



Tuesday, November 15, 2011

General Education and I-Series Course Submission and Review

[Home](#)
[Submissions](#)
[Review/Sign-Off](#)
[Learning Outcomes](#)
[Charts](#)
[Approved Courses](#)
[Instructions](#)
[FAQ](#)
[Announcements](#)
[Tutorials](#)

 Logged in as: [tmoser](#)
[Logout](#)

ENGL212 English Literature: 1800 to the Present

[General Information](#)
[Questions](#)
[Learning Outcomes](#)
[Syllabus](#)
[Review/Sign-Off Status](#)

General Information

Title	English Literature: 1800 to the Present
Course Number	ENGL212
College	ARHU - Arts and Humanities
Department	English
Submitted By	Thomas Colborn Moser Jr

CORE Information

CORE Fundamental Studies	No
CORE Distributive/Advanced Studies	(HL) - Literature
CORE Diversity	No

General Education Information

Fundamental Studies	None
Distributive Studies	Humanities

Diversity None

Course Questions

General Questions

Please give a brief description of the course:

A survey of English literature from the Romantic to the contemporary era, this class takes on some of the major works from the last two-and-a-half centuries and pairs them with different contextual readings. We will read authors as different as William Wordsworth, Christina Rossetti, and Claude McKay, and couple them with various informing moments in their history, from the revolutionary controversy of the 1790s, to the rise of the industrial labor in the 1860s, to the postcolonial protests of the mid twentieth century. The romantics establish the major philosophical question informing this course: does literature create its age, or is it created by it?

Please list any pre- or co-requisites for this course:

None

If there are pre- or co-requisites, please justify them with respect to their appropriateness for a General Education course:

N/A

Please list any restrictions (e.g. majors only) placed on this course:

None

What is the approximate course size (students/academic year)?

140

Please describe how student learning will be assessed (i.e. exams, homework, papers, group projects, etc.):

Grade Categories: Participation, including reading quizzes 20% Commonplace Book 10% Paper 1 20% Paper 2 30% Final Exam 20% Evaluation: Quizzes, Commonplace Books, and Papers Come to expect a short quiz every week. The quizzes will be unannounced. Some weeks I may not give you a quiz. But you should prepare like they will always occur. This will simply assure that you have been keeping pace with the reading—and taking your time with it. A small part of your grade will be determined by these quizzes. Never fear: you may drop the two lowest quiz grades at the end of the course (this includes missed quizzes, which count as a 0). Our commonplace book will be a semester-long, portfolio-style assignment. Please be

diligent about it. You will receive an assignment sheet today. Your first paper will address a single work of literature from the first six weeks of class. It will require approximately 1000 words (or 3–4 pages). Your final paper will address two works of literature from across fourteen weeks of study. It will require 1500–2000 words (5–7 pages). I will hand out individual assignment sheets for major papers as needed. Adhere to the guidelines on those sheets unless we make changes as a class, or discuss alternatives. Stick to a single paper format across the semester: twelve-point Times New Roman with one-inch margins and double spacing. You must include a full header for your papers. The header should include your name (obviously), my name, the class mnemonic (ENGL212), your section number (0201), and the date. Number your pages, please. Take the time to spell check, grammar check, and content check your work. This means going beyond the requisite MSWord operation (click! done!). Carefully read through each paper twice before submission, marking errors and making changes. To some this may sound excessive. But it usually means an entire letter-grade difference. For your convenience, I do electronic submission of work. All of your assignments should be turned in electronically to my email address (jkantor@umd.edu). Submit them as an attachment to an email. Do not provide me with an additional hard copy. The arrangement saves both of us time: you don't have to go through the extra step to print, and I can give you more comprehensive feedback and turn papers around quickly. Always include your name as the first part of the filename when you save the assignment (i.e., "Jamison Kantor – Paper1.doc"). This way, there will be no confusion about submission. The name on the file is the name on the assignment. If you do not include it, I have effectively been given an anonymous paper—you may not get your assignment back for a while.

Comments on the course that you feel may be useful for the review process. Also, if this is an existing course that you are planning on making changes to via VPAC (i.e. changing the title), please list those proposed changes here:

This is a long-standing English Department course offering. We tend to run two sections each semester.

Learning Outcomes

Learning outcomes are phrased as "*At the completion of this course, students will be able to...*". Answers are expected to demonstrate how the course will (1) give students the ability to meet the learning objective and (2) determine that students were successful in meeting the learning objective.

Learning outcomes in **this color** are **REQUIRED**

Humanities

Courses in the humanities disciplines study history and the genres of human creativity, and they include courses in the practice of architecture and the visual, literary and performing and creative arts. Under "Humanities," students will find

courses in cultures and literatures in any language, creative writing, art, architecture, art history, classics, history, linguistics, philosophy, and the performing arts (dance, music, theatre) and their histories.

Must address **at least 4** of the following Learning Outcomes

At the completion of this course, students will be able to...

...demonstrate familiarity and facility with fundamental terminology and concepts in a specific topical area in the humanities.

Students will move from the mere “recognition” of certain genres and technical concepts, to a more nuanced understanding of “how” they create meaning in the text. Our weekly commonplace book assignment assures that students can recognize and deploy these technical concepts in their own writing and thinking. Additionally, the assignment shows that analysis can coexist with imaginative, even personal, reflection. It is also important for students to recognize how to read, and break down non-fiction, which seems to carry with it the extra air of authority and a resistance to individual interpretation. Oftentimes, class discussions will center on “actively disagreeing” with a piece of non-fiction prose, in order to find out its biases and contradictions.

...demonstrate understanding of the methods used by scholars in a specific field in the humanities.

...demonstrate critical thinking in the evaluation of sources and arguments in scholarly works, or in the evaluation of approaches and techniques in the visual, literary, or performing arts.

Because this course asks students to begin to read texts within a given history or social moment, it is important for students to demonstrate contextualized knowledge in their discussion and writing. Our first paper will provide students a certain historical moment through which to interpret a given text: i.e., “Shelley’s sonnet ‘England in 1819’ is deeply informed by the revolutionary controversy in the 1790s, and the growing social unrest in Britain twenty five later.” But the second paper requires students to contextualize on their own, asking them to pair one text with another context, and to show how their mutual relationship can illuminate both. This pairing will test students’ intellectual flexibility and rigor, as well as their ability to think critically about literature within historical constraints.

...describe how language use is related to ways of thinking, cultural heritage, and cultural values.

This class begins with romantic literature, and I offer a variety of romantic-era authors and genres, from Wordsworth and Mary Shelley to Edmund Burke and Thomas Paine. But the romantics also establish a paradigmatic question for this course, and one of the major philosophical debates that still informs culture: is literature universal—taking up timeless themes and problems—or is it always historically bounded? This guiding question aims to challenge students’ preconceptions about the “mysticism” of literature by putting it into an historical context, even while it continues to foster a sense of wonder at the recurrent and familiar questions to which literature returns. As I noted above, the students’ second paper asks them to be comfortable with this big question in order to construct a cogent argument based upon it. Discussion also allows students to think about these works within their own cultural contexts, simultaneously modifying their interpretation of a text and challenging their preconceptions about their own time.

...conduct research on a topic in the humanities using a variety of sources and technologies.

...demonstrate the ability to formulate a thesis related to a specific topic in the humanities and to support the thesis with evidence and argumentation.

Papers ask students to demonstrate clear, incisive argument with a thesis statement, strong evidence, and even stylistic verve. But class discussions and weekly commonplace book entries also require them think about the evidence on the page. With this in mind, I actually try to push students away from the "high-school style essay," which typically starts with an assumption, and then moves towards greater nuance. I prefer that students focus on evidence as quickly as possible, and then expand their thinking outward. In this way, we are always fostering close reading skills; we are always trying to break away from presupposition. Of course, in the spirit of the romantics, students will balance this kind of "empirical-reading" with imaginative engagement and risk-taking. Additionally, students practice this type of writing on a weekly basis using their commonplace books. All in all, students write 18-20 pages in this class, although 13-15 pages can be considered "formal writing." Students are continually honing their written skills, as well as keeping them fresh.

...demonstrate understanding of the creative process and techniques used by practitioners in a specific field of the visual, literary, or performing arts.

Course Syllabus

View the course syllabus [here](#).

Note: Your browser may download the syllabus, in which case you will have to open it in a separate program, i.e. Adobe Acrobat or Micro\$oft Word, in order to view it.

Another Note: Some people are uploading Word .docx files (newer Word format). If your computer doesn't have a fairly recent version of Word installed (2007 or later), your computer won't know what to do with a .docx file and may try to open it as a "zip" file. You will have to either upgrade your version of Word, or install Micro\$oft's Compatibility Pack to allow earlier versions of Word to open the file.

Review and Sign-Off

[Submission Log](#)