### I. ASCRC General Education Form (revised 2/8/13)

Use to propose new general education courses (except writing courses), to change or renew existing gen ed courses and to remove designations for existing gen ed courses.

Note: One-time-only general education designation may be requested for experimental courses (X91-previously X95), granted only for the semester taught. A NEW request must be submitted for the course to receive subsequent general education status.

<table>
<thead>
<tr>
<th>Group (submit separate forms if requesting more than one general education group designation)</th>
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<tbody>
<tr>
<td>X V: Literary &amp; Artistic Studies</td>
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<tr>
<th>Dept/Program</th>
<th>English / Literature</th>
<th>Course #</th>
<th>LIT 210</th>
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<table>
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<tr>
<th>Course Title</th>
<th>American Literature to 1865</th>
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<tr>
<th>Prerequisite</th>
<th>None</th>
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<th>II. Endorsement/Approvals</th>
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Complete the form and obtain signatures before submitting to Faculty Senate Office.

Please type / print name | Signature | Date |
--------------------------|-----------|------|
Instructor | David L. Moore (& others) | [Signature] | 2/18/14 |
Phone / Email | 6708 | |
Program Chair | John Hunt | |
Dean | |

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<th>III. Type of request</th>
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<tr>
<th>New</th>
<th>One-time Only</th>
<th>Renew</th>
<th>XX</th>
<th>Change</th>
<th>Remove</th>
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</table>
Reason for Gen Ed inclusion, change or deletion | Renewal | |
Description of change | None | |

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<th>IV. Description and purpose of the general education course</th>
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General Education courses must be introductory and foundational within the offering department or within the General Education Group. They must emphasize breadth, context, and connectedness, and relate course content to students' future lives. See Preamble:

http://umc.edu/faculty senate/archives/minutes/gened/OE_preamble.aspx
The five outcome criteria on the syllabus for LIT 210 point directly indeed to Group V's introductory and foundational emphases of breadth, context, and connectedness as they relate to students' future lives. Here are the outcomes from the syllabus: 1) Beginning-level recognition of the diversity of American literatures from pre-Columbian to the Civil War period. 2) Recognition of key historical and literary issues of the period as they are addressed by those diverse voices. 3) Recognition of different methods -- literary and historical, artistic and social, aesthetic and ethical, textual and contextual -- for considering texts. 4) Working knowledge of close-reading techniques, of literary terms, and of bibliographic forms for literary analysis. 5) Engagement with themes of the course as they apply to 21st-century lives.

In terms of breadth, the course draws from precolonial through mid-19C authors and voices. In terms of context, the texts are read comparatively in reference to transcultural and colonial history, as well as to literary history. In terms of connectedness, the cross-cultural readings across centuries intricately explicate cultural, political, and historical interrelations, essentially a literary ecosystem that directly implicates students' lives. The written assignments and the classroom pedagogy explicitly encourage students to combine personal response with critical analysis.

### V. Criteria

Briefly explain how this course meets the criteria for the group. See http://umt.edu/facultysenate/documents/forms/GE_Criteria5-1-08.aspx

| The criteria on the syllabus for LIT 210 American Literature to 1865 directly address the criteria for Group V. Here are the course's listed criteria: 1) Beginning-level recognition of the diversity of American literatures from pre-Columbian to the Civil War period. 2) Recognition of key historical and literary issues of the period as they are addressed by those diverse voices. 3) Recognition of different methods -- literary and historical, artistic and social, aesthetic and ethical, textual and contextual -- for considering texts. 4) Working knowledge of close-reading techniques, of literary terms, and of bibliographic forms for literary analysis. 5) Engagement with themes of the course as they apply to 21st-century lives. Here are ways that the course criteria meet or exceed the Group V criteria: The course covers numerous North American literary works in multiple genres across several centuries; the course establishes a comparative cross-cultural framework, analyzing the structure and significance of these works through the lenses of dialectical and dialogical epistemologies, rooted in cultural differences across pre-colonial, colonial, and postcolonial history. |
|---|---|

### VI. Student Learning Goals

Briefly explain how this course will meet the applicable learning goals. See http://umt.edu/facultysenate/documents/forms/GE_Criteria5-1-08.aspx
REQUIRE TEXTS:
John Rollin Ridge, The Life and Adventures of Joaquin Murciela

& note the Heath Anthology of American Literature Resource Center online materials packaged with your textbooks. We are trying out these online materials for the first time this semester, so we will learn to use them together.

Plus be sure to consult reference texts required in all English Dept. literature classes.
For background for literary analysis: either Critical Keywords in Literary and Cultural Theory, by Wolfreys; or The Bedford Glossary of Critical and Literary Terms, by Murfin & Ray.

SOME LEGALITIES, 7 Items
1) See the CyberBear website http://cyberbear.unr.edu/ 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) Per general University policy, a grade of incomplete is granted 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 mine 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 failing and being dropped from the class to being expelled from the University. Please take this warning seriously. Do not plagiarize. For more information on plagiarism, go to Plagiarism Online Handout: http://owl.english.purdue.edu/handouts/research/r_plagiar.html. 5) & is it necessary to mention that cell phones and text messaging are not acceptable in class? Laptops for notetaking are welcome, but surfing the Internet is not allowed, unless requested by the instructor in discussion. 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. 7) This syllabus and schedule may be subject to changes, which will be announced in class.

LIT 210.01 AMERICAN LITERATURES TO 1865 – SEMESTER SCHEDULE, SPRING 2011 T/Th

How to read this schedule: 1) Be sure to read through the historical and literary introductions for each section of the Heath Anthology and for each writer so you can blend that info into your discussion questions and essays. 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 “quotations marks” is a title of either an introductory passage or a primary text, but you should double-check the 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. If you are wondering which passages to read for class, read them all. The daily readings range from about twenty to about fifty pages. 3) For specific page numbers, go to the Table of Contents or the Index, making sure you are in the appropriate Volume A or D of the Heath Anthology. As we move through the semester discussions, we may add other readings, handouts, etc., as well as thesis exercises and other writing tasks.

Note: On the schedule below, all of the “secondary” material (introductory, critical, and historical sections, as well as the “Clusters”) are Req (= Required). "Primary" readings are listed by author (in bold) and are preceded by either Req (= Required); or Rec (= Recommended). We will plan to discuss and do close readings in class on the required primary readings as well as the required secondary material, and you are welcome to offer questions for discussion on the recommended readings as well.
Along the way, the students are introduced to various theories of critical analysis, from historicism to New Historicism, and from poststructuralism to gender and ethnicity analysis; in written work, the students are coached and challenged to develop arguable analytical assertions in response to various critical perspectives in the readings and lectures.

VII. Justification: Normally, general education courses will not carry pre-requisites, will carry at least 3 credits, and will be numbered in the 100-200 level. If the course has more than one pre-requisite, carries fewer than three credits, or is upper division (numbered above the 200 level), provide rationale for exceptions.

n/a

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

LIT 210.01 AMERICAN LITERATURES TO 1865
SYLLABUS & SCHEDULE – SPRING 2011

David L. Moore
of Montana
120 Liberal Arts
of English
243-6708
david.moore@umontana.edu
http://www.umt.edu/english
http://www.cas.umt.edu/english/people/facultydetails.cfm?id=573

University
Department

Be sure to read this syllabus and schedule carefully, bring it daily to class, and refer to it throughout the semester.

Office hours: Tues & Thurs 3:30-4:30pm, Wed 2:30-3:30pm, and many other times by appointment. Please note: be sure to confirm an appointment time with me even during posted office hours. Otherwise I might be with another student or at the copy machine.

DESCRIPTION: A dollar bill opens up study of American literature through e pluribus unum. We could well spend the next fifteen weeks reading, if not counting, money. Our coins and greenbacks are inscribed with the beautiful and painful spectrum of American experience, from inspired ideas of community to oppressive disparities of power. Our currency is the language of both equality and brutality. The course looks at more than four centuries of American literature and history from a continental perspective, rather than focusing only on the Atlantic seaboard. The literature and history emerge not as an expression of European designs, but as a complex outgrowth of cross-cultural conflicts and collaborations, complicated by issues of race and gender. Although we can never encompass even half of American literary history in one semester, we will get the lay of the land by looking at both canonical and non-canonical masters of prose and poetry, comparing their versions of American identities, their questions of indigenous, colonial, national, cultural, and individual purpose, and their narratives of tension between American ideals and practices. Not only these broad ideas, but how language and narrative reflect such questions is the focus of this literary history. Two broad historical realities, conquest and slavery, continue to challenge ideals of e pluribus unum, and we will trace how these thinkers negotiate those realities through gendered cultural forms of expression.

A NOTE ON REQUIREMENTS, OUTCOMES, ASSESSMENTS: The following list of activities tries to quantify 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
Final and rough drafts of all written work must be handed in to me electronically 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 on file in case you want to revise it. (Thus you need to have access to Word, which is available in the campus computer labs.) NB: When you email me, be sure to put the exact spelling of the class rubric, 210 (without LIT), 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 1-5)

a. Reading Journal: Use a separate, dedicated notebook 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 number of journal pages several times during 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. Response Paper: To launch the writing exchange, you will write a one-to-two page response paper to the novel that begins the course as a way for me to begin to get to know your writing and what kind of feedback you might need from me. You may choose the approach, either formal, deductive, and thesis-centered or more casual, inductive, and discursive.

c. Unit Microthemes and Essay: Three take-home writings on the three units combine personal response, critical analysis, and, gradually, research, graded on content and form. Increasing in length through the semester, these are two microthemes and one fuller essay. Depending on the assignment, 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. Skills in thesis development and in integrating quoted citations into your argument are crucial in written work for this “W” class. Thus plan a Works Cited page with each assignment, with proper in-text citations and bibliographic form, even if you’re working with only one text. In addition, those skills require an understanding of how to avoid plagiarism (see note in Legalities section below). Library research is welcome in any of these assignments, and is required in the final essay (as well as the longer revised essay described below in 2d).

In sequence, these major writing assignments in analytical literary criticism gradually increase bibliographic and research exercises. From the start, all essays require close reading of quotations from the texts. In addition, the second microtheme requires brief citation of editorial criticism from the Heath Anthology; the third, a longer “essay,” requires citation of literary criticism from at least two library or online resources. Each writing assignment should also engage at least one of the literary terms applied in the course and explained in the Bedford Glossary. The applicable literary term(s) should be itemized in your self-evaluation at the end of the essay.

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.

You have the option of revising any one of the first three writing assignments by Tuesday, December 2. These four writing assignments (here in 2b & 2c) match the Intro and the three Units of the semester.

d. Research Essay: One 8-10pg. essay, revising and expanding an earlier unit microtheme or response paper using library resources (at least three academic articles or book citations in biblio) and again emphasizing thesis development and integrated citations, is due near the end of term; working thesis due approx. one month prior; specific due date TBA. The class will consult on research tools with Humanities Librarian Sue Samson.

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 to coach each other. Editing others’ work can be one of the best ways to develop yourself as a writer. Writing Coaching

Here’s some coaching on the writing, and feel free to talk with me about any questions you may have. Too often, students write about a piece of literature without coming to a thesis, i.e., without articulating or sometimes even really knowing what they have to say about it. Focusing on literary analysis, the essay 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 goals of literary analysis are 1) to (gently) take apart and 2) put back together some dynamic aspect of a text. It is helps the reader if you list and label those parts, so that the reader may understand the text 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? How does it say what it says? Why is it structured as it is? & so what is the significance of saying and structuring it that way? Writing about literature is one of the best ways to read it, and it indeed can intensify the pleasure of reading a text; that is, the analysis doesn’t kill it but instead brings it to life!

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 proof-reading. Note that they, like all good writers,
help the process of creating and grading humanities “performance.” Literature is a conversation. Literary criticism is 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 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:
1) Beginning-level recognition of the diversity of American literatures from pre-Columbian to the Civil War period.
2) Recognition of key historical and literary issues of the period as they are addressed by those diverse voices.
3) Recognition of different methods -- literary and historical, artistic and social, aesthetic and ethical, textual and contextual -- for considering texts.
4) Working knowledge of close-reading techniques, of literary terms, and of bibliographic forms for literary analysis.
5) 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, memorized recitation, pop quizzes, other in-class writing; and 3) 10% attendance (max. 2 absences = one week of class time). 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. Unexcused 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. (Verbal assessments of Criteria 1-5):

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. One or more teams will make a daily handout of discussion questions on a rotating 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 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 group’s DQs.

b. Discussion groups and full-class discussions: Participation in discussion of daily readings will be in both small groups and 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, a small version of e pluribus unum.

c. Memorization & recitation: Once during the semester, each student will recite from memory a poem or passage from our assigned texts, and talk briefly about how it relates to a theme in the course. Schedule will circulate for sign-up early on.

d. Pop quizzes and other in-class reading responses or thesis exercises on daily readings loom on the horizon of time. Past student evaluations have made the specific suggestion that pop quizzes would help to fix the problem of discussions faltering because, surprisingly to say, students sometimes don’t get the reading done. Since discussion is such an integral part of the course, it’s crucial to keep up daily.

2) Writing skills and critical thinking in analyzing diverse literary texts of American literatures through various methods. Writing assignments will be a combination of reading journals, microthemes, thesis exercises, a response paper, and take-home essays with library references and bibliography. On the microthemes and essay exams, I expect days of work on rough drafts which should be turned in with the final draft (all via email). 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. 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”).
Week 1

Week 2
2/1  Davis, continued. Req: (short novel) Ridge, The Adventures of Joaquin Murieta Introduction & text to p. 65. Response paper assignment handed out. (Due Monday, 2/7, by email) DQ1
2/3  Ridge continued to end, p. 159. (& note more readings, poetry, from Ridge on 3/31) DQ2

UNIT I -- ONGOING NATIVE TRADITIONS/15C, 16C, & 17C COLONIALIDEOLOGIES Heath Volume A.

Week 3
(Response Paper due Monday, 2/7, by email.)
(Response Paper was due Monday, 2/7, by email.)
2/10  Indigenous Literary Traditions (cont.): “Ritual Poetry, Song, and Ceremony” read selections pp. 80-123 (Req), including (Zuni) “Sayatasha’s Night Chant”; Aztec and Inuit Songs, etc. DQ4

Week 4

Week 5

Week 6

UNIT 2  -- MANY VOICES OF THE EIGHTEENTH CENTURY (+) Heath Volume A. (cont.)

Week 7
(1st Microtheme due Monday, 3/7, by email.)

Week 8

Week 9
2nd Microtheme handed out. (Due Monday, 3/28, by email.)
3/24 Req: Wheatley (all); Rec: Jupiter Hammon: “An Address to Miss Phillis Wheatly”; Rec: Prince Hall: “Charge to African Lodge.” DQ1

UNIT 3 -- MANY VOICES OF THE ANTEBELLUM NINETEENTH CENTURY Heath Volume B.
Week 10
(2nd Microtheme due, Monday, 3/28, by email.)

Week 11
4/5 Spring Vacation
4/7 Spring Vacation

Week 12
4/14 Bring research focus & meet in Mansfield 2nd Floor Student Learning Ctr. with Humanities Librarian Sue Samson. Native American & Chicano Intersections: All readings Rec.: “Spanish America”: “Tales from the Hispanic Southwest”; “Los tres hermanos,” “El Obispo,” “El indito”; “La Llorona, Malinche, and Guadalupe.” Rec: Cluster: Humor of the Old Southwest. (No DQs)

Week 13

Week 14
(Revised essay w/ library research due Monday, 4/25, by email.)
4/28 Varieties of Narrative and Representations of Women: "Development of Narrative"; Req: Fuller:
"Woman in the 19th Century," "American Literature;" Hawthorne: Req: "The Birthmark"; Rec: "Rappaccini's
Daughter." Rec: Poe: "Ligeia." DQ3 3rd Unit Essay handed out. (Due Tuesday, 5/10, by email.)

Week 15
5/3 Slavery & Abolition Through the Eyes of Men & Women: "Debates over Racism & Slavery" 1455+;
"Race, Slavery, and the Invention of the 'South''; Req: Cluster: E Pluribus Unum—Race and Slavery. Req:
Douglass: "Narrative of the Life" Chapters I, II, IV, VI, VII, IX, X; "What to the Slave is the 4th of July." DQ4
5/5 Slavery & Abolition Through the Eyes of Men & Women (cont.): Req: Harriet Jacobs: "Incidents
in the Life of a Slave Girl" Chapters I, VI, X & Letter p. 2211+; Req: Lydia Maria Child: "Appeal in Favor of
Africans"; previous DQ4; "Songs & Ballads": Req: Slave Songs: "Lay Dis Body Down," "Steal Away,
There's a Meeting," "Many Thousand Go," "Go Down Moses," "Didn't My Lord." Req: Songs of White
Communities: "Battle Hymn of the Republic," "Shenandoah." Previous DQ5

Finals Week (no class)
5/10 3rd Unit Essay due by email.
5/12

Please note: Approved general education changes will take effect next fall.

General education instructors will be expected to provide sample assessment items and
corresponding responses to the Assessment Advisory Committee.