## Writing Course Review Form (12/1/08)

### I. General Education Review - Writing Course

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<thead>
<tr>
<th>Dept/Program Subject</th>
<th>Writing Studies – Department of Applied Arts and Sciences</th>
<th>Course # (i.e. ENEX 200)</th>
<th>WTS 120L</th>
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<tbody>
<tr>
<td><strong>Course Title</strong></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>Mark Medvetz [alternating faculty syllabus constructed by Clare Sutton]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phone / Email</td>
<td>--7904 <a href="mailto:mark.medvetz@umontana.edu">mark.medvetz@umontana.edu</a></td>
</tr>
<tr>
<td>Program Chair</td>
<td>Cathy Corr, Chair</td>
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### III. Overview of the Course Purpose/Description:

Provides an introduction to the subject matter and explains course content and learning goals.

### IV. Learning Outcomes:

Explain how each of the following learning outcomes will be achieved.

**Student learning outcomes:**

- Use writing to learn and synthesize new concepts

**While reading a text, students will examine its literary components, both universal and genre-specific. To help students begin to examine a text, they will use such writing strategies as journal entries, free writing, and one-page informal and formal responses to specific prompts or as a follow-up to a class discussion. Students will develop essential strategies to write responsive and analytical papers as they read and analyze from a variety of perspectives and contexts.**

Upon completion of this course, students should be able to:

- write a responsive paper after reading a literary text
- construct and support a critical interpretive response to a literary text
<table>
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<tr>
<th>Formulate and express opinions and ideas in writing</th>
<th>The purpose of all writing assignments is to help students develop strategies to explore and shape ideas as well as to construct formal responsive papers.</th>
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<tbody>
<tr>
<td>Compose written documents that are appropriate for a given audience or purpose</td>
<td>All writing assignments will include discussions of audience, purpose, and genre, and how each element influences a writer’s rhetorical choices.</td>
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<tr>
<td>Revise written work based on constructive feedback</td>
<td>Students will receive feedback from faculty, and students will participate in whole-class workshops throughout the semester. The whole-class workshop replaces the small-group model (two or three students working together in small groups), and it is an excellent strategy to present student writing as a primary text. By doing so, students can begin to shape an understanding of the writing process as something beyond “writing” an assignment for the teacher/reader/grader. To this end, students become a real audience, offering comments and advice to a specific writer. The writer begins to understand writing as a matter of making choices and how audience influences that decision-making process. The concepts are reinforced as each audience member becomes the next writer.</td>
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<tr>
<td>Find, evaluate, and use information effectively (see <a href="http://www.lib.umt.edu/informationliteracy/">http://www.lib.umt.edu/informationliteracy/</a>)</td>
<td>The course is framed, in part, with a semester-long discussion of information production. Students will consider how to find and utilize information effectively and ethically, and they will analyze how information is made—what rhetorical, political, and social forces influence the construction of information. Finally, students will consider the construction of information specific to the discussion of literary works.</td>
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</table>
Begin to use discipline-specific writing conventions

| While the course will build from the rhetorical knowledge gained in WTS/ENEX 101, students will begin to develop a more complex understanding of how to analyze literature and how to write a formal responsive paper. To do so, students will begin to use the terms and strategies used in literary analysis. |

Demonstrate appropriate English language usage

| Students are required to produce formal writing assignments that adhere to the appropriate standard writing conventions. |

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<th><strong>V. Writing Course Requirements Check list</strong></th>
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<tr>
<td>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.</td>
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<tr>
<td>Yes</td>
</tr>
<tr>
<td>Are outcomes listed in the course syllabus? If not, how will students be informed of course expectations?</td>
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<tr>
<td>Yes</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>
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<tr>
<td>No Students will be required to conduct library research for all formal writing assignments. While doing such research, students will consider how information is constructed and how rhetorical, political, and social forces influence the construction of information.</td>
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<tr>
<td>Are detailed requirements for all written assignments included in the course syllabus? If not how and when will students be informed of written assignments?</td>
</tr>
<tr>
<td>Yes The syllabus provides a brief but complete itemization of all requirements. Students can read Blackboard postings that present a detailed rubric for each assignment.</td>
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<tr>
<td>What instructional methods will be used to teach students to write for specific audiences, purposes, and genres?</td>
</tr>
<tr>
<td>Students will be required to utilize a variety of informal writing practices, such as journaling and free writing—in and out of class—to explore their reactions to a literary text. While selecting and developing specific ideas for the formal papers, students will consider the influence of audience, purpose, and audience over the construction of a literary analysis.</td>
</tr>
<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>
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<tr>
<td>Yes</td>
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</table>
VI. Writing Assignments: Please describe course assignments. Students should be required to individually compose at least 16 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 | Three formal papers with one required revision:  
#1 – min. 900 – 1,000 words  
#2 – min. 1200 words  
#3 – min. 1500 words  
Three critical “meditations”  
800 to 1100 words each |
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<tr>
<td>Informal Ungraded Assignments</td>
<td>Students will use informal writing exercises and assignments to explore a text and their responses to it as well as to explore their ideas as they build some of them into formal analytical papers. Such activities will include in-class free writes, journal entries in response to assigned readings, and weekly one-page responses to a specific topic.</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

Paste syllabus here.

WTS 120L: 
Introduction to Critical Interpretation

WTS 120  
M W 2:00PM-3:30PM  
HD 01  
Instructor: Clare Sutton  

Autumn 2008  
Office Hours: M W 3:30-5 & by appointment

Find out what you really like if you can. Find out what is really important to you. Then sing your song. You will have something to sing about and your whole heart will be in the singing.

When a man is full up with what he is talking about he handles such language as he has with a mastery unusual to him, and it is at such times that he learns language.

–Robert Henri, The Art Spirit

Texts:  
Satrapi, Marjane. Persepolis.  
Shelley, Mary. Frankenstein.  
Gray, Alasdair. Poor Things.
Course Description:

In this introductory course in the study of literature and the discourse of interpretation, we will examine, explore, and challenge various literary terms, concepts and genres. Additionally, we will strive to develop a practical and critical reading vocabulary — a skill that will enable rigorous engagement with the literary texts of our syllabus and in the literary texts you encounter after you’ve completed not only our course but also your degree.

With Satrapi’s and Mukherjee’s texts, we will discuss our global community and the human relations that compose it. In class discussions, we will build our own local community of strong listeners and responsible communicators. We will think of literature in Kenneth Burke words, as “equipment for living.” We will look at storytelling as a way to work through the many human and ethical problems we face in our world today. We will explore the background of a text and seek out the historical knowledge it asks us to acquire. In the case of Persepolis and Swift’s “A Modest Proposal,” we will have to work to fill in the gaps in our historical knowledge to imagine more fully into the world of each text.

Perhaps most importantly, each of you will be asked to take a stand, to articulate your own unique viewpoint in written work, and to graft the stories we read onto the lives you lead, the people you are becoming, and the world you are stepping into. In this way, the classroom community will help to foster a better world community. When you leave our course, I hope you will feel more confident in offering your views in the various communities of which you are a part.

More specifically, one of the tasks of the course will be to ask and attempt to answer such compelling and complex questions as “Why study literature?” “How has literature changed throughout time?” “What is the value of literature today?” “Can a reader simultaneously examine the political and aesthetic implications of texts?”

In addition to talking about and learning how to talk about literary texts, another task of the course will involve learning how to formalize interpretive responses through the activity of writing. We will learn how to assert and support analytic claims in well-crafted, grammatically tight essays. In short, since this course is a “Writing Course for General Education,” you can expect to do a good deal of writing this semester.

Coursework: Final grades will be determined by your performance in five separate categories of coursework:

1. quizzes 10%
2. midterm 20%
3. final 20%
4. 3 critical meditations @ 10 pts each 30%
5. 1 final essay 20%

100%

I will be happy to discuss grades with you during my office hours. However, please give yourself twenty-four hours after receiving your grade before coming to see me.
**Reading Quizzes:** Over the course of the semester you will take a number of quizzes designed to ensure that you have read and thought about the readings for that day. I will administer these short quizzes at the beginning of the class, and there will be no make up quizzes held for those who are absent or late on the day when they are administered. You are responsible for the task of completing your reading every day. (N.B.: Reading Quizzes will include questions on ALL materials you read to prepare for class.)

**Critical Meditations:** While this class is primarily engaged in the development of critical and interpretive skills in a discussion format, you will also spend a significant amount of time working to individualize and formalize your responses to literary texts. To that end, you will write and submit 3 two page responses to the texts we will read this semester. Because of their formal nature your critical meditations must be well crafted, to length, supported with brief textual citation, and free of mechanical and syntactical errors. I will hand out a more detailed explanation of these exercises as the semester progresses. The specific due dates for these mini-essays are as follows: Monday, Sept. 13; Friday, Oct. 1; Monday, Oct 25.

**Final Essay:** This last written essay will involve your selection of one of the three Critical Meditations and subsequent revision of it into a 5-7 page essay. The due date for this essay is Monday, Nov. 22. Again, we will discuss the precise details of the assignment later in the semester.

**Midterm:** You will take your midterm on Friday, October 15. The exam will consist of questions from the following categories:

1. short answer
2. identification
3. explication of text/essay questions

Prior to the exam, we will spend class time discussing the precise nature of these three categories.

**Final Exam:** You will take your final exam on the day scheduled by the University for that purpose. Like your midterm, this exam will consist of questions from the following categories:

1. short answer
2. identification
3. explication of text/essay questions

**Attendance:** Attendance is required and will be recorded: four or more unexcused absences are grounds for failure of the course itself. Late arrivals and early departures will, if they occur frequently, count as absences. If you do arrive late you will be responsible for letting me know after class that you were present for the day.

**Schedule**

**Week One**

M 8-25    *Overview of assignments, reading list, and course policy.*
W 8-27    *Plot, point of view, and setting.* Hemingway, “Indian Camp”; Salinger, “A Perfect Day for Bananafish.”
Week Two:
M 9-1    HOLIDAY

The Immigrant Experience
Week Three
M 9-8    Culture as Context and first-person, limited narration. Mukherjee, “A Wife’s Story” and “Orbiting.”
W 9-10   Magical realism. Garcia Marquez, “A Very Old Man with Wings.”

Revolution
Week Four
M 9-15   Critical Meditation #1 Due. Memoir and humor. Satrapi, Persepolis, 3-79.

Week Five
M 9-22   Film. Persepolis, and discussion of first paper submissions.

American Gothic
Week Six:
W 10-1   Characterization. O’Connor, “A Good Man is Hard to Find.”

The Victorian Gothic
Week Seven
M 10-6   The gothic novel. Shelley, Frankenstein, 5-58.
W 10-8   Shelley, Frankenstein, 59-91.

Week Eight
M 10-13  Shelley, Frankenstein, 91-120.
W 10-15  Shelley, Frankenstein, 120-156.

Week Nine
M 10-20  Midterm.

A Postmodern Version of the Gothic
Week Ten
W 10-29  Gray, Poor Things, 43-98—chapters 7-12.

Week Eleven

Week Twelve

Week Thirteen
M 11-17  *Allegory*. Kafka, “Before the Law” and “A Dream.”
W 11-19  Essay Due. Mamet, *Oleanna*. (In class viewing)

Week Fourteen
M 11-24  Hemingway, “The Short, Happy Life of Francis Macomber.”
W 11-26  HOLIDAY

Week Fifteen
M 12-1   *Critical Meditation #3 Due*. Poems—T.B.A.
W 12-3   Poems—T.B.A.

Week Sixteen
**Final Exam.**