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

I. COURSE INFORMATION

Department: ENGLISH
Course Title: LITERARY HISTORIES: "Atlantic Passages"
Course Number: LIT 230

Type of Request: New One-time Only Renew* Change Remove
Rationale: X

*If course has not changed since the last review and is taught by the same tenure-track faculty member, you may skip sections III-V.

JUSTIFICATION FOR COURSE LEVEL
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 at the 300 level or above), provide rationale for exception(s).

ADDITIONAL INFORMATION (FOR OCHE DATABASE):
In which MUS Core Category, does this course fit? HUMANITIES/FINE ARTS
Does the course include content regarding cultural heritage of American Indians?

This course will have different subtitles and different course content/reading lists depending on the semester offered and the individual instructor. In some cases, yes, it figures to feature content regarding the cultural heritage of American Indians, but not regularly.

II. ENDORSEMENT / APPROVALS

* Instructor: Eric Reimer, Associate Professor
  Phone / Email: 243-4966 / eric.reimer@umontana.edu

Program Chair: Beverly Chin, Professor
Dean: Christopher Comer, College of Humanities & Sciences

*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. DESCRIPTION AND PURPOSE

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

LIT 230 appears as part of a redesigned lower-division/200-level curriculum in the Literature program of the English Department. The content of this course will be variable depending on the semester offered and on the individual instructor,
but all sections will involve studying literature in order to trace fundamental issues and questions across a particular span of time, and in order to understand the importance of historical change and the nature of literary development. The course will involve introductory and foundational work in a particular period of literary history, but whereas the previous survey classes that dominated the 200 level curriculum (which LIT 230 replaces) revolved around the British and American traditions, specifically, this class will move more freely across national and temporal boundaries/delimitations in order to acknowledge and foreground interconnected world literatures and to better reflect the vitality and diversity of the field of literary studies.

IV. CRITERIA

BRIEFLY EXPLAIN HOW THIS COURSE MEETS THE CRITERIA FOR THE GROUP.

1. Courses cover a number of works in one or more of the various forms of artistic representation:

All sections of LIT 230 (Literary Histories) – and certainly the “Atlantic Passages” section detailed in this document – will find students, in focused and extensive ways, reading/responding to/writing about literary works drawn from multiple literary genres (short and long fiction, poetry, nonfiction, drama, etc.). Students will also often get opportunities to develop their abilities to engage critically with filmic representations.

2. Courses establish a framework and context for analysis of the structure and significance of these works:

As something of a Trans-Atlantic survey, LIT 230: Atlantic Passages will establish the idea of the Atlantic region (along with the peoples, bodies, goods, ideas, texts, etc., that circulate in that region) as the intellectual center and historical framework for the course. It begins from the premise that the categories of “period” and “nation” tend to exclude the international, the multicultural, the transhistorical; students in the class will thus quickly orient their inquiry around the idea that literary genres, discursive currents, and geography are in some cases more viable ways of thinking about and studying literature than simple chronology or national investments. The specific historical frameworks for the course will include 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. Students will read the primary texts of the course with these historical frameworks as the foundation, and they will also contemplate such ideas as historical trauma and the changing contours/expectations of such genres as the novel, the lyric poem, the first-person travel narrative/“testimonio” etc.

3. Courses provide mechanisms for students: 1) to receive instruction on the methods of analysis and criticism

From the very opening moments of this course, students will be guided into the practice of close reading of literary texts. Both through the examples of the instructor and through the active engagement afforded by class discussions, students will learn to identify the diverse questions-at-issue relevant to the framework and contexts for the course; this economy of attention will further the group inquiry and provide angles of approach for the students’ individual written work. This course will also cultivate information literacy, adhering to the outcome that students will “support their literacy 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 or Chicago styles of documentation.”

Crucially, students will also use writing to further their skills of discovery, analysis, and criticism. They will complete inquiry-based writing assignments that allow them opportunities for self-reflection and for making arguable claims that situate them within a wider scholarly conversation. The writing assignments will typically move from shorter exploratory response papers to more sustained, thesis-governed argumentative essays. At least one (and often two) essays for this course will be approached methodically and recursively, with class and peer writing exercises, with abstract and thesis workshops, and with opportunities for students to revise their work in light of substantive
comments from the instructor. Combined, class discussions of the course texts and the various writing assignments are all guided by the basic goal of helping students develop and enhance their analytic and interpretive skills.

2) to develop arguments about the works from differing critical perspectives.

As a “Literary Histories” course, LIT 230 will be centrally concerned with helping students to bring the past into active and meaningful dialogue with the present. Using a diverse set of critical perspectives – including issues of historiographic representation, the use of narrative to construct notions of the “new world,” the theories surrounding historical trauma, negotiations of racial hierarchies and the experience of hybrid inheritances, the legacies of colonial histories and the development of postcolonial alternatives, etc. – students will not only work to understand discrete historical moments, but also to discover continuities between past and present. The questions and issues that emerge from their attempts to identify how literary-historical change occurs will, as the semester develops, enable them to make claims that warrant further research and extended exploration in their written work for the course.

V. STUDENT LEARNING GOALS
BRIEFLY EXPLAIN HOW THIS COURSE WILL MEET THE APPLICABLE LEARNING GOALS.

1. Analyze works of art with respect to structure and significance within literary and artistic traditions, including emergent movements and forms.

Because the contemporary works on the reading list for LIT 230/“Atlantic Passages” are so evidently and provocatively seeming to respond – both thematically and rhetorically – to the conventions, strategies, and formulations initiated by the early modern writers and texts, students will develop a deep awareness of how ideas and genres have moved across borders, and how their diverse locations in the Americas and the Atlantic region have perpetually transformed their ideological function. They will track the development of first-person travel writing from Columbus in the fifteenth century through Jamaica Kincaid and Derek Walcott in the twentieth century, and will experience and analyze in multiple ways the formal innovations and the transgression of genre expectations in the novel, especially. In looking at genre and literary traditions in this way, students will be able to perceive and make claims about the intersection of events, writings, and large-scale systems of thought. This will be activated by close reading and discussion of an exciting, trans-historical set of primary readings, and also by the independent inquiry and writing assignments that will grow out of these readings and conversations.

2. Develop coherent arguments that critique these works from a variety of approaches, such as historical, aesthetic, cultural, psychological, political, and philosophical.

This course will be governed by the outcomes that inform all of the English Department’s lower-division/200-level literature courses, which include, among others, the following: (1) Students can engage thoughtfully with a range of perspectives concerning the central themes, concepts, ideas and aesthetic strategies governing a work of literature and then, as a separate but related act, evaluate their literary importance and/or cultural significance, and (2) Students can write rhetorically effective papers (well-reasoned and grammatically consistent), driven by a thesis and sustained by an ordered, coherent argument or sequence of ideas that reflects an ability to recognize and state clearly the assumptions and premises of their own position.
Through a combination of writing workshops, peer revision, rhetorical analysis and discussions of scholarly essays, and the rigorous conversation that arises from exacting instructor comments and individual conferencing, students in this course will receive focused and ongoing attention to issues and strategies related to effective writing and editing in the field of literary studies. Effective habits of inquiry and expression (involving close reading, micro and macro alertness relative to the course’s texts and contexts, reasoned thinking and writing, and consensus-building argumentation) will be at the heart of student development and work in this course.

In the course ("Atlantic Passages") represented by the attached syllabus, students will be expected to read and respond to the course texts in the context of a diverse set of frameworks and approaches – historical, aesthetic, theoretical – that will be established and circulated beginning with the very first class meeting. For example, one of the first texts the students will discuss will be selections from Columbus’s journals, in which they will notice – with the preponderance of first-person pronouns – the very beginning of the genre of travel literature, as well as one of the first rhetorical formulations of a Self vs. Other, Us vs. Them dichotomy and hierarchy. These ideas and questions related to genre and to the process of self-identification will then be tracked as the students move into the more recent literature, when they will realize those early formulations (from European perspectives) become instances when future/contemporary identity possibilities for the peoples of the Atlantic region become, in a sense, scripted.

VI. ASSESSMENT

A. HOW ARE THE LEARNING GOALS FOR THE GENERAL EDUCATION GROUP MEASURED?
Describe how you will determine that students have met each of the General Education Learning Goals. This should include specific examples of assignments, rubrics or test questions that directly measure the General Education learning goals. (See Example)
Please attach or provide a web link to relevant assessment materials.

1. Analyze works of art with respect to structure and significance within literary and artistic traditions, including emergent movements and forms.

   Especially because the class size for LIT 230 is capped at twenty-five students, a significant aspect of the assessment of this learning goal will be determined by the students’ class-to-class engagement in and contributions to the group discussions; these contributions will also be extended and augmented via the online discussion forums on the course Moodle site, which will allow for less formal and more open-ended engagements with the course texts than the writing done for the students’ formal papers. The instructor will be acutely attuned both to the students’ in-class observations and to their formal and informal writings, which will feed into a class participation grade that is worth 25% of their final grade. Additionally, 65% of the students’ final grade will be derived from four formal papers/essays, of varying lengths. Especially in the longer analytical/research paper (see attached assignment handout, which includes assessment criteria), the instructor will have revealing “data” illustrating each student’s ability to analyze one or more course texts in terms of its significance within the literary tradition.

2. Develop coherent arguments that critique these works from a variety of approaches, such as historical, aesthetic, cultural, psychological, political, and philosophical.

   Once again, almost every component used to determine students’ final grades in this course will be, to varying degrees, directly contingent upon their ability to identify questions at issue, to turn these questions into arguable claims by answering them, and then to develop and support these claims in coherent, sustained arguments in their various writing assignments (both formal and informal). The historical/aesthetic/philosophical contexts/approaches detailed above will be inescapably allied to these claims and questions, as this survey class is something very different from a traditional whistle-stop tour of canonical masterpieces: it is expressly designed to bring disparate texts and discourses into relation with one another around issues of alterity, historical trauma, political community, national belonging, genre subversions and reappropriations, etc.
A General Education Assessment Report will be due on a four-year rotating cycle. You will be notified in advance of the due date. This will serve to fulfill the University’s accreditation requirements to assess general education and will provide an opportunity to connect with your colleagues across campus and share teaching strategies. Items VI.B-D will be helpful in compiling the report.

B. ACHIEVEMENT TARGETS
[This section is optional. Achievement targets can be reported if they have been established.]
Describe the desirable level of performance for your students, and the percentage of students you expected to achieve this:

1.

2.

3.

C. ASSESSMENT FINDINGS
[This section is optional. Assessment findings can be reported if they are available.]

What were the results/findings, and what is your interpretation/analysis of the data? (Please be detailed, using specific numbers/percentages when possible. Qualitative discussion of themes provided in student feedback can also be reported. Do NOT use course grades or overall scores on a test/essay. The most useful data indicates where students’ performance was stronger and where it was weaker. Feel free to attach charts/tables if desired.)
D. ASSESSMENT FEEDBACK

(This section is optional. Assessment feedback can be reported if it is available.)

Given your students’ performance the last time the course was offered, how will you modify the course to enhance learning? You can also address how the course could be improved, and what changes in the course content or pedagogy you plan to make, based upon on the findings. Please include a timeframe for the changes.
Please submit syllabus in a separate file with the completed and signed form to the Faculty Senate Office, UH 221. The learning goals for the Literary and Artistic Studies Group must be included on the syllabus. An electronic copy of the original signed form is acceptable.
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 “P#” 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**  
Introductions, contexts, New World poetics, Discovery.  
READ : Columbus, Journals (selections); Hayden, “Middle Passage”

**Week 2**  
READ : More, Utopia

**Week 3**  
READ : Shakespeare, *The Tempest.* [P1]

**Week 4**  
READ : Rhys, *Wide Sargasso Sea.* [P2]  
DUE: Response paper #1.

**Week 5**  

**Week 6**  
READ : *The Lonely Londoners*, cont’d. [P3]

**Week 7**  

**Week 8**  
READ : *Omeros*, cont’d. [P4]

**Week 9**  
READ : *Omeros*, cont’d. [P5]

**Week 10**  
FILM : *Black Shack Alley* (Falcy, 1983).  
DUE : Shorter analytical paper.
Week 11
READ: O’Connor, Star of the Sea.

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

Week 13
READ: Marshall, Praisesong for the Widow.
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.