Hard copies of earlier drafts must be handed to me in class on the due date, labeled with your name and stapled (no paper clips). 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 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, 338.01, 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 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, examples, and other important info; on the other side, record your questions, impressions, responses, and feelings as you read. These responses might develop into discussion questions, but they may go in any other directions toward essays as well. I will ask for the total of journal pages at least twice in the semester.

b. Essay Exams: Two microthemes and one short essay combine personal response and critical analysis, graded on content and form. Microthemes are one-page essay answers to a question or questions on the readings. The short essay is a slightly longer version (2-3pp) of similar writing, with discussion of more examples. Both formats should quote from the text(s). Skills in thesis development and in integrating quoted citations into your argument are crucial in written work. Thus plan on a Works Cited page for each essay, with proper in-text citations and bibliographic form. Get to know the MLA Handbook. 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. We will do some focused work on thesis development apart from the labor of essay writing, and then bring this skill to the essays.

These three essays match the three Units of the semester. Repeat: Do not be absent on due dates for papers.

b. Optional Research Essay: One 6-8 pg. essay, on either a new topic or revising and expanding one of your own course essays, using library resources and again emphasizing thesis development and integrated citations, is due during finals week, with a prospectus due the first week of December. The class will consult as a whole with Humanities Librarian Sue Samson toward research interests on April 4, so bring your topic on that date (even if you opt out of the paper itself).

d. 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: 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. Note that they, like all good writers, require lead-time for revising 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/

REQUIRED READINGS (in Bookstore)
Rick Newby, ed. The New Montana Story: An Anthology, selections
James Welch Fools Crow
D’Arcy McNickle Wind from an Enemy Sky
Ivan Doig This House of Sky
Norman Maclean A River Runs Through It
Debra Earling Perma Red
Richard Hugo The Lady in Kicking Horse Reservoir
Judy Blunt Breaking Clean
Lowell Jaeger, ed. Poems Across The Big Sky: An Anthology of Montana Poets

SOME LEGALITIES
NB: March 4 is last day to add/drop. Of course, I’m open to late drops if you find it unavoidable. However, a grade of Incomplete is granted only for medical or other unavoidable emergencies, so plan your time carefully. If the class is taken for P/NP option, an average grade C or above constitutes a Pass, but a grade of D does not. Plagiarism is defined as using another’s words or ideas outside of common knowledge directly or indirectly without citing them. Consequences of plagiarism can range from rehabilitation training to zero credit to being dropped from the class to being expelled from the University. For more information on plagiarism, go to Plagiarism Online Handout: http://owl.english.purdue.edu/handouts/research/r_plagiar.html

ENLT 338.01 SEMESTER SCHEDULE, MWF, SPRING 2008

UNIT 1 -- MYTHIC MONTANA
Week 1 -- Introductions & Logistics
1/21 -- MLK, Jr. Holiday
1/23 -- Introductions & Syllabus
1/25 -- Montana in the Myth of the West

Week 2
1/30 -- Welch, Fools Crow DQ2
2/1 -- Welch

Week 3
2/4 -- Welch DQ3
2/6 -- Welch

UNIT 2 -- MODERN MONTANA
Week 4
2/11 -- McNickle, Wind from an Enemy Sky DQ5
2/13 -- McNickle DQ1
2/15 -- McNickle 1st Unit Microtheme due (final draft via email; hand in hard copies of drafts in class)

Week 5
2/18 -- Washington/Lincoln Birthday – no classes
2/20 -- McNickle.
2/22 -- Poems Across The Big Sky: Cahoon, Charlo, Umphrey, Greene, Haines DQ2

Week 6
2/25 -- Doig, This House of Sky DQ3
2/27 -- Doig DQ4
2/29 -- Doig; Poems Across The Big Sky: Zarzyski, Kim Zupan, DeMarinis, McRae, Gibbons, Lahey DQ5

Week 7
3/3 -- Maclean, A River Runs Through It  DQ1
3/5 -- Maclean DQ2
3/7 -- Maclean

Week 8
3/10 -- Maclean  DQ3
3/12 -- Maclean
3/14 -- Poems Across The Big Sky: Alcosser, Noethe, Slicer, Thomas, Burgess, Schlegel, Alviar, Keeler DQ4  2nd Unit Microtheme handed out.

Week 9
3/17 -- Earling, Perma Red  DQ5
3/19 -- Earling DQ1
3/21 -- Earling  2nd Unit Microtheme due (final draft via email; hand in hard copies of drafts to class)

Week 10
3/24 -- Spring Break
3/26 -- Spring Break
3/28 -- Spring Break

Week 11
3/31 -- Poems Across The Big Sky: Hugo, Schemm, Hansen DQ2
4/2 -- Poems Across The Big Sky: Blunt, Smith, Real Bird, Harrison DQ3
4/4 -- (Class visit to Mansfield Library Student Learning Ctr., 2nd Floor, w/ Humanities Librarian Sue Samson)

UNIT 3 -- POSTMODERN MONTANA
Week 12
4/7 -- Blunt, Breaking Clean DQ4
4/9 -- Blunt DQ5
4/11 -- Blunt Optional Research Paper draft thesis statement & working bibliography due (by email)

Week 13
4/14 -- Hugo, The Lady in Kicking Horse Reservoir  DQ1 [Hugo out of stock; did handout plus more short stories]
4/16 -- Hugo DQ2 [Hugo out of stock; did handout plus more short stories]
4/18 -- Hugo DQ3 [Hugo out of stock; did handout plus more short stories]

Week 14
4/21 -- Poems Across The Big Sky: DeFrees, Ferris, Goedicke, Goodman, Klink, Kwasny, Parks, Volkman DQ4
4/23 -- Poems Across The Big Sky: Dunsmore, Malo, ComesLast, Dombrowski, Littlebear, Fallein, Shimoda DQ5
4/25 -- In *The New Montana* Story: Caroline Patterson, “Fruit in Good Season”; Maile Meloy, “Four Lean Hounds, ca. 1976” DQ1

Week 15
4/30 -- In *The New Montana* Story: Phil Condon, “Dogs and Dogs”; Lynda Sexson, “This Is How We Got to Be Three Pods and a Pea” DQ3
5/2 -- *Poems Across The Big Sky*: Jaeger, Charles, Hibbs, Cole, Nesbitt, Moen DQ4

Finals Week (no class)
5/5 -- 3rd Unit Take-Home Essay due (final draft via email; hand in hard copies of drafts to my English Dept. mailbox, LA133)
5/7 -- Optional Research Essay due. (final draft via email; hand in hard copies of drafts to my English Dept. mailbox, LA133)