**General Education Course Inclusion Proposal**

**HUMAN EXPRESSION**

*This proposal form is intended for departments proposing a course for inclusion in the Northern Michigan University General Education Program. Courses in a component satisfy both the Critical Thinking and the component learning outcomes. Departments should complete this form and submit it electronically through the General Education SHARE site.*

**Course Name and Number:** EN 370 American Literature I: Columbus to the American Revolution (1492-1800)

**Home Department: English**

**Department Chair Name and Contact Information** (phone, email): Lynn Domina, ldomina@nmu.edu, 227-2711

**Expected frequency of Offering of the course** (e.g. every semester, every fall): In rotation with the other American Literature survey courses (EN 371, EN 372, EN 373, and EN 376)

**Official Course Status**: Has this course been approved by CUP and Senate? YES

*Courses that have not yet been approved by CUP must be submitted to CUP prior to review by GEC. Note that GEC is able to review courses that are in the process of approval; however, inclusion in the General Education Program is dependent upon Senate and Academic Affairs approval of the course into the overall curriculum.*

**Overview of course** (please attach a current syllabus as well): *Please limit the overview to two pages (not including the syllabus)*

A. Overview of the course content

EN 370 considers various literary genres of the colonial and early American period, ending with the literature of the early republic. Students will explore works by diverse authors and the relationships among and between the texts and their cultural contexts.

B. Explain why this course satisfies the Component specified and significantly addresses both learning outcomes

EN 370 students will examine various literary genres of the colonial and early American period, ending with the literature of the early republic. Students will be required to read a variety of essays, poems, short stories, and novels from a range of Spanish, French, English, Native American, and U.S. authors.

**Critical Thinking Component:**

* **Evidence:** Students are assessed on their analysis of various texts and their understanding of the texts through various lenses: history, form, and structure by responding to the reading of the text and class discussion. In forming a written response, students should demonstrate an ability to closely read and analyze text, then provide an argument in terms of their understanding of a specific poem, essay, short story, or novel while using textual evidence as support.
* **Integrate:** Students are asked to consider their own experiences, positive or negative, when reading and discussing the text, as well as exploring various historical perspectives on an issue. Throughout the semester, students are taught to consider how varying approaches can lead to different, often contradictory, interpretations of the text. For example, students might examine a poem by Anne Bradstreet and consider how her perspective as a Puritan woman is represented in the text and then look at the same piece through a New Critical perspective.
* **Evaluate:** Students are required to apply varying literary – critical methods in analyzing the text and draw conclusions, in terms of meaning and expression, particularly when considering audience, purpose, and technique. For example, when examining “The Becoming of the Native: Man in America before Columbus” by N. Scott Momaday, students may apply a literary-historical lens, a New Criticism lens, and the African American Literary Criticism lens in their written analyses. In the process, students should be able to draw thematic connections among other texts read for class.

**Human Expression Component:**

* **Knowledge of Aesthetic Role:** Students are required to demonstrate a clear understanding of how varying literary styles, genres, and conventions are used in applying specific historical themes.One of the primary goals of the course is to emphasize an appreciation for how these styles, genres, and conventions display the beauty of human experience and expression of such experiences.
* **Innovative Thinking:** Students are asked to consider how historical events have led to diverse approaches to literary interpretations of texts. This requires an understanding of how theme, purpose, and the expression of texts have evolved. This can be assessed in a variety of ways and allows students to draw off of their own ideas and experiences in order to express how their interpretation of the text speaks to their own values and beliefs.
* **Acknowledges Contradictions:** Literature is inherently subject to a variety of interpretations. These are often informed by the purpose of the writer and the reader’s perspective, experiences, beliefs, and values. In analyzing the literature for this course, students are often required to identify or provide varying interpretations and contradictions through acknowledging that the different writers, whom often have a specific purpose unique to their interpretation of the text.

**The following are examples of various means of assessment for both Critical Thinking and Human Expression:**

* + **Tasks:** Students respond to prompts on assigned readings. The focus is on textual analysis and their impressions of a given book, poem, short story, or essay. Since these can be posted in a discussion forum, students may be asked to consider and comment on responses from their peers. By means of this assessment, students will display their working knowledge of concepts, themes, and terminology relevant to the discussion.
	+ **Discussions:** Students are asked to participate in class discussions, which may be centered on various concepts and themes. Students will be encouraged to freely and creatively express their thoughts in terms of how their experiences, values, and beliefs mold their understanding of the texts.
	+ **Essay Exams:** Students are given two or more exams throughout the course of the semester (typically a mid-term and final) designed to test their understanding of the texts. Success is determined by the student’s ability to demonstrate a working knowledge of literary forms, concepts, themes, and terminology, as well as their application to the text.

C. Describe the target audience (level, student groups, etc.)

Any student of Sophomore standing who has passed “EN 211” with a grade of C or higher.

D. Give information on other roles this course may serve (e.g. University Requirement, required for a major(s), etc.)

EN 370 fulfills major and minor requirements and has functioned to fulfill the division II Liberal Studies requirement.

E. Provide any other information that may be relevant to the review of the course by GEC

**PLAN FOR LEARNING OUTCOMES
CRITICAL THINKING**

*Attainment of the CRITICAL THINKING Learning Outcome is required for courses in this component. There are several dimensions to this learning outcome. Please complete the following Plan for Assessment with information regarding course assignments (type, frequency, importance) that will be used by the department to assess the attainment of students in each of the dimensions of the learning outcome. Type refers to the types of assignments used for assessment such as written work, presentations, etc. Frequency refers to the number of assignments included such as a single paper or multiple papers. Importance refers to the relative emphasis or weight of the assignment to the entire course. For each dimension, please specify the expected success rate for students completing the course that meet the proficiency level and explain your reasoning. Please refer to the Critical Thinking Rubric for more information on student performance/proficiency in this area. Note that courses are expected to meaningfully address all dimensions of the learning outcome.*

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| **DIMENSION** | **WHAT IS BEING ASSESSED** | **PLAN FOR ASSESSMENT** |
| **Evidence** | Assesses quality of information that may be integrated into an argument | Quality of information will be assessed through, most importantly, evidence-based writing assignments, as well as through other classroom activities, which may include presentations, creative work, or tests. **Frequency:** at least two times**Overall Grading Weight:** 20-40%**Expected Proficiency Weigh**t: We expect a 75-80% proficiency rate because this is an upper-level class.  |
| **Integrate** | Integrates insight and or reasoning with existing understanding to reach informed conclusions and/or understanding | The ability to integrate insight and modes of reasoning will be assessed, most importantly, through the writing assignments indicated above, as well as through in-class activities such as presentations, discussion or group work.**Frequency:** at least two times**Overall Grading Weight:** 20-40%**Expected Proficiency Weigh**t: We expect a 75-80% proficiency rate because this is an upper-level class. |
| **Evaluate** | Evaluates information, ideas, and activities according to established principles and guidelines | The ability to evaluate information and ideas, in accordance with established principles of research and analysis, will be assessed, most importantly, through the writing assignments indicated above, as well as through other classroom activities, which may include presentations or tests.**Frequency:** at least two times**Overall Grading Weight:** 20-40%**Expected Proficiency Weigh**t: We expect a 75-80% proficiency rate because this is an upper-level class. |

**PLAN FOR LEARNING OUTCOMES
HUMAN EXPRESSION**

*Attainment of the HUMAN EXPRESSION Learning Outcome is required for courses in this component. There are several dimensions to this learning outcome. Please complete the following Plan for Assessment with information regarding course assignments (type, frequency, importance) that will be used by the department to assess the attainment of students in each of the dimensions of the learning outcome. Type refers to the types of assignments used for assessment such as written work, presentations, etc. Frequency refers to the number of assignments included such as a single paper or multiple papers. Importance refers to the relative emphasis or weight of the assignment to the entire course. For each dimension, please specify the expected success rate for students completing the course that meet the proficiency level and explain your reasoning. Please refer to the Rubric for more information on student performance/proficiency in this learning outcome. Note that courses are expected to meaningfully address all dimensions of the learning outcome.*

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| **DIMENSION** | **WHAT IS BEING ASSESSED** | **PLAN FOR ASSESSMENT** |
| **Knowledge of the role of the aesthetic** | Demonstrate comprehension of the role of aesthetic in the human experience including artistic, literary, and rhetorical expression. | Students will demonstrate comprehension of the role of the aesthetic in human experience by engaging with Early American literature from 1492-1800 in a variety of ways, including through analytical essays, presentations, discussions, and/or exams.**Frequency:** at least two times**Overall Grading Weight:** 20-40%**Expected Proficiency Weigh**t: We expect a 75-80% proficiency rate because this is an upper-level class. |
| **Innovative Thinking** | Create or adapt activities, ideas, or questions expressing both creativity and experience | Students will demonstrate innovative thinking by applying core concepts from lectures and readings to primary texts through analytical essays, presentations, exams, and/or creative assignments.**Frequency:** at least two times**Overall Grading Weight:** 20-40%**Expected Proficiency Weigh**t: We expect a 75-80% proficiency rate because this is an upper-level class. |
| **Acknowledging contradictions** | Integrates alternate interpretations or contradictory perspectives or ideas. | Students will integrate alternate interpretations or contradictory perspectives and ideas through class discussions and group work, as well as through analytical essays and/or exams.**Frequency:** at least two times**Overall Grading Weight:** 20-40%**Expected Proficiency Weigh**t: We expect a 75-80% proficiency rate because this is an upper-level class. |

**EN 370 American Literature I: Columbus to the American Revolution**

 **(1492-1800)**

**10am – 11:40 am TR**

**Sandra Burr Fall 2012**

**Gries 264; x1650;** **sburr@nmu.edu**

**Office Hours: W 3pm-5:30pm, F 8:30am-9:45am + 1pm-3pm, and by appointment**

**Bulletin Description 2012-2013:**  “Considers various literary genres of the colonial and early American period, ending with the literature of the early republic.” 4 credits

**Liberal Studies Program Goals**

As a 300-level English course, EN 370 will emphasize at least two of the Ability and the Understanding goals within NMU’s Liberal Studies Program. Specifically, EN 370 will help students to continue to develop the following abilities:

* Ability to write and communicate clearly and effectively
* Ability to evaluate various forms of evidence and knowledge
* Ability to engage in analytical reasoning and argumentation

Furthermore, EN 370 will stress applying these abilities in the pursuit of

* Understanding cultural diversity within the United States
* Understanding the world as a diverse and interrelated community
* Understanding the relationship of the individual to society and its culture and institutions

Specifically, this course will

Compare and contrast the literature, cultures, and histories of American men and women of different races and classes to understand more deeply the literary and cultural richness that various populations bring to the United States through the spoken and printed word;

Investigate and reflect upon the complex consequences of racism in the United States to reveal the ways in which this country is, and remains, interrelated with Western racism through systems of labor and peonage;

Students will effectively communicate their mastery of the course material through various assignments, essay tests, and semester projects.

**Course Description:**  Native Americans viewed it as home, a place to dwell, to maintain harmonious balance with their tribal spirits, and to practice the cultural rights and rites that they had known for centuries: raising families, training young warriors, listening to respected elders, feeding their people. Europeans viewed it as a strange, desolate territory claimed in sections by various European powers—the Netherlands, Great Britain, Spain, France—ripe for European habitation and for exploitation of its rich plant, animal, and mineral resources—as well as a desperately difficult place in which to survive, particularly given the indigenous peoples, whom most Europeans viewed as barbaric, savage, bloodthirsty, and demonic. Black Africans wrested from their homes—primarily from the western and central sub-Saharan regions of the African continent—found themselves living enslaved amid these Europeans and Native Americans, condemned as well to vicious stereotypes that emerged from European fears and anxieties. From this turbulent mix arose, in time, a new nation dubbed The United States of America, a ragtag collection of 13 colonies lining the mid-section of North America’s eastern coastline.

 What is the literature of the peoples who would become known as the earliest Americans? Does it resemble in any way the literary counterparts found in Europe during the same period? If not, why not? How do we make sense of this literature when we’re so embedded in our 21st-century lives, themselves so much driven by media-cultivated messages about how important and busy and technologically advanced we are—or should be? What was the “media” of the early Americas? And what messages did it communicate to various populations of people? Throughout EN 370 we’ll be discussing and lighting upon answers to these questions. Everyone in class will not think the same as everyone else, so be prepared for lively debates and differing points of view!

 And be prepared! The literature in this class is not for the faint of heart! No one was using regularized spelling and capitalization throughout the 17th and 18th centuries, so the print will look very odd. You simply must understand that idea from the beginning and stick with it! Consider as well that paper, like cloth, was exorbitantly expensive. For those peoples dealing in written and printed languages, capturing *anything* on paper meant that that *something* had to be quite important to necessitate the use of such a pricey commodity. Consider, then, the *value* of what various people needed to write, which may require you to challenge your own ideas about what *value* means, or should mean, to anyone.

**Required Text Online**

Mann, Charles C. “1491.” *TheAtlantic.com*. The Atlantic Monthly Group, Mar. 2002. Web

http://www.theatlantic.com/magazine/archive/2002/03/1491/302445.

**Required Texts in Print**

Belasco, Susan, and Linck Johnson, eds. *The Bedford Anthology of American Literature*. Vol. I: *Beginnings to 1865*. Paper. Bedford/St. Martin’s, 2008.

Rowson, Susanna. *Charlotte Temple: Authoritative Text, Contexts, Criticism*. Edited by Marion L. Rust. Norton Critical Edition. New York and London: Norton, 2011.

# **DISABILITY SERVICES**

If you have a need for disability-related accommodations or services, please inform the Coordinator of Disability Services in the Disability Services Office at 2001 C. B. Hedgcock (227-1700). Reasonable and effective accommodations and services will be provided to students if requests are made in a timely manner, with appropriate documentation, in accordance with federal, state, and University guidelines.

**EN 370-01 Course Requirements**

**Actively participate in class discussions and activities**. Please talk, folks! No one wants to hear me natter on endlessly. It’s one clear definition of hell. **Holistic grading—I’ll know who talks and who doesn’t. 10 percent of semester grade**

**Complete and turn in class assignments, called “tasks.”** Throughout the semester, I’ll assign tasks meant to help students understand or grapple with pertinent course issues. For each completed and turned-in assignment, students will receive a check mark. At semester’s end, I’ll assign a grade that derives from the number of tasks that a student has completed. For instance, if I assign 5 tasks, then the grade break-down would be as follows:

 Completed 5/5 tasks: A

 Completed 4/5 tasks: B

 Completed 3/5 tasks: C

 Completed 2/5 tasks: D

 Completed 1/5 tasks: F

 Completed 0/5 tasks: F

If, on the other hand, I assign only 3, for instance, then the grade break-down would be as follows:

 Completed 3/3 tasks: A

 Completed 2/3 tasks: B

 Completed 1/3 tasks: C

 Completed 0/3 tasks: F **10 percent of semester grade**

**Complete and turn in all take-home essay tests.** Questions posed will be taken from previous class discussions, all of which will incorporate information from required reading material, handouts, and lecture.

**50 percent of semester grade**

**Complete and turn in 1 course project. Be creative with this requirement**! **Have fun while you learn! Wahoo!** **Examples:** **Compare** films or television programs about the period; **create** a multi-media presentation of a text or an author; **write** a short story, a collection of poetry, or a play, etc.; **compose and record** original music; **teach** a specific text or author to the class; **compare and contrast** 3 websites on American literature or a key literary figure; **videotape and/or present** to the class an original documentary, an original TV program, or an original play/musical/other theatrical production; **sew** a garment, quilt, or other comparably complex textile; **investigate** archaeology, animals, science, sports, the military, food, music, toys, maps, history, newspapers, poetry, periodicals, musical instruments, children’s literature, fashion, jewelry, architecture, business, etc., to **craft** a unique board game, newspaper, children’s book, video game, presentation, etc.; **analyze** a literary text of the period; **write and compile** an original teaching unit; etc. **Final projects are due at the final exam time designated by the Registrar** **= T Dec. 11 10am - noon** **30 percent of semester grade**

Please note that if you choose a creative project, teaching unit, or 20-minute presentation, you’ll be required to turn in with your materials a 5-6 page typed process paper and attach to it a typed, correctly formatted bibliography containing a **minimum of 12 sources. Of those 12 sources, at least 7 must be available in print form—that is, printed books, book chapters, and journal articles found in the library or printed from a reputable electronic database, as well as printed maps, illustrations, sheet music, etc. All projects require a minimum of 12 sources. I’ll provide requirement handouts for the Project (including the 5-6 page process paper) and the Project proposal+**

**Grading:** For all grades except the “task” grade, the grading will be as follows:

A 94% and above C- 70-73%

A- 90-93% D+ 68-69%

B+ 88-89% D 64-67%

B 84-87% D- 60-63%

B- 80-83% F 59 percent and below

C+ 78-79%

C 74-77%

**Course Policies:**

* **Class attendance and participation** affects your final grade, so be responsible about coming to class regularly. Life does intervene, of course. You may miss a maximum of 5 classes without penalty. After the 5th absence, you will fail the course. This grade policy applies to all absences, including doctor’s appointments, etc. Please let me know if you are dealing with difficult circumstances that may require you to miss 5 or more class sessions. We may be able to work out something.
* When using ideas, phrases, and other material that originated outside of your brain in a paper, you must 1) quote or paraphrase the information appropriately, and 2) cite the source(s) of that information. If you’re not sure what it means to *cite* something, please ask me! I’m here to help. Please realize that not quoting and/or paraphrasing and not citing others’ material is called plagiarism—whether you engaged in it yourself or an accomplice did it for you.  **If you plagiarize, you will fail this course, the Dean of Students will place a letter in your permanent file, and you will be charged with “Academic Dishonesty” under the Student Code.**
* **Cell phones and laptops** are tools, not toys. Please set cell phones on vibrate. Use laptops only for relevant class activity. Translation: **Laptops should be closed at all times unless I ask you to use them.**
* **Instructor illness** may occur. In the event that I miss 2 or more consecutive days of class, I will e-mail the class an assignment to be completed outside of class and turned in once class resumes. This assignment will fall under the category of a “task” and as such will be included in assessing your semester grade.

**MLA Style Guide online at NMU’s Olson Library website:**

http://library.nmu.edu/guides/userguides/style\_mla.htm

MLA is the standard formatting style for language majors and minors and for literature professionals. All language majors and minors are required to use this formatting style in this class. All non-language majors and minors should use the formatting style required for their respective majors.

**Class Schedule *BA*: *Bedford Anthology of Am. Lit*., Vol. 1**

 ***CT: Charlotte Temple: Authoritative Text, Contexts, Criticism***

**Please bring the relevant literature book to class each day**

Due Dates: Highlighted in Yellow online

Reading Assignments: Highlighted in Blue online

**Week 1 Aug. 28 + 30 Peopling the Landscape**

**Aug. 28** Introduction

 *For R, read* “1491” *@* http://www.theatlantic.com/doc/200203/mann

**Aug. 30** Discuss “1491” by Charles C. Mann

 *For T, read 29-36, bottom of 46-50, 54-59 (****BA****)*

**Week 2 Sept. 4 + 6 Native American Traditions: Oral Lore**

**Sept. 4**  Discuss “Origin of Folk Stories” (Seneca Iroquois) + “The Becoming of the Native: Man in America before Columbus” (N. Scott Momaday)

 *For R, refresh 46-50 (****BA****)*

**Sept. 6** Continue T’s discussion + “*Wohpe* and the Gift of the Pipe” (Lakota [Teton Sioux])

 *For T, read 2-27, 93-123 (****BA****)*

**Week 3 Sept. 11-13 Virginia: The Merchant Spirit**

**Sept. 11**  Discuss John Smith’s *Generall Historie of Virginia* + “Pocahontas to Her English Husband, John Rolfe” (Paula Gunn Allen)

**Sept. 13** Continue T’s discussion

*For T, read 124-52 (****BA***)

**Hand out Take-Home Test 1**

**Week 4 Sept. 18 + 20 New England: The Mission and Business of Spirit**

**Sept. 18** Discuss William Bradford’s *Of Plymouth Plantation* +“Suppressed Speech…1970” (Wamsutta)

*For R, read 153-66 (****BA****)*

**Sept. 20** Discuss John Winthrop’s “A Modell of Christian Charity”

 *For T, read 190-228 (****BA****)*

**Turn in Take-Home Test 1**

**Week 5 Sept. 25 + 27 Puritan Musings in Captivity**

**Sept. 25** Discuss Mary Rowlandson’s *The Sovereignty and Goodness of God*

**Sept. 27** **Research session in Olson Library—details to follow**

 *For T, read 167-89 (****BA****)*

**Week 6 Oct. 2 + 4 Puritan Musings in Poetry**

**Oct. 2**  Discuss Anne Bradstreet’s poetry + “Puritan Woman” (Rose Murray)

**Oct. 4** Continue T’s discussion

 **DUE R: Project Proposal and Initial Bibliography**

 *For T, read 276-90, bottom 303-09, 312-33 (****BA****)*

**Week 7 Oct. 9 + 11 The Great Awakening: A Change in Spirit**

**Oct. 9** Discuss Jonathan Edwards’ *Personal Narrative* + “Mr. Edwards and the Spider” (Robert Lowell)

*For R, read 414-26 (****BA****)*

**Oct. 11** View *Africans in America: The Terrible Transformation, 1450-1750* (90 mins.)

 *For T, refresh 414-26 and read bottom 427-33 (****BA****)*

 **Hand out Take-Home Test 2**

**Week 8 Oct. 16 + 18 A Question of Enslavement**

**Oct. 16** Discuss excerpt from Equiano’s *Interesting Narrative* + Crèvecoeur’s “What Is an American?”

*For R, read 503-19 (****BA****)*

**Oct. 18** Discuss Phillis Wheatley’s poems + “Homage to Phillis Wheatley” (Kevin Young)

 **Turn in Take-Home Test 2**

**Week 9 Oct. 23 + 25 A Question of Sentiment**

**Oct. 23** Continue R’s discussion, including ideas emerging from Equiano and Crèvecoeur

 *For R, read Preface through 48 of* ***Charlotte Temple*** *(Norton)*

**Oct. 25** Discuss rise of the novel and beginning of *Charlotte Temple*

 *For T, read 49-90 of* ***CT*** *and examine illustrations on 97-10 (****CT****).*

**Week 10 Oct. 30 + Nov. 1 A Question of Equality 1**

**Oct. 30** Continue *CT*, including illustrations of eponymous character

 *For R, read Judith Sargent Murray (****CT*** *112-19) + John and Abigail Adams, 446-46 (****BA****)*

**Nov. 1** Continue *CT*, wrapping in equality issues w/Murray and the Adamses

 For T, read Jane Tompkins and Marion Rust (***CT*** 450-58, 493-509)

**Week 11 Nov. 6 + 8 A Question of Equality 2**

**Nov. 6** Discuss Tompkins and Rust on *CT*

**Nov. 8** Finish *CT*

 *For T, read 335-75 (BA)*

**Week 12 Nov. 13 + 15 Living the American Dream? 1**

**Nov. 13**  Discuss excerpt from *The Autobiography of Benjamin Franklin* + “The Late Benjamin Franklin” (Mark Twain)

**Nov. 15** Continue T’s discussion

 *For T, read 402-13 (****BA****)*

**Hand out Take-Home Test 3**

**Week 13 Nov. 20 + 22 Living the American Dream? 2**

**Nov. 20** Discuss Samson Occom’s Short Narrative + “The Diary of Samson Occum” (James Ottery)

**Nov. 22 Thanksgiving Recess—No class**

**Week 14 Nov. 27 + 29 Living Whose Dream?**

**Nov. 27**  Continue discussion of Samson Occom

 **Turn in Take-Home Test 3**

**Nov. 29** Class discussion: What is early American literature?

**Week 15 Dec. 4 + 6 Projects**

**Dec. 4** Built-in time for project presentations or make-up days

**Dec. 6** “ “ “ “ “ “ “ “

**CLASS PROJECTS DUE: Tuesday, Dec. 11 10am – noon (Time assigned by the Registrar)**