

English III CP-A - Survey of American Literature

What Does It Mean to Be American?

Course Description:

This multicultural course guides students to explore all facets of American literature, from Native American myths and folkloric traditions to contemporary fiction and literary criticism. Through this course, students develop their abilities to read and respond to complex literature while gaining a genuine appreciation of American letters as presented through its literary history. Units of study are organized chronologically, and all units focus on the fundamental question of what it means to be American. The course encourages students to develop their own perspectives as they read closely, analyze critically, argue logically, and express their ideas clearly. Texts, which are varied in length and content, are selected to provide a well-rounded literary experience that will prepare students for college and lifelong reading. As a hallmark of all Holy Cross English courses, lessons are guided by the underlying philosophy that more discerning, experienced readers will be better able to negotiate the narratives that they confront in life.

In alignment with the school's *Portrait of the Crusader*, students will share their ideas and perspectives with kindness, thoughtfulness, and mutual respect, particularly when learning about viewpoints that might differ from their own. Thus, students will practice respecting the beliefs of others while appreciating the diversity that represents what it means to an informed and empathetic global citizen.

Essential Questions of the Course:

Literature:

- What is the purpose of storytelling?
- What does the phrase “American literature” mean?
- How does literature reflect and affect the times?
- How are ideas and literary themes presented across genres and styles?
- What are the different ways a text can be read and interpreted? How does a given interpretation impact the significance of the text?

Language:

- How do we craft our language and style based on audience and purpose?
- How do we develop and hone our writing and speaking skills?
- How does learning new vocabulary deepen our comprehension of new ideas and perspectives?
- In what ways can conversation and feedback help us develop our thinking and writing?

Life:

- How does our interaction with literature help us navigate our personal narrative and experiences?
- How does a personal and national identity develop? How do these identities interact?
- How can the literature we read enhance the way we can express ourselves in life?
- **What does it mean to be American? How does literature help us explore this question?**

Required Texts/Readings:

- *The Things They Carried*, Tim O'Brien (Summer reading assignment).
- *The Crucible*, Arthur Miller.
- *Song of Solomon*, Toni Morrison.
- *The Norton Anthology of American Literature* - Shorter Ninth Edition, Robert S. Levine (Ed).

Please note: Each unit lists several reserved readings, many from the Norton Anthology. Teachers will select specific readings from this list; students will not read all of the listed selections.

Course Curriculum:**Q1 - Unit One: Literary History and Criticism**

The study of literary history and scholarly literary criticism can broaden our perspectives and inspire original insights about authors and literature. In this unit, students are introduced to the foundational ideas of literary history and scholarly literary criticism. Throughout the course, they will read the analyses of experts and apply the knowledge and skills of literary criticism to their own reading and responses. In unit one, students also write and revise their first literary analysis based on the summer reading novel.

Reserved Readings: *The Things They Carried*, Tim O'Brien; *Oxford Dictionary of Literary Terms and Criticism*; Lecture series focused on America's literary history.

Concepts and Skills:

- Read/listen to presentations focused on America's literary history; analyze and discuss central ideas.
- Read informational texts and listen to presentations focused on literary scholarship and the varied schools of literary criticism. Read and discuss the work of one literary scholar.
- Analyze the novel (summer reading) for literary elements and devices; trace the development of themes over the course of the text. Determine how the work reflects the time period.
- Write a preliminary literary analysis to support an original claim. Draw evidence from literary and informational texts to support individual analysis and reflection.

Assessments:

- Literary Analysis: Based on the novel assigned for summer reading. Students draft the essay using a claim, evidence, reasoning format.

Unit Two: Native American Narratives and the Literature of America's "Discovery"

In unit two, students read literary and informative texts from the period that includes the initial discovery of the Americas and the interactions between Native Americans and the explorers. They also explore the story-telling tradition of the Native Americans. While the Native Americans shared their history, customs, rituals and legends through oral traditions, students in this course read texts that share these narratives. Throughout the unit, students study literary scholarship, reviewing five or six distinct critical approaches (schools of thought), selecting the one that speaks to them most and defending its merits.

Reserved Readings

The Iroquois Creation Story. Letter of Christopher Columbus on his First Voyage to America 1492, Christopher Columbus. A Description of New England; "What Happened till the First Supply," The General History of Virginia, John Smith. "Chief Powhatan's Address to John Smith," Chief Powhatan 1609. "Eulogy on King Philip," William Apess 1836.

Concepts and Skills:

- Read and interpret creative narratives (myths/creation stories); analyze the event sequence, development of character, and illustration of theme; interpret figurative language.
- Write an original, fictional narrative which includes a purposeful event sequence, vivid language, and a specific theme.
- Read and interpret nonfiction narratives; trace the development of central ideas; examine text structure, author's style and purpose. Determine what the work reveals about the time period.
- Define important literary terms that will be used throughout the course.
- Examine literary scholarship: review five or six distinct critical approaches (schools of thought); select one and defend its merits.
- Develop note taking/annotating skills based on reading of texts, listening to lectures, and viewing informative presentations.
- Formulate an argument to support an original claim: use a purposeful structure, provide relevant points of argument and evidence, and employ valid reasoning to link points of argument and evidence to the claim. (Literary Scholarship Project)

Assessment - options include:

- Literary Terms Assessment
- Creative Writing: Original myth or creation story.
- Literary Scholarship Project -Select and examine one literary school of thought; weigh the merits and shortcomings; and defend this approach as the most relevant to the understanding of literature.

Unit Three: Early New England/Colonial Literature

In this unit, students read and interpret a variety of literary genres and works from the Early Colonial Period. These works are analyzed and evaluated as individual literary texts and as artifacts of the time period. Reference to literary history and scholarly criticism is incorporated into the unit.

Reserved Readings

"Of their voyage, and how they passed the sea; and of their safe arrival at Cape Cod," "Showing How They Sought Out a Place," "The Remainder of Anno 1620," *Of Plymouth Plantation*, William Bradford. "A Model of Christian Charity," John Winthrop. *A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson* (excerpts), Mary Rowlandson. Poetry: "The Author to Her Book," "Contemplations," "To My Dear and Loving Husband," "To My Dear Children," Anne Bradstreet. "Prologue," "Meditation 8," *Preparatory Meditations*, Edward Taylor.

Concepts and Skills:

- Read nonfiction narratives; trace central ideas; examine text structure, author's style, explicit and implicit purpose. Determine what the work reveals about the time period and author.
- Explore the characteristics and themes of Early American poetry. Read and analyze poetry for meaning/theme, poetic form, narrative voice, imagery, and figurative language.
- Explain the characteristics of lyric poetry and write lyric poetry focused on a specific feeling or event, using imagery and figurative language.
- Compare and contrast the forms and function of each literary genre using literary works studied in this course and in previous courses.
- Write a literary analysis to support an original claim, using purposeful structure, relevant evidence, and valid reasoning. Draw evidence from literary and informational texts to support individual analysis and reflection. Use accurate MLA format.

Assessments - options include:

- Creative Writing: Original lyric poetry.
- Literary Analysis: Focused on the unique mode of self expression offered by each literary genre.

Unit Four: Late Colonial Literature and The Great Awakening

Students continue to read a variety of literary works from the time period, analyzing meaning, historical context and author's craft, including the use of rhetorical strategies to persuade an audience. In addition, they begin to develop their own writing style and hone their ability to write for varied audiences and purposes.

Reserved Readings

"The People of God in the Devil's Territories," *The Wonders Of The Invisible World*, Cotton Mather. "A Son's Farewell," *A Short Narrative of My Life*, Samson Occom. *Personal Narrative (excerpts)*, "Sinners in the Hands of an Angry God," Jonathan Edwards.

Concepts and Skills:

- Read and analyze nonfiction narratives. Evaluate the author's stylistic choices, mood, tone, and the impact of rhetorical strategies.
- Research and recognize sophisticated rhetorical strategies. Analyze those used by Johnathan Edwards in "Sinners in the Hands of an Angry God."
- Compare and contrast the structure, content and rhetoric of contemporary religious/public exhortations with those studied in the unit.
- Explain the form and function of a well-structured argumentative essay.
- Write a well-structured argument to support a claim: use a purposeful structure, provide relevant points of argument and evidence, and employ valid reasoning. Convey ideas clearly through organization, selection, word choice, and syntax; use persuasive rhetorical strategies.

Assessments:

- Argumentative Writing: Well-structured argument using purposeful rhetorical strategies to persuade the reader. Topics will be selected as the unit progresses.
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Unit Five: Forging an American Identity

In this unit, students focus on the genesis of America’s social and political identity by looking at works of non-fiction prose and poetry. At the same time, they consider the meaning of the terms “independence” and “democracy” in varied contexts. The unit is highlighted by a parliamentary-style debate, where students defend their position(s) on how identity is informed in relation to the private and public spheres.

Reserved Readings

“Remarks Concerning the Savages of North America,” *Benjamin Franklin Papers; The Way to Wealth* (excerpts), Benjamin Franklin. “An Indian’s Looking-Glass for the White Man,” William Apess. “What Is an American?” *Letters from an American Farmer*, J. Hector St. John De Crevecoeur. “Introduction,” “Thoughts on the Present State of American Affairs,” *Common Sense*, Thomas Paine. “The Declaration of Independence,” Thomas Jefferson. *The Interesting Narrative of the Life of Olaudah Equiano* (excerpts) Olaudah Equiano. Poetry: “On Being Brought from Africa to America,” “Thoughts on the Work of Providence,” Phyllis Wheatley. “On the Religion of Nature,” “The Indian Burying Ground,” Philip Freneau. “The Prairies”, “To a Waterfowl,” William Cullen Bryant.

Skills:

- Analyze seminal U.S. documents for purpose, central ideas, structure, diction, and rhetorical strategies. Determine how each reflects and affects the time period.
- Conduct short research/writing projects to answer self-generated questions; synthesize multiple sources on the topic, and take accurate and organized notes to prepare for debate.
- Engage in debate to defend and dispute a position and build upon/respond to the ideas of others. Use the practices of diplomatic discourse to dispute specific positions or evidence.
- Read and analyze poetry for meaning. Interpret narrative voice, tone, mood, and figurative language. Evaluate the use of specific literary devices to enhance meaning and evoke emotion.
- Distinguish poetic forms and meters.
- Explain/discuss how literary and political discourse coincide.

Assessments - options include:

- Expository Writing: Personal Declaration of Rights modeled on Jefferson’s work, using purposeful structure, style, and rhetorical strategies.
 - Debate: Focus on the merits of specific founding documents
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Q2 - Unit Six: The Genesis of American Fiction and the “American Renaissance”

Unit six starts the second quarter by offering students America’s first works of prose fiction. Students are encouraged to write their own short stories as they consider the conventions of the form at the time of its historical conception. The unit also introduces students to precise MLA citations and formatting as they develop an analytical essay in three distinct stages centered on workshopping, peer review, and revision.

Reserved Readings

“Rip Van Winkle,” Washington Irving. “The Cask of Amontillado,” “The Tell-Tale Heart,” Edgar Allen Poe. “The Minister’s Black Veil,” Nathaniel Hawthorne. *Benito Cereno* (excerpts), *Moby-Dick* (excerpts) , Herman Melville. “Self-Reliance,” “Nature,” Ralph Waldo Emerson. *Walden* (excerpts), Henry David Thoreau. Poetry: “When Lilacs Last in the Dooryard Bloomed,” “Song of Myself,” Walt Whitman.

Skills:

- Explain the inception of the short story in American literature.
- Read and analyze short stories. Trace the development of character and theme over the course of the text. Analyze author’s style, including plot structure, figurative language, mood, motif, foreshadowing, symbolism, irony, and allegory.
- Explore different authorial and creative possibilities with respect to how short stories are developed. Write an original short story using select elements studied in the unit.
- Read and interpret selected literary history and analyze central ideas.
- Read and interpret select poetry for meaning, including the poet’s use of literary and sound devices.
- Analyze/evaluate how works studied in the unit reflect and affect the time period.
- Develop an original thesis (claim) and write an engaging literary analysis; select compelling evidence, concrete details, quotes, and use engaging elaboration techniques. Find and incorporate literary scholarship evidence.

Assessments - options include:

- Creative Writing: Original short story.
- Literary Analysis: Three-Cycle Literary Analysis Essay with MLA standard citations and format.

Unit Seven: The Cult of Sentimentality and an American Civil War

In unit seven, students consider sentiment as a rhetorical, social, and literary strategy in prose of the period. At the same time, they develop annotation skills as a means of generating ideas, questions, and conversation. The unit culminates with a Socratic Seminar that focuses on moral persuasion in 19th century American literature, especially in terms of how this construct is still applied (and is still relevant) today.

Reserved Readings

Uncle Tom's Cabin or Life Among the Lowly (select chapters), Harriet Beecher Stowe. "Resistance to Civil Government," Henry David Thoreau. *Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself*, Frederick Douglass. "Address Delivered at the Dedication of the Cemetery at Gettysburg," Abraham Lincoln.

Concepts and Skills:

- Analyze literary fiction and nonfiction for themes and author's craft using the concepts and skills learned in the course.
- Examine and evaluate the appeal to emotion and sentiment presented in the assigned texts.
- Analyze the impact of specific words and word-choice on meaning and tone, including words with multiple meanings or language that is particularly fresh and engaging. Understand and recognize nuance.
- Understand the form and function of a Socratic Seminar. Define *counterclaim* and develop counterclaims that respond to student-generated assertions; respond to questions and counterclaims with valid reasoning and relevant evidence.

Assessments - options include:

- Explicating Skills: In preparation for college, students focus on the annotation of texts and turning these annotations into critical questions used for further research and future writing projects.
- Debate - Socratic Seminar focused on sentiment as a means of moral persuasion.

Q3 - Unit Eight: American Realism and Voices of Dissent at the Turn of the Century

The second semester continues the study of American fiction in its short story form, particularly as authors develop and apply their own styles to the genre. In-class conversation includes analysis of how historical context informs authorial choices and the implications of these choices on individual readers and society. Students continue to hone their writing skills with a focus on the development of well-reasoned analytical and argumentative writing based upon a clear, original thesis.

Reserved Readings

Literary Criticism: *The Art of Fiction* (excerpts), Henry James. *Editor's Study* (excerpts), William Dean Howells. Short Fiction: "The Notorious Jumping Frog of Calaveras County," Mark Twain. "An Occurrence at Owl Creek Bridge," Ambrose Bierce. "The Open Boat," Stephen Crane. "To Build a Fire," Jack London. "A White Heron," Sarah Orne Jewett. "The Story of an Hour," Kathie Chopin. "The Yellow Wallpaper," Charlotte Perkins Gilman. "The Wife of His Youth," Charles Chesnutt. Essays: Chapter I: "Our Spiritual Strivings," *The Souls of Black Folk*, W.E.B. DuBois. "Chapter XIV: The Atlanta Exposition," *Up from Slavery*, Booker T. Washington. *The Negro Artist and the Racial Mountain* (excerpts), Langston Hughes. Poetry: selections from the Harlem Renaissance.

Skills:

- Read varied works of short fiction; analyze and evaluate literary elements and specific literary devices, including figures of speech, symbolism, irony, and foreshadowing.
- Discern how an author's stylistic choices concerning specific parts of a text contribute to its overall meaning, as well as its political and aesthetic impact on audiences.
- Analyze how an author's historical and social context impacts his/her rhetorical approach. Compare and contrast the approaches of varied authors.
- Write a well-structured argument to support an original thesis (claim): use a purposeful structure, provide relevant points of argument and evidence, and employ valid reasoning. Convey ideas clearly through organization, word choice, and syntax; use rhetorical strategies.

Assessments - options include:

- Research and examine the problem of realism in prose fiction.
- Argumentative Writing: Well-structured argument using purposeful rhetorical strategies to persuade the reader. Topics will be selected as the unit progresses.

Unit Nine: American Modernism

As its title suggests, unit nine focuses on America's intellectual and creative contribution to literary modernism. Students study varied works, especially poetry, as they consider the historical context that shaped Modernism, including ideological implications and how modernist writers were informed by previous literature. The notion of a "masculine" vs. "feminine" brand of literature is also considered in pursuit of an answer to the question of whether these distinctions matter or truly exist. Finally, students write their own modernist poems using the stylistic components of the genre and movement.

Reserved Readings:

Prose: *Masculine Literature (excerpts)*, Charlotte Perkins Gilman. "Hills Like White Elephants," Ernest Hemingway. *The Sound and the Fury (excerpts)*, "Barn Burning," William Faulkner. *I Love Myself When I Am Laughing*, "How It Feels to Be Colored Me," Zora Neale Hurston. Poetry: "The Love Song of J. Alfred Prufrock," T. S. Eliot. Wallace Stevens – "The Snow Man," "A High-Toned Christian Woman," "Thirteen Ways of Looking at a Blackbird" Robert Frost – "Mowing", "The Wood-Pile", "Birches", "The Road Not Taken"; William Carlos Williams – "The Red Wheelbarrow", "A Sort of Song", "Portrait of a Lady"; E. E. Cummings – "in Just-", "next to of course god America i", "anyone lived in a pretty how town"; T. S. Eliot – *The Waste Land*.

Concepts and Skills:

- Read varied works of fiction; analyze and evaluate authors' craft.
- Explain the concepts of masculine and feminine literature and gender roles in literature over time; analyze and evaluate specific literature through this lens.
- Identify aesthetic features - and consequences - of various styles of modernist poetry.
- Investigate how previous forms/ideas influence authorship.
- Recognize and experiment with differing approaches to how poetry can be written.

Assessments - options include:

- Debate - Informal debate focused on the concept of masculine and feminine literature
 - Creative Writing: Original Poetry -Exploring and Mastering the Art of Haiku: making old forms modern.
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Q4 - Unit Ten: American Ambivalence in Works of Prose

The final quarter of the course begins by considering how early-to-mid 20th century prose authors expressed dissent and disillusionment toward established ideals. The unit is highlighted by a close reading of Arthur Miller's play, *The Crucible*. Students examine concepts - both classic and modern - endemic to the genre, as well as how authors deploy history as an ideological and figurative setting that critiques contemporary society. The unit concludes with students writing either a prose manifesto or one-act play that responds to a current political or social issue. Students present a portion or all of their work to their classmates.

Reserved Readings: "Going to Meet the Man," James Baldwin. "Preface," "Chapter 1: Battle Royal," *Invisible Man*, Ralph Ellison. "A Good Man is Hard to Find," Flannery O'Connor. *On the Road (excerpts)*, Jack Kerouac. *The Crucible*, Arthur Miller.

Skills:

- Read specific literary works of the time period. Analyze the author's style and tone, including verbal irony; evaluate the work's power to highlight issues and spark social change.
- Consider history-writing from the perspective of both fiction and non-fiction, as well as history's role in literary criticism.
- Explore the concept of the manifesto and how a manifesto is written. Analyze a selected manifesto.
- Analyze the elements of modern drama, including the concept of the classic tragic hero and catharsis. Compare and contrast the form and function of drama with other literary genres.
- Read and analyze *The Crucible* for literary elements and devices, character development, and themes.
- Write a well-structured personal manifesto that communicates clear values (principles), motives (intention), and purpose (call to action). Or, write a one-act play that has a purposeful event sequence, character development, and theme which highlights a contemporary issue.

Assessments- options include:

- Expository Writing: Personal manifesto asserting one's values, motives, and moral purpose. OR
 - Creative Writing: Develop a one-act play to illustrate specific values / moral principles.
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Unit Eleven: The Heart[-"beat"] of American Poetry

Unit eleven builds upon the concepts covered in unit nine (American Modernism), exploring the ways in which contemporary American poets respond to and address countercultural movements. The unit focuses on honing students' capacity to analyze poetry, and it encourages them to compose and refine their own poems, which will be shared, (perhaps anonymously) with others. Students also consider poetry as performance art as they draw the connection between Beat Generation poetry and the slam poetry and lyricism iconic to hip hop and other forms of mainstream music.

Reserved Readings:

"Howl," Allan Ginsberg. "1: Huffy Henry hid the day," "14: Life, friends, is boring. We must not say so,"

"29: There sat down, once, a thing on Henry's heart," *The Dream Songs*, John Berryman.

"Little Girl, My String Bean, Lovely Woman," "Sylvia's Death," "Cinderella," Anne Sexton. "Daddy," "Lady Lazarus," "Morning Song," Sylvia Plath. Denise Levertov – "To the Snake," "The Jacob's Ladder," "In Mind," Denise Levertov. "An Agony. As Now," Amiri Baraka. "homage to my hips", "wishes for sons," Lucille Clifton.

Skills:

- Explore how poets orient their readers by setting out a problem, situation, or observation, often using multiple point(s) of view.
- Determine the meaning of words and phrases as they are used in a text, including nuanced language and tropes; analyze how an author uses and refines the meaning of key words and phrases over the course of a text.
- Analyze the way precise words and sensory language (imagery) help to convey a vivid picture of the experiences, events, setting, and ideas a poet wishes to express.
- Analyze the poet's use of structure and sound devices to enhance meaning and evoke emotion.
- Emulate an author's voice as evinced by the content and style of the work.
- Write original poetry using a purposeful style, vivid language and sound devices. Consider: topic, theme, narrative voice, setting, form, literary and sound devices (the skills taught throughout the course).

Assessments - options include:

- Literary Terminology focused on advanced poetic features and conventions
- Creative Writing: Original Poetry

Unit Twelve: An American Novel; An American Song

The penultimate unit of the course looks ahead to the final exam within the context of the course's essential questions (above). Only one text - Toni Morrison's novel, *Song of Solomon* - is examined in this unit, so students may enjoy Morrison's masterpiece. Topics of race, gender, and female authorship are analyzed closely, as students work both independently and collaboratively to explicate selections from the book. At the same time, students learn and practice strategies that help them read an extended (and challenging) text, a skill that is required at the college level.

Reserved Readings:

Song of Solomon, Toni Morrison. Selected literary criticism associated with the novel and author.

Skills:

- Research the author's background, the historical context of the novel, and the impact of the novel on the contemporary audience.
- Determine the importance of setting to the development of point-of-view, character, and themes in the novel; analyze how complex characters and themes develop over the course of the text.
- Interpret and analyze the author's style and literary devices, including the use of allusion, and how these enhance meaning. Evaluate how the author's style contributes to the power, persuasiveness, and beauty of the text.
- Determine and discuss the ways in which the author pushes the bounds of accepted literary conventions.
- Develop strategies for reading - and comprehending - a longer work of prose fiction.
- Write an engaging literary analysis using the reasoning and writing skills learned throughout the course.

Assessments - options include:

- Explicating the Novel: Annotate/explicate selected sections of the novel and formulate critical questions to guide further reading.
- Literary Analysis: *What is the role of race and gender in contemporary American literature?*

Unit Thirteen: A Plurality of (American) Voices: What Does It Mean to be an American?

In this unit, students study Post-Modern American prose and reflect upon the question, "What is *Americanness* as suggested by its literature?" Students develop an original thesis and draft a scholarly response using text evidence to support the thesis. Students then have the benefit of peer feedback and a one-to-one conference with the teacher. The final exam is a hand-written essay, without the aid of notes, that asks students to write a complete response to their original thesis, citing three to five texts studied in the course. The exam is similar to one that a college Freshman would encounter in a literature survey course.

Reserved Readings:

Maus (excerpts), Art Spiegelman. *The Autobiography of Malcolm X* (excerpts), Malcolm X. "Defender of the Faith," Philip Roth. "Cathedral," Raymond Carver. "Entropy," Thomas Pynchon. "No Name Warrior," *The Woman Warrior*, Maxine Hong Kingston. "Lullaby," Leslie Marmon Silko. "Drown," Junot Diaz. "Consider the Lobster," David Foster Wallace.

Skills:

- Analyze the personal narrative as a means by which authors convey social and/or political viewpoints and strive to spark social change. Evaluate authors' craft and ability to broaden the

perspective of the reader.

- Analyze and evaluate selected literary works and information presented in different media formats to address a question. Synthesize information from multiple sources to draw conclusions, develop a thesis statement, and defend that thesis with salient points of argument, relevant text evidence, and original insight.
- Develop stylistic and rhetorical techniques for engaging an audience via multimodal forms of communication.
- Identify and resolve issues of complex or contested usage, consulting references.

Summative/Final Assessment:

- Reflective Essay/Analysis: Based upon the question, “As suggested by the literature studied in this course, what does it mean to be American?” MLA format.
- Presentation: Present highlights of the written analysis in a multimedia format. Include a list of referenced authors and works as a part of the presentation.

Grading Practices - Percentage Breakdown of Assessments:

I - Mastery/Summative Assessments (40%)

- Essays and Original Writing
- Tests
- Projects and Presentations

II - Formative Assessments (40%)

- Reading quizzes focused on close reading and literary engagement
- Reading responses written, peer-reviewed, and presented
- Annotations, notes, and independent preparation
- In-class and homework writing assignments
- Independent, focused research assignments

III - Engagement/Participation (20%)

- In-class discussion and discussion board participation
- Active engagement in one-on-one meetings as a means of seeking additional feedback
- Displaying the engagement and awareness to ask questions
- Respectful consideration of all ideas.
- Understanding the classroom setting as a place of scholarly discourse and engagement.
- Self-advocacy.