Please attach/submit additional documents as needed to fully complete each section of the form. See Writing Course Resources

I. COURSE INFORMATION

Department: ENGLISH  
Course Title: LITERARY HISTORIES: ATLANTIC PASSAGES  
Course Number: LIT 230  
Type of Request: X New  
[ ] One-time Only  
[ ] Renew  
[ ] Change  
[ ] Remove

Rationale: This course appears as one of the important components of a reconceptualized lower-division curriculum for English majors and minors (as well as for non-Major, General Education students). As one of the replacements for a previous lower-division curriculum dominated by large-section (50) literary survey classes, LIT 230 will feature smaller sections, a greater focus on intensive writing instruction, and thematic/curricular emphases that will be more consonant with the field of Literary Studies at the present time. Under the general title of "Literary Histories," this course will feature diverse titles and content (sliding across British, American, and other national/world literatures) depending on the semester and instructor.

II. ENDORSEMENT / APPROVALS

* Instructor: Eric Reimer, Associate Professor  
  Phone / Email: x4966 / eric.reimer@umontana.edu  
  Signature  
  Date 9/16/12

Program Chair: Beverly Chin, Professor  
Signature  
Date 9/12/12

Dean: Christopher Comer  
Signature  
Date 10/26/12

*Form must be completed by the instructor who will be teaching the course. If the instructor of the course changes before the next review, the new instructor must be provided with a copy of the form prior to teaching the course.

III. OVERVIEW OF THE COURSE PURPOSE / DESCRIPTION

Provide an introduction to the subject matter and course content:

This course number will carry a range of diverse topics and subject matter depending on the semester and the instructor. The course represented here – “Atlantic Passages” – represents one such offering. Atlantic Passages emphasizes the notion that the convergence of Europeans and Americans from 1492 onwards entailed not just an encounter of peoples but also of discourses. The course begins by focusing on a series of early modern and Renaissance texts as a way of assessing European models of understanding the “New World,” before proceeding to examine various literary and cultural works of the Atlantic region; throughout, students will consider such historical contexts as the age of discovery, the slave trade and the Middle Passage, Irish immigration and famine, European colonial histories of settlement, postcolonial British identity, African American and contemporary Caribbean history, etc. As a kind of trans-Atlantic survey course, Atlantic Passages seeks to move students away from the faulty historicism that cuts off earlier periods from later ones.
IV. LEARNING OUTCOMES (SEE FAQS)

Provide examples of how the course will support students in achieving each learning outcome

- Use writing to learn and synthesize new concepts.
  X Yes  If yes, how will student learning be supported?

  In addition to learning principles of argumentation and the techniques of literary analysis, students will be expected to reveal their assimilation of literary terminology, theory, and history in their various papers for the course. As they move outwards from their reading and from class discussions, students will be expected to identify relevant questions at-issue and to pursue well-reasoned explorations (if not answers to) those questions at-issue in their writing assignments for the course.

☐ No  If no, course may not be eligible

- Formulate and express written opinions and ideas that are developed, logical, and organized.
  X Yes  If yes, how will student learning be supported?

  In at least three formal papers (and in multiple informal/in-class writing opportunities), students will conduct inquiry and argumentative reasoning related to a variety of literary texts (in multiple genres). They will receive in-class instruction on effective argumentation and writing strategies, and will receive extensive feedback and formal commentary on their formal papers. They will also have opportunities to revise their work and to understand writing as a process.

☐ No  If no, course may not be eligible

- Compose written documents that are appropriate for a given audience, purpose and context
  X Yes  If yes, how will student learning be supported?

  Aided by extensive group and one-on-one engagement with the instructor, as well as peer exchange and review, the inquiry-based writing assignments for this course will allow students opportunities for self-reflection and for joining a wider scholarly conversation (e.g., writing essays not merely for the instructor or for the discourse community of a particular class, but as if they are to appear for a wider audience in a literary journal). Students will also learn to be mindful of the different registers and rhetorical strategies required for writing for formal papers, for shorter and more informal in-class writing situations, for posts in electronic conversation forums (Moodle discussion forums, blogs, etc.).
☐ No   If no, course may not be eligible

- Revise written work based on constructive comments from the instructor
  X Yes   If yes, how will student learning be supported?

At least one (and often multiple) essays for this course will be approached methodically and recursively, and will allow the students to revise in light of substantive comments on an earlier draft. In these cases, students will receive extensive comments from the instructor (and often from one or more of their peers, as well).

☐ No   If no, course may not be eligible

- Find, evaluate, and use information effectively and ethically
  (description of information literacy outcomes appropriate for each class level)
Subject librarians are available to assist you embed information literacy into your course
  X Yes   If yes, how will student learning be supported?

200-level courses in the English department share some common outcomes. Developed in consultation with the Mansfield Library's Research Librarian, Professor Sue Samson, the information literacy outcome reads as follows: Students will support their literary research with access to academic information resources provided by the library and will include both in-text citations and a bibliography of sources that adheres to the MLA style of documentation. In support of this information literacy outcome, instructors for LIT 230 will discuss and demonstrate the efficacious and ethical use of library databases and resources, online information and scholarship, etc.; they will also provide explicit guidance regarding the proper citation conventions for this information.

☐ No   If no, course may not be eligible

- Begin to use discipline-specific writing conventions
  X Yes   If yes, how will student learning be supported?

200-level courses in the English department share some common outcomes. Those relevant to the use of discipline-specific writing conventions include: (1) Students will be able to perform a literary close reading, demonstrating an ability insightfully to interpret primary literary texts by thoughtfully integrating quoted passages into the larger argumentative claims of an essay, and (2) Students will be able to write rhetorically effective papers (well-reasoned and grammatically consistent), driven by a thesis and sustained by an ordered, coherent argument or sequence of ideas. LIT 230 will include in-class writing workshops and student-instructor exchanges that will work to support these outcomes in committed and robust ways.
• Demonstrate appropriate English language usage
  X Yes  If yes, how will student learning be supported?

  Writing workshops, illustrative handouts including models and examples, and substantial instructor feedback on formal papers will consistently foreground issues related to prose style, language usage, grammar, voice, and rhetorical positioning.

• Which written assignments will include revision in response to instructor's feedback?

  This will vary depending on the section and instructor, but in the case of the attached "Atlantic Passages" class, the shorter analytical paper (4-6 pp.) will allow/require students to revise (in the true sense of revisioning) in response to instructor comments. They will also be able to benefit from drafting and revising workshops involving their thesis statements and opening paragraphs for their final analytical/research essays at the end of the semester.

VI. WRITING ASSIGNMENTS

Please describe course assignments. Students should be required to individually compose at least 16 total pages of writing for assessment. At least ten (10) of these 16 pages should be new, previously unsubmitted content rather than revised work. Clear expression, quality, and accuracy of content are an integral part of the grade on any writing assignment. At least 50% of the course grade should be based on students' performance on writing assignments.
• Formal Graded Assignments

Depending on the instructor, this course requires two to four short papers of 3-4 pp. each, and one final paper of 6-10 pp., and often an assortment of specialized writing assignments (e.g., short annotated bibliographies, opening paragraph exercises, rhetorical analyses of scholarly essays, abstracts, etc.). Some instructors will also require short essays on quizzes and/or a final exam. Writing as an ongoing process is emphasized at all times, and revision will always figure prominently in the methodology and in the expectations for at least one of the major papers.

• Informal Ungraded Assignments

There are inevitably multiple occasions (at least a half-dozen, depending on the instructor) for informal ungraded assignments, many of them occurring as accompaniments to in-class exercises and reading responses.

• Attach a sample writing assignment. Include instructions / handouts provided to students.

VII. ASSESSMENT

X I will participate in the University-wide Program-level Writing Assessment by requiring students in this course to upload a sample paper to the designated Moodle location. Please clearly communicate the requirement to your students and include language on your syllabus (sample below).

• This course requires an electronic submission of an assignment stripped of your personal information to be used for educational research and assessment of the writing program. Your paper will be stored in a database. A random selection of student papers will be assessed by a group of faculty using a rubric developed from the following writing learning outcomes.

  • Compose written documents that are appropriate for a given audience or purpose
  • Formulate and express opinions and ideas in writing
  • Use writing to learn and synthesize new concepts
  • Revise written work based on constructive feedback
  • Find, evaluate, and use information effectively
  • Begin to use discipline-specific writing conventions (largely style conventions like APA or MLA)
  • Demonstrate appropriate English language usage

The rubric score points are: (4) advanced, (3) proficient, (2) nearing proficiency, and (1) novices. This assessment in no way affects either your grade or your progression at the university.

VIII. SYLLABUS
Attach syllabus and send digital copy with form to faculty.senate@msu.umt.edu. The syllabus must include the list of Writing Course learning outcomes above.

Submission
LIT 230
Literary Histories: Atlantic Passages
FALL 2017   Tu/Th 12:30 – 2:50 p.m.

PROF. ERIC REIMER
OFFICE: LA 226
PHONE: 243-4966
EMAIL: eric.reimer@umontana.edu
OFFICE HRS: Tu 10-12, F 1-2, and by appt.

About the Course

This course will investigate the Atlantic Ocean as a circulatory system traversed by bodies, goods, texts, and ideas. A prelude of sorts will find us reading early modern and Renaissance texts—e.g., Columbus’s journals, Shakespeare’s The Tempest, Montaigne’s essays—as a way of assessing European models of understanding the “New World” and considering how future identity possibilities in the West Indies and the Americas are in some sense scripted. Having established a sense of a “new world poetics,” we will then examine a range of texts (literary, non-literary, visual, musical, etc.)—carrying various appeals to ancestral memory, confrontations with historical trauma, invocations of an Adamic imagination, promises of cross-cultural relations, etc.—that collectively posit the Atlantic as a transnational space that is at once treacherous and emancipative. The course’s historical contexts will include the age of discovery, the slave trade and the Middle Passage, Irish immigration and famine, European colonial histories of settlement, the Windrush generation and postcolonial British identity, African-American and contemporary Caribbean history, etc.

Texts

Kincaid, Jamaica. A Small Place (1988)
More, Thomas. Utopia (1516)
Rhys, Jean. Wide Sargasso Sea (1966)
Selvon, Samuel. The Lonely Londoners (1956)
Shakespeare, William. The Tempest (1611)
Walcott, Derek. Omeros (1990)

** Various supplemental required readings (poems, short essays, etc.)
will be available on the course Moodle site.

Requirements

Group presentation (w/annotated bibliography) ... 10%
Class Participation ............................................. 25%
Two response/review paper (2-3 pp.) .................. 20%
Shorter analytical paper (4-6 pp.) ...................... 20%
Longer analytical/research paper (8-10 pp.) ...... 25%

The two short response papers will ask you to investigate a specific aspect of/angle on one or more texts of your choosing. The shorter analytical paper will be an argumentative essay that emerges from topics and prompts that I will provide; it will subsequently be revised with the assistance of peer and instructor comments. The longer analytical paper will be an open, thesis-driven investigation of your own creation; the best papers will attend to both primary and
secondary texts and be immersed in the literary, historical, and critical contexts of the course. As part of the final paper and for our final class meetings, you will be asked to (1) submit an abstract (approx. 200 words) that describes the contours and argument of your paper and (2) briefly present your area of inquiry to the class.

Your class participation grade will hinge on regular attendance, diligent and careful reading of the assigned texts, on your willingness to talk about this reading in class (there will be mini-lecture segments each week, in all likelihood, but this will largely be a discussion-based environment), and on various short and largely informal short writing assignments. Regarding attendance, more than two absences will start to attract attention; if you miss four or more classes (i.e., two or more weeks of class) your class participation grade will likely not be higher than a “C.”

For the group presentation, you and two classmates (i.e., groups of 3) will sign up for one of the “special topic” presentations (indicated by the “Ph#” designations on the schedule). On the scheduled day, your group will (1) give a 10-12 minute presentation on your topic, and (2) provide each member of the class with a handout that includes a short but informative written summary of your topic and an annotated bibliography of 3-5 sources that scholars might consult if they should wish more information on your topic (only one of these sources may be a website).

Literary & Artistic Studies Outcomes

Upon completion of a literary and artistic studies course, you will be able to:

- Analyze works of art with respect to structure and significance within literary and artistic traditions, including emergent movements and forms; and
- Develop coherent arguments that critique these works from a variety of approaches, such as historical, aesthetic, cultural, psychological, political, and philosophical.

Writing Course Learning Outcomes

Upon completing this course, you should be able to:

- Use writing to learn and synthesize new concepts
- Formulate and express written opinions and ideas that are developed, logical, and organized
- Compose written documents that are appropriate for a given audience or purpose
- Revise written work based on constructive feedback
- Find, evaluate, and use information effectively and ethically
- Begin to use discipline-specific writing conventions
- Demonstrate appropriate English language usage

University Writing Assessment

This course requires an electronic submission of an assignment stripped of your personal information to be used for educational research and assessment of the writing program. Your paper will be stored in a database. A random selection of student papers will be assessed by a group of faculty using a rubric developed from the writing learning outcomes listed above. The rubric score points are: (4) advanced, (3) proficient, (2) nearing proficiency, and (1) novices. This assessment in no way affects either your grade or your progression at the university.
Academic Honesty

All work which you submit for this class must be your own, and it must be written exclusively for this course. The unacknowledged borrowing of others' words or ideas—whether from books, the internet, or other sources—constitutes the serious academic crime of plagiarism; if you fail to document properly those sources consulted for your writing, you risk an automatic failure for the entire course. If you have any doubts or questions about plagiarism or the University's policy on it, please see me.

Special Needs

If you have a documented disability, or otherwise anticipate needing special accommodations in this course, please bring this to my attention as early in the semester as possible so that we have an understanding and can make arrangements.

Tentative Schedule of Readings

Week 1
Introduction, contexts, New World poetics, Discovery.
READ: Columbus, Journals (selections); Hayden, "Middle Passage"

Week 2
READ: More, Utopia

Week 3
READ: Shakespeare, The Tempest.

Week 4
READ: Rhys, Wide Sargasso Sea.
DUE: Response paper #1.

Week 5

Week 6
READ: The Lonely Londoners, cont'd.

Week 7
READ: Kincaid, A Small Place; Walcott, Omeros.

Week 8
READ: Omeros, cont'd.

Week 9
READ: Omeros, cont'd.

Week 10
FILM: Black Shack Alley (Paley, 1983).
DUE: Shorter analytical paper.
Week 11

Week 12
READ: *Star of the Sea*, cont'd.

Week 13
DUE: Response paper #2.

Week 14
READ: *PraiseSong for the Widow*, cont'd.

Week 15
Conclusions, course evaluations, etc.
READ: Columbus, *Journals* (selections); More, *Utopia.*
DUE: Revisions (shorter analytical paper).

Week 16
DUE: Final analytical/research paper.
As you know by now, the final paper of the course will be a thesis-driven essay based on a line inquiry of your choosing, related to one or more texts of your choosing (provided they appeared on our syllabus/schedule this semester). Thus, it is time for you to unveil the text (or two) to which you feel especially drawn; ideally, you'll also be able to summon an angle, a phrase, an image, an idea that has been resonant for you this semester in relation to your text(s), one that intersects with contexts and questions surrounding those texts and perhaps our conversations about them. Our research activities (e.g., the annotated bibliography) and our conversations this semester have been preparing you, hopefully, for the expectation that you'll increasingly be required, as a practitioner of literary studies, to join a conversation about the texts and ideas about which you write; in this paper, then, you will be expected to use secondary and/or theoretical material to your advantage. The paper should, in short, realize a research sensibility; you should thus include at least two outside sources/voices as you conduct your argument.

A successful paper will be one that, after providing the necessary contextual information and establishing a sense of a clear argument, proceeds logically in support of that argument. The essay should have a clear, logical structure and smooth transitions. Be careful not to proceed from assertion to assertion without support and explanation; it is often the case that you will have one main assertion in each paragraph, and the balance of that paragraph will be your support of that assertion. Your grade will ultimately hinge largely on your ability to work with the details of the literary text(s) and to marshal whatever secondary sources you feel will best help you conduct your discussion and substantiate the argument. You may need to invoke the vocabulary and concepts of some aspect of contemporary theory.

Be sure to meet the minimum page limit of eight full pages. Attend patiently to the particular function and demands of the opening and closing paragraphs (refer to the earlier response papers and to the handout dealing with opening paragraphs). Stay in control of the governing logic of your argument, and transition your paragraphs from idea-to-idea (not example-to-example). Provide adequate elaboration and support for your claims and assertions. Quote liberally, but always be sure to introduce the quoted material properly and to emerge with analysis that makes it clear why and how you are using that particular quoted material. Use MLA formatting and include a Works Cited page. Proofread and edit your papers rigorously. Remember our discussions of Richard Lanham’s notion of the “lard factor” and using active verbs. Give your essays a strong, carefully considered title that reflects your argument.

It is also of course very important that the ideas in your paper are your own. Outside ideas and sources must be quoted, and the sources must then be referenced in a Works Cited page at the end of your paper. Your integrity and honesty as a writer are very important both to your own reputation as a scholar, and to the principles of academic freedom. Please take this seriously.

NOTE: Know, too, that you will be submitting an abstract (of approximately 150 words; see examples in separate handout) that anticipates the contexts and argument of your paper; you will submit this abstract as part of our final writing workshop in the second-to-last week of class.
ASSESSMENT AND GRADING

Regarding grades, I consider essays that meet the bare requirements of the assignment (i.e., meet minimum page length, are turned in on time, respond to the directives of the assignment regarding argument and featured texts, etc.) but otherwise don’t aspire to more investment and reach equate to a baseline “average” grade of “C+”. Essays that want to reach the upper “B” and “A” ranges will display the following: (1) a specific and arguable central claim relative to one or more of the texts on our reading list this semester; (2) transparency regarding the questions-at-issue to which the argument is responding and the appropriate contexts (literary, historical, political, aesthetic, etc.) against which your discussion proceeds; (3) liberal and illuminating use of quotes and details from the primary texts throughout the argument; (4) a research sensibility that features the inclusion of at least 2-3 secondary sources in your argument and a works cited page; (5) a carefully constructed argument that features a developing logic and meaningful transitions from one paragraph to the next; (6) the utmost care shown in the presentation: that is, the paper should have a meaningful and carefully considered title, it should be rigorously proofread and edited, it should follow proper citation and formatting conventions, and, though this can be hard to define or measure, it should show some sense of writerly investment and energy — readers always want to sense that you have some actual interest in what you’re writing about and trying to prove.

SOME STYLISTIC DETAILS

Your essay should be double-spaced, with one-inch margins all around, a normal-sized font (I’d recommend Times New Roman, but whatever you use you should average 250-300 words per page). Your name, the date, and the course number should appear in the upper left-hand corner of the first page; then, double-space and center your title, and, after double-spacing again, begin your paper (all papers should have a title, but there is no need for a separate title page). Please staple the paper!

Place short story and poem titles in quotation marks; novel titles, meanwhile, should either be italicized or underlined. Avoid using the first person when it’s superfluous or when it leads to editorializing: “I wasn’t sure what to make of this image, but I think Morrison is suggesting that etc. etc.” Notice, too, in an example like this, the use of words that suggest tentativeness and hesitancy (i.e., “I think”); always try to write with authority, as if you believe in your argument and your concern is with convincing your reader of its validity (e.g., “The image may be ambiguous here, but Morrison nevertheless is suggesting that etc. etc.”)

Regarding quotations, remember that you will typically want to introduce the quotation and work with its details. Don’t merely deposit a quotation in your paper and expect that you reader is going to understand why you are using it. Use only the most important words of a quote; look to incorporate fragments of a quote into your own sentences, preserving the grammatical integrity of your sentence in the process. If you skip a middle part of a quotation, even one word, you must indicate the gap with ellipsis marks: i.e., three dots separated by spaces if it’s in the middle of a sentence (“He told her ... to do what she wanted”). Show your source for quotations by adding the author’s last name (if you have not already included the name in the sentence or if it’s in any way ambiguous) and page number in parentheses before the period. You must include a Works Cited page (using MLA formatting) that includes all texts cited in your paper.
Quotes that are three full lines or less may be included within the normal body of your paragraph. For example:

Hana reflects the blurring of fiction and reality that is prevalent in The English Patient when she is described as having "entered the story knowing she would emerge from it feeling she had been immersed in the lives of others" (12).

If your quote is longer than three full lines, double-space after your own sentence, indent the quotation on the left margin ten spaces, single-space it, and do not use quotation marks (unless the quote is dialogue or is itself in quotation marks). At the end of the quote, double-space to return to your main paragraph and continue double-spacing.

I'm especially happy to work with you individually and in more detail during office hours.