**I. ASCRC General Education Form**

Use to propose new general education courses (except writing courses), to change or renew existing general courses, and to remove designations for existing general 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>Course #</th>
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<tr>
<td>English / Literature</td>
<td>LIT 342</td>
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<tr>
<th>Course Title</th>
<th>Prerequisite</th>
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<tr>
<td>Montana Writers</td>
<td>LIT 210L or 211L (ENLT 224L or 225L)</td>
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<tr>
<th>Credits</th>
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<td>3</td>
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**II. Endorsement/Approvals**

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

<table>
<thead>
<tr>
<th>Please type / print name</th>
<th>Signature</th>
<th>Date</th>
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<tbody>
<tr>
<td>Instructor</td>
<td>David L. Moore (&amp; others)</td>
<td>2/18/14</td>
</tr>
<tr>
<td>Phone / Email</td>
<td>6708</td>
<td></td>
</tr>
<tr>
<td>Program Chair</td>
<td>John Hunt</td>
<td>2/10/14</td>
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<tr>
<td>Dean</td>
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**III. Type of Request**

New | One-time Only | Renew | XX | Change | Remove

Reason for Gen Ed inclusion, change or deletion: Renewal

Description of change: None

**IV. Description and purpose of the general education course:**

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 Preimble

[http://unit.edu/faculty.org/archive/meetings/minutes/2010/01/preimble.aspx](http://unit.edu/faculty.org/archive/meetings/minutes/2010/01/preimble.aspx)
The four outcome criteria on the syllabus for LIT 342 point directly 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) 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.

In terms of breadth, the course draws from precolonial through 21st-century authors and voices. In terms of context, the texts are read comparatively in reference to Montana history and prehistory, 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.

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<tr>
<th>V. Criteria: Briefly explain how this course meets the criteria for the group. See: <a href="http://umt.edu/faculty">http://umt.edu/faculty</a> senate/documents/forms/GE_Criteria5.1-08.aspx</th>
</tr>
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<tr>
<td>The criteria on the syllabus for LIT 342 directly address the criteria for Group V. Here are the course’s listed criteria: 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. Here are ways that these course criteria meet or exceed the Group V criteria: The course covers numerous literary works from Montana voices of all backgrounds, representing a diversity of race, class, and gender 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.</td>
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<tr>
<th>VI. Student Learning Goals: Briefly explain how this course will meet the applicable learning goals. See: <a href="http://umt.edu/faculty">http://umt.edu/faculty</a> senate/documents/forms/GE_Criteria5.1-08.aspx</th>
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In analyzing texts of various genres, the students are introduced to several theories of critical analysis, from historicism to New Historicism, and from poststructuralism to gender and ethnicity analysis; in written work they 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 at 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 exception(s).

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 satisfied. For assistance on syllabus preparation see: http://teaching.benner.edu/bsd/syllabi.htm

ENLT 342.01 Montana Literature – Spring 2010 – Syllabus

David L. Moore
Montana
120 Liberal Arts
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 thoroughly, keep it handy, and refer to it throughout the semester.

Office hours: T/Th 9:30-11, and many other times by appointment. Please note: be sure to confirm an appointment 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 the land and its peoples.

Key Questions/ideas: In contexts of Montana history, how do specifics of language use and narrative construction 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"?

A NOTE ON REQUIREMENTS, OUTCOMES, ASSESSMENTS The following list of activities tries to quantify the 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 help the process of creating and grading humanities “performance.” Literature is a conversation. Literary criticism is cut 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 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 (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 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 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 evals 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, response papers, 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”).
   The final draft of your written work must be sent to my email address as a single Word.doc attachment (don’t send title page and bibliography separately). 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), or you can send drafts in one separate electronic file. 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 number, 342, at the front of your email’s subject line. Because of the overload in my inbox, I cannot guarantee that you will get credit for your online work unless you make this number the start of your subject line. (Written assessments of Criteria 1-4)
   a. Reading Journal: Use a separate, dedicated spiral journal, or do this on computer. For each reading, on one side of a page, record the author’s ideas, facts, quotes, or note other important info; on the other side,
record your questions, impressions, responses, and feelings as you read. These responses might develop into discussion questions, 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. Essays: After the assigned Response Paper #1 on the introductory readings, students will select any readings for at least two 1-page response papers to be handed in via email by Friday, 3/26, of Week 10 before Spring Break. Response Papers may be handed in only one at a time and only one per week, so schedule your time accordingly. (Graded thus: A = clear thesis statement driving discussion; B = less clear thesis statement; C = topic rather than thesis; Lower, depending on sentence and paragraph quality. See grading criteria handout.) Each approximately three-week unit will finish with a Microtheme or slightly longer essay assignment, a Macrotheme, combining personal response and critical analysis, graded on content and form. Microthemes are two-page essay answers to a question or questions on the readings. Macrothemes are a slightly longer version (3-4pp) 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: 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, 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. Repeat: Do not be absent on due dates for papers.

c. 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, due during finals week, with a prospectus due three weeks earlier on April 20. The class will consult as a whole with Humanities Librarian Sue Samson toward research interests on April 15, 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 might 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 paired and roughly chronological order, matching the Units on the schedule; books avail. in Bookstore. Be sure to buy before they clear the shelves later in the semester)

Rick Newby, ed. The New Montana Story: An Anthology, selections
Lowell Jaeger, ed. Poems Across The Big Sky: An Anthology of Montana Poets, selections
Norman Maclean A River Runs Through It
D’Arcy McNickle Wind from an Enemy Sky
Deirdre McNamer Red Rover
James Welch The Death of Jim Loney
Debra Earling Perma Red
Judy Blunt Breaking Clean
Richard Hugo Making Certain It Goes On, selections
James Welch Riding the Earthboy 40

SOME LEGALITIES
NB: Check Cyberbear for the 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. Note that 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. This syllabus and schedule may be subject to changes, which will be announced in class.

**LIT 342.01 SEMESTER SCHEDULE, T/TH, SPRING 2010**

**INTRO -- MONTANA THEMES**

<table>
<thead>
<tr>
<th>Week 1</th>
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| 1/26 | Introductions & Syllabus  
| 1/28 | Montana in the Myth of the West  

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<tr>
<th>Week 2</th>
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| 2/2 | In *The New Montana Story*: Rick Newby, "What Is This ‘New’ Montana Story? An Introduction"; Fred Haefele, “More than a Hiding Place” DQ1  

**UNIT 1 -- LAND & IDENTITY**

<table>
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<th>Week 3</th>
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| 2/9 | Maclean, *A River Runs Through It* DQ3  
| 2/11 | Maclean DQ4  

[Prez Day Holiday on Monday]

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<th>Week 4</th>
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| 2/16 | Maclean DQ5 *Poems Across The Big Sky*: Alcosser, Noethe, Gant, Slicer, Thomas, Burgess, Schlegel, Alviar, Keeler  

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<th>Week 5</th>
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| 2/23 | McNickle DQ2  

**UNIT 2 -- LAND & LOYALTY**

<table>
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<th>Week 6</th>
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| 3/2 | McNamer, *Red Rover* DQ4  
| 3/4 | McNamer, *Red Rover* cont. DQ5  

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<th>Week 7</th>
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<th>Week 8</th>
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| 3/16 | Welch, *Loney* cont. DQ3  
| 3/18 | Welch, *Loney* cont. DQ4 Friday, 3/19, final date for first of at least two student-selected Response Papers.  

**UNIT 3 -- LAND & INTEGRITY**

<table>
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<th>Week 9</th>
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| 3/25 | Earling DQ1 Friday, 3/26 final date for last of at least two student-selected Response Papers (may not be handed in more than one per week.)  

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<th>Week 10</th>
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| 3/30 | Spring Vacation  
| 4/1 | Spring Vacation  

Week 11
4/6 -- Blunt, Breaking Clean  DQ2  3rd Unit Take-Home Macrotheme handed out; due Mon., 4/12.

UNIT 4 – LAND, LOSS, & LYRIC POWER
Week 12 3rd Unit Macrotheme due Mon, 4/12 via email; + email or hand in hard copies of drafts in class.
4/13 -- Hugo, Making Certain It Goes On, selections. DQ4
4/15 -- Hugo, Making Certain It Goes On, selections. DQ5 (Class visit to Mansfield Library Student Learning Ctr., 2nd Floor, w/ Humanities Librarian Sue Samson—bring research topic for next essay or for optional research paper)

Week 13
4/20 -- Welch, Riding the Earthboy 40 DQ1 Optional Research Paper draft thesis statement & working bibliography due via email; final due Tues, 5/11, during finals week.
4/22 -- Welch, Earthboy DQ2

Week 14
4/27 -- Poems Across The Big Sky: Defrees, Ferris, Goedicke, Goodman, Klink, Kwasny, Parks, Volkman; The New Montana Story: Caroline Patterson, “Fruit in Good Season” DQ3 4th Unit Take-Home Macrotheme handed out; due Friday, 5/7.
4/29 -- Poems Across The Big Sky: Dunsmore, Malo, ComesLast, Dombrowski, Littlebear, Fallein, Shimoda; The New Montana Story: Maile Meloy, “Four Lean Hounds, ca. 1976” DQ4

Week 15
5/6 -- The New Montana Story: Phil Condon, “Dogs and Dogs”; Lynda Sехson, “This Is How We Got to Be Three Pods and a Pea” DQ1 4th Unit Macrotheme due Friday, 5/7 via email; + email or hand in hard copies of drafts in class.

Finals Week (no class)
Tues, 5/11 Optional Research Essay due via email; + email or hand in hard copies of drafts in my English Department mailbox, LA133.

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.