

CULTURALLY RESPONSIVE CURRICULUM MODIFICATIONS

COURSE NAME: Engl. 130 American Literature, Beginnings to 1865			
FACULTY NAME: Alina Romo		DATE SUBMITTED: 01/29/2024	
COURSE COMPONENT	PREVIOUS VERSION DESCRIPTION	CULTURALLY REPNONSIVE CHANGES DESCRIPTION(S)	CULTURES ADDRESSED THROUGH THESE REVISIONS
Syllabus	Please see attached documents.	Please see attached documents: description of the course changed to more fully situate the plurality of identities and perspectives present in the Colonial Era and beyond. The course description also aims to draw attention to the “constructedness” and historical/cultural anachronism of the category of “Early American.” Course epigraph and image both center Indigenous peoples.	The cultures addressed through these revisions are numerous: many students view this course as only pertaining to Puritans and other white colonial settlers. The syllabus language, course image, and epigraph all push on these preconceptions of what constitutes “American,” offering a version of the course that is more inclusive, transatlantic, and global. New direct reference to European colonialism, a world before contact, Indigenous literary traditions, and minoritized voices are present in the revised syllabus language as are historical nodes, such as slavery and Emancipation, around which the production of said texts circulate.
RESOURCES USED and where to find more information: As a professor with a Ph.D. focusing on the history, literature and cultural production of the long eighteenth century, both British and American, I was able to channel my expertise into the recrafting of the course to be more representative of transatlantic and global anglophone perspectives. For example, my dissertation argues for a new narrative concerning the emergence of the idea of culture in Britain 1640-1840, one that is centered in the development of progressive time within translation theories. Moreover, one of my Ph.D. exams focused on empire, colonialism, and translation theories. Because I am well versed in theory and critical approaches, post-colonial theory for example, I was able to overlay primary sources with the concepts and theories necessary to ensure the course wasn’t just a “great books” catalog. Instead, I presented students with ways to engage with broader, and arguably more important, concepts, like race, gender, identity, historical oppression, etc., while studying the literary and cultural production of what is generally understood as “early American literature.”			
Course Units	3.0	3.0	No Change
RESOURCES USED and where to find more information: The course units have not changed as the COR has not changed.			
Reading Assigned/Textbook	<i>The Bedford Anthology of American Literature</i> , Shorter Second Edition, edited by Susan Belasco and Linck Johnson, 2013	<i>The Norton Anthology: American Literature Beginnings to 1865</i> , Shorter Tenth Edition, Volume 1, edited by Robert Levine, 2023 <i>The Atlantic World, Europeans, Africans, Indians and Their Shared History 1400-1900</i> , by Thomas Benjamin, 2009. Chapters on Cotton Mather and Thomas Jefferson from <i>Stamped from the Beginning</i> , by Ibram X. Kendi, 2016.	I updated the textbook as the Bedford was from 2013. The Norton text I chose includes access to the digital text for free with the purchase of a new copy of the book, which includes access for four years. The Norton also includes two key online programs to support online learning: InQuizitive, which is less like a quiz system and more like an intensive study guide, and Close Reading Workshops, which guides students through the steps of active reading and close reading analysis. The original Bedford text did not include any digital components to support online learning. The Norton also includes writing handbooks, models, and an MLA style guide, all which are critical for student success. The Norton also has clusters of readings that center on key issues I wanted to foreground in

CULTURALLY RESPONSIVE CURRICULUM MODIFICATIONS

			<p>my course: race, gender, Indigenous oral traditions, slavery, and abolition. I appreciated the text’s editorial notes and introduction to these sections as they allowed me to add to the course in meaningful and equitable ways.</p> <p>I chose the “shorter 10th edition” because it was the least expensive of all their versions. If a student purchases the text new, they also gain free access to the digital suite of materials and supplemental programs like InQuizitive etc.</p> <p>I chose to supplement the core textbook with another textbook, <i>The Atlantic World</i>, numerous chapters of which students were assigned. These chapters give a deep history of what each continent (Europe, Africa, America/s) was like before contact, at contact, and after contact. The chapters on pre-contact America/s and the practices of slave trading are particularly useful to supplement the materials within the Norton.</p> <p>The chapters from Kendi’s <i>Stamped from the Beginning</i> offer critical perspectives on Cotton Mather and Thomas Jefferson, both of whom played outsized roles in the development of ideas of race within the colonial period and beyond. (I want to note that several students commented that pairing the original Mather and Jefferson texts with Kendi was “brilliant.” Point being: they got what I was trying to do.)</p>
<p>RESOURCES USED and where to find more information: See Norton for difference among the various versions of Intro to American Literature they offer: https://wnorton.com/books/9780393884449</p> <p>Here is information on <i>The Atlantic World</i>: https://www.cambridge.org/highereducation/books/the-atlantic-world/2E35A3BB70FC6B973EE4E1535D885470#overview Here is a review of the work: https://worldhistoryconnected.press.uillinois.edu/9.1/br_bison.html</p> <p>And here is information on Kendi and <i>Stamped from the Beginning</i>: https://www.ibramxkendi.com/stamped</p>			
<p>Instructional Methods</p>	<p>Lecture Notes Supplementary Materials Discussion Board Comments Essay Comments Midterm and Final Comments</p>	<p>Lecture Notes Weekly Announcements with Commentary on previous week’s work. Supplementary Materials Discussion Board Comments Midterm and Final Comments</p>	

CULTURALLY RESPONSIVE CURRICULUM MODIFICATIONS

		<p>Close Reading Workshop Comments (individually commented to each student) Final Research Project comments</p>	
<p>RESOURCES USED and where to find more information: See Norton for more information on how InQuizitive and the Close Reading Workshops work: https://wnorton.com/books/9780393884425</p>			
<p>Assignments</p>	<p>Representative Discussion Board Topic:</p> <p>1. To begin, I'd like to offer you two sets of questions that I have found extremely useful when reading literature. (They are contained in a document called The Question Heuristic, which students of mine have often found useful and which I link to you here: QW-Question Heuristic.pdf)</p> <p>2. One question set I call the "deAraujo Quartet" (in honor of the professor who taught them to me):</p> <ul style="list-style-type: none"> - Who is the speaker? - Who is the audience? - What is the language being used? - What is the message being sent? <p>3. The second set of questions comes from another of my mentors, and I call them "the Lauter Catechism" (also named after a mentor: Paul Lauter is the editor of the <i>Heath Anthology of American Literature</i> and one of those American scholars most responsible for revolutionizing the teaching of American literature in the last fifty years. I learned a lot from him, including these three questions--essentially curiosity enhancers-- which can help you look deeper at any text, any artifact, any historical event in American culture):</p> <ul style="list-style-type: none"> - Why this thing? - At this time? - In this way? <p>The DeAraujo Quartet and the Lauter Catechism remind me to be curious, to go deep, to explore a text's many layers by thinking and moving in multiple dimensions. I offer them to you as we continue our work this week.</p>	<p>Representative Discussion Board Topic:</p> <p>Hello everyone, For this post, you will be reading a contemporary academic work by professor Ibram X. Kendi that explores the long history of racism in the United States. It is an easy read although a bit long, so please make sure you are carving out space to work through it. He dedicates an entire chapter to Cotton Mather, which provides a fascinating view of one of our nation's pivotal founding figures. Before you start, I want to remind you that we are reading historical documents that will have language in them that most people do not use today. When quoting or citing from historical documents, I ask that you refrain from writing out derogatory terms, specifically the n-word. Use an abbreviation if you must. NOTE: The term "Negro" was the word often used by both Black and non-Black people to describe people with African ancestry even well into the middle of the 20th century. Historically, it is not a derogatory word in many ways, but it nevertheless conjures all the history and weight of the treatment of Black people in America from enslavement through Jim Crow. So, what I am saying is it isn't a word that should be used to today to describe Black people. Also, you may notice that I capitalize Black. All major citation styles, including the Associated Press and MLA have updated their standards to include the capitalization of words used as racial markers i.e., Indigenous, Black, White, Native American etc. As it's a matter of standardized form, I ask you to do the same.</p> <p>To begin, I want you to think about the following notes from Eduardo Gonzalez, an up-and-coming academic working on his Ph.D in theology at Boston College. (P.S. The blog on the website has so many interesting articles</p>	

CULTURALLY RESPONSIVE CURRICULUM MODIFICATIONS

	<p>-----</p> <ol style="list-style-type: none"> 1. Read the brief introductory pages for Columbus and then his "Letter of the First Voyage." 2. Then, choose a specific (brief!) passage from the letter. 3. QUOTE the passage in your post, and then COMMENT about the passage. Why have you chosen it? What strikes you? What does it speak to you? <p>Representative Image Bank Essay:</p> <p>The "Image Bank" Essay Assignment (& FAQs) (Consult the syllabus and schedule for specific due-date information.)</p> <p>Twice during the semester you must complete an image bank essay. What is an image bank essay, and why am I asking you to complete them?</p> <p>In the 21st century we live in a culture that is saturated with visual information. Our eyes are busy all day long, taking in images that, sometimes, we barely have time to process. Yet in reading American literature—especially early American literature—I sometimes feel like I am "reading in the dark." I desire images to help me illuminate my reading, to ground my reading with visual information about the people, places, and things I am reading about. The image bank assignment is a kind of "show and tell" for American literature students. It begins with curiosity—your curiosity—about some aspect of the literature or author we are discussing. It continues with your web-based research in response to your curiosity. It leads to your selection of an image—something associated with the literature/author you are exploring—and that you can build an essay around. Your image bank essay, inspired by your reading and curiosity, becomes a document that connects a visual image and your discussion of it to your discussion or analysis of the literature/author that began your search. Your image bank essay can include your</p>	<p>written by historians and scholars about early Boston, including all variety of essays on the witch trials etc.) Gonzalez provides key excerpts and thoughts from Mather below:</p> <p>"It is come to pass by the Providence of God, without which there comes nothing to pass, that Poor Negroes are cast under your Government and Protection," the Rev. Cotton Mather wrote to fellow New England slave owners in his 1706 treatise, <i>The Negro Christianized</i>. For New England's leading Puritan theologian, a slave owner himself, the possession of slaves was a direct result of God's providence - that is, for him, ownership of African slaves is a concrete expression of God's will. This is the fundamental presupposition for everything Mather has to say about slavery. Accordingly, this is a particular type of slavery: Christian slavery. Central to Mather's understanding is the conviction that slavery enables slave owners to perform what he views as the "greatest kindness that can be done to any" and describes as "the noblest Work, that ever was undertaken among the Children of men." That is to say, white masters must oversee the conversion of enslaved Africans to Christianity for the salvation of their souls.</p> <p>With these foundational ideas in mind, for your post today, please consider the following:</p> <ul style="list-style-type: none"> • First, please choose three key quotes from the Kendi that you think are important to understanding Mather's impact on early American thought. Make sure you are quoting fully and citing. • Second, what are your thoughts on the relationship between Puritanism and racism as illustrated by Mather's beliefs? • Third, do you see any connections between Mathers' perspectives on the world and community in the <i>Wonders of the Invisible World</i> and his beliefs on slavery and race? 	
--	--	---	--

CULTURALLY RESPONSIVE CURRICULUM MODIFICATIONS

	<p>commentary, the commentary of others, as well as questions for us.</p> <p>INSTRUCTIONS:</p> <p>1. Begin with a reading that has compelled you from one week's assignment. You can choose to focus on an author's work or an idea associated with the author: a theme, a cultural or historical event, a cultural movement, a technological change, a political controversy, an environmental or social innovation—any idea or question that can be pursued through a little bit of research beyond the pages of the reading itself.</p> <p>2. Use the resources of the web to pursue your idea. Use key words, search engines, and specialized links and web pages. Bring your best game! Use your savviest search skills! What you're looking for is an image or some kind of visual data that can help us all deepen our understanding of the literature that it is associated with.</p> <p>3. It is VERY important that you clearly DOCUMENT in your Image Bank essay all the resources that you used, including the author/source/date of your image! This is a research assignment, and therefore ALL your research should be acknowledged. You will need a works cited page outlining all the sources you used to create your "Image Bank" assignment, including the source information for the image itself. You want your readers to be able to find the same resources you used, if they want to.</p> <p>2 (continued)</p> <p>4. The easiest way to create your Image Bank assignment is as a WORD document (MS Word) into which you copy your image. Most images can be saved to your desktop as .jpg files. Then, simply drag the .jpg file to your Word document. Then, add your prose analysis/discussion of the image, along with your Works Cited page, and you're done. (</p>	<p>Please reach out with any questions or concerns. Dr. Romo</p> <p>Final Project:</p> <p>Hello class,</p> <p>For your final project, you will be researching, writing, and developing a part within a larger class-sized project. The Image Bank in Miro assignment is a kind of "show and tell" for American literature students. It begins with curiosity, your curiosity, about some aspect of the literature we have discussed. It continues with your research in response to your curiosity. It leads to your selection of an image—something associated with the literature you are exploring—around which you can build a series of three, short essays. Your image bank essays, inspired by your reading and curiosity, will become part of a digital document housed in Miro that will connect visual images with our discussions and analysis of the literature we have explored over the semester.</p> <p>The assignment has three parts:</p> <ul style="list-style-type: none"> ● First, choose an image that can serve as a visual marker for at least three specific works. It can be whatever you want. It can be something from our class, something from the internet, or something from one of the archives we have explored. Then, choose three texts from our course that speak to the image in some way. You will write three short essays (500 words each) connecting the image to your chosen texts. Your image bank essays can include your commentary about the image and the texts, the commentary of others, as well as questions for the class and me. <ul style="list-style-type: none"> ○ NOTE: Your essays will need to include textual evidence, citations, and secondary sources, at least two per essay; 	
--	---	--	--

CULTURALLY RESPONSIVE CURRICULUM MODIFICATIONS

		<p>these secondary sources should be college-level credible. You will want to include a works cited entry for any sources and images used. You should also link to original source material whenever possible. To do so, right click and select link. You can paste in the hyperlink there.</p> <ul style="list-style-type: none">• Second, you will embed your image and your three essays into MIRO, which is a "visual workspace and a digital collaboration platform." It is free, but you will need to sign up. You can do so with your Hancock email or Gmail etc. Each student in the course will have access to the same "board" so that you can see each others' work and look for connections between and among everyone's ideas, which I will discuss further in part three below. I will be sending out an email to each of you inviting you to the Miro board. You can access our Miro board by clicking here. Here is an introductory video that will walk you through how to use Miro. Here is a specific video on how to insert text, and here is a specific video on how to insert photos. I have found Miro very intuitive, so I don't think you will have any issues. Have fun with it. Make it visually impactful. As you will see, an image and some of my own writing from the course will be embedded in the page as a starting point. You can place your own image and writing wherever you want, but I want you to think about proximity. What I mean by this is that I want you to think about the logic of what you place your image next to. So, you may	
--	--	--	--

CULTURALLY RESPONSIVE CURRICULUM MODIFICATIONS

		<p>end up moving your image once other people upload theirs. After week 14, however, the moving of images should stop. <u>The image will need to be chosen and uploaded into Miro by the end of week 14 (November 17). By the end of week 16, (November 30) you will need to have your essays completed and uploaded in full.</u></p> <ul style="list-style-type: none">○ NOTE: Font size should be uniform so let's say everyone needs to use font size 24 for body text and 36 for titles of essays and images. Images should be visible so please let them take up some space. Use my original image as a ballpark for the size of your own.● Third, between the end of week 16 (November 30) and the last day of the semester (December 7), you will need to go into Miro and make connections between your works and those of your classmates. You will need to make at least three connections, whether between images or between ideas in essays. These connections should be made by drawing lines between items and should also include a small paragraph (5-7 sentences) posted as comments explaining the connection you see between your thinking and your classmate's. Make sure to be as detailed and specific as possible about the ideas, trends, themes, periods, aesthetic similarities you see between and among the posts. (To draw lines between things view the 7:45 minute mark in the introductory video; you do so via the arrow in the side bar.) <p>When we are done, we will have created a visual map of our course and its contents, unified by images chosen by you. This project</p>	
--	--	---	--

CULTURALLY RESPONSIVE CURRICULUM MODIFICATIONS

		<p>can be really fun and very eye-opening in terms of being able to see larger patterns and places of overlap within early American literature. It should be fun and creative, too! I will be evaluating your ability to critically think about our texts, about the connections you make between and among our texts, and your ability to write cohesive prose about specific texts. If you get stuck or are totally confused, please reach out sooner rather than later. I am here to help and will be happy to walk you through the process of embedding materials into Miro either in person or via Zoom.</p> <p>I look forward to seeing our creation when it is done!</p> <p>Dr. Romo</p>	
<p>RESOURCES USED and where to find more information: See Norton for more information on how InQuizitive and the Close Reading Workshops work: https://wnorton.com/books/9780393884425</p>			
<p>Activities</p>	<p>As this course has historically been taught online, the core model was a discussion board model. In the previous version of the course, there was also a midterm and final, two essays, and a written final paper.</p> <p>Besides the discussion boards, there were no other activities within a classroom setting.</p>	<p>The course was still taught online last semester, so discussion board posts are still central to meeting the DE requirement. In the previous course model, there were sometimes five of even six discussions for each week. These posts were generally low stakes, low points assignments. In this version of the course, I streamlined the discussion boards so that students could always know that there would be two each week. The posts, however, were increased in word length so that students could practice writing about literary texts in a more sustained manner. These posts were also weighted more heavily toward the final grade and were, essentially, short essays. Several discussion board posts, ask students to do research into various databases, museums, and archives, including, for example, The Smithsonian’s National Museum of the American Indian.</p> <p>Besides discussion board posts, students were also asked to complete numerous InQuizitive assignments, which helped to ensure their comprehension of key ideas, authors, works, terms, historical events, and aesthetics. What is effective about InQuizitive is that it is not punitive: what this means is that a student can keep working to bring their grade up by</p>	

CULTURALLY RESPONSIVE CURRICULUM MODIFICATIONS

		<p>answering more questions and delving more deeply into materials. This encourages learning rather than point acquisition. I will write more about this under grading.</p> <p>Close Reading Workshops were also used. These workshops walk students through the close reading process in a step-by-step manner that again encourages process learning rather than simply “getting it right.” Both InQuizitive and Close Reading Workshops allow for students to show their mastery and proficiency in more models than simply essay writing.</p> <p>The course still implemented a midterm and final, but the final was made optional: students who performed poorly o the midterm were given the opportunity to take the final and keep whichever of the two grades were higher.</p> <p>The final project for the class was a collaborative project in a MIRO board. Students were tasked with locating images that represented key themes or topic of the course. They then had to connect the image to three separate works and write essays analyzing the connections. Each image and their accompanying essays were uploaded into the community and public facing MIRO board. Students then had to identify and draw connections between and among their classmates’ work, providing commentary for the rationales behind their ideas. The link to the MIRO board is here.</p>	
<p>RESOURCES USED and where to find more information: See Norton for more information on how InQuizitive and the Close Reading Workshops work: https://wnorton.com/books/9780393884425</p>			
<p>Classroom Environment</p>	<p>The course has been taught in DE, so discussion board model is central to the online classroom.</p>	<p>The course is still largely taught online although I am pleased to say that in Fall 2024, the course will be taught in person for the first time in a very long time. I have been advocating for this and know that our students will benefit from being able to take a core course for the English major in person.</p> <p>Going forward, the course will alternate years being taught in person and online so that students who need online modalities can still</p>	<p>By refocusing the final project into a collaborative and visually engaging shared workspace, I hoped to target students who could benefit from both aspects of the project. Students who prefer and thrive from learning visually could benefit because the action of thinking about images as representative artifacts for larger concepts could help them connect and relate to these concepts. Moreover, some students work better in collaborative environments. By creating a</p>

CULTURALLY RESPONSIVE CURRICULUM MODIFICATIONS

		<p>complete the degree wholly online if needed. On the other hand, our growing English major population will benefit from in-class instruction.</p> <p>One way that I altered the course environment from its previous incarnation is by making the final project a communal project so that students are able to work in conjunction with each other, learning from one another as much, I hope, as they learn from me. Our students benefit from communal learning in so many ways, including, for example, the ability of higher performing students to model best practices and excellence for those who may be struggling or less sure of their footing within the discipline. It is often very challenging to work in solitude within an online environment, so all the opportunities I can create for more interaction, the better.</p>	<p>final project that allowed for both individual work and collaborative work, I hoped to target various forms of learning groups.</p>
<p>RESOURCES USED and where to find more information: Here is a link to MIRO, which is a tool for collaboration.</p>			
<p>Grading Policies</p>	<p>The Work of the Course: Rough Due Dates:</p> <p>50%--Class Participation every week, throughout the week! 10%--“Image Bank” Essay 1 before the 8 th week 15%--Midterm Exam around the 9th week 10%--“Image Bank” Essay 2 before the 13th week 15%--Final Exam</p> <p>Please take a careful look at the Work of the Course. Note that your grade-earning energy will be divided into three parts: --20% will be taken up with preparing two thesis-driven, MLA-formatted essays in response to specific readings/images that you are assigned to interpret (the Image Bank essays); --30% will be taken up with preparing a midterm and a final exam, both of which will consist of either essay or short answer exam questions (or both!); --50% (half!) will be taken up with reading and responding to the discussion and dialogue created by instructor and students together in our weekly</p>	<p>Grading: A= 90-100% B= 80-89% C= 70-79% D = 60-69% F= 59% and below</p> <p>Assignments: o Discussion Board Posts: 300 pts. o Close Reading Workshops: 100 pts. o Quizzes: 130 pts. o Midterm Exam: 50 pts. o Final Exam: 50 pts. (optional) o Final Essay: 100 pts.</p> <p>All late work will be accepted and will not be penalized in any way. All outstanding late or missing work must be completed by week 14, so that you can turn your focus to your final project.</p> <p>Discussion Board Posts: The bulk of your grade will stem from your active engagement in the discussion board, so please take it seriously. The discussion board is not a place for off-hand thoughts. Rather, it is where you will show me that you have read all the assigned materials, thought about them quite a bit, and managed to take something interesting away that you can share with others. Since the discussion board is critically important to your grade, I detail the</p>	<p>One key distinction between the earlier version of the course and the current version of the course is the late and missing work policy. In the previous version of the course, late work is not accepted and will drastically affect the participation grade for that week.</p> <p>In the newer version of the course, all late or missing work is accepted up until week 14 without penalty.</p> <p>I choose to take this stance because I know that our student population largely works and / or juggles multiple responsibilities that may interfere with any given week’s workload. Without penalizing students for late work, I hope to encourage them to complete the work. If they take the time to do the work, and do it within the parameters set out by the rubric, I want to give them full credit for a job well done.</p> <p>I also employ a clear rubric in discussions, close reading workshops, and the final project, which allows for equitable grading practices because of less subjectivity. The previous version of the course does not employ rubrics.</p>

CULTURALLY RESPONSIVE CURRICULUM MODIFICATIONS

	<p>discussion threads. This means that you are earning half the credit in this course by preparing and reading, every week, and by engaging in written dialogue, every week, in our Discussion threads.</p> <p>More on Class Participation: Most of your preparation time every week will be spent in 1) reading assigned selections from the Bedford and 2) responding to those readings and to my questions in the discussion boards on our course website. Reading followed by discussion—not lecture—is the real engine of this online course, and it takes place every week in assigned discussion threads. Collaboration—between student and student, between student and text, between student and instructor, between questioning and reading—is the technique we will use to generate discussion. The class works best—and students’ discussion grades are strongest—when we share the responsibility of making it work, which means all of us participating in stoking the engine instead of relying heavily on the usual "call and response" of student-teacher interaction.</p> <p>Come to our course website prepared to discuss the literature on schedule for that day or week. Get online and discuss what you have read! Don’t put off posting and interacting until the last minute of the week. Don’t “wait” to post until you have completed an entire reading assignment: post early in the week, when you begin reading an assignment, and then return and post again when you have finished reading and have followed the threaded discussion that other students and the instructor have created. Ideas, questions, and assignments to guide our discussion will be available in our discussion modules every day.</p> <p>CLASS ATTENDANCE: Regular attendance and participation in this online class is</p>	<p>requirements below. You will also be able to see a shorthand of these parameters in the discussion board rubric in case you forget.</p> <p>Here are the basic parameters for submitting a successful discussion board post:</p> <ul style="list-style-type: none"> ● Address the Prompt <ul style="list-style-type: none"> ○ Like all of it, not just part of it ○ Show me you have read the materials and can think about them in an interesting way ● Use Textual Evidence <ul style="list-style-type: none"> ○ Use quotes from our readings to sustain what you are saying about the topics presented ○ Quotes need to be cited correctly in MLA style. EXAMPLE: (Douglass 1665). If you have questions about MLA citations, there is a great link to the Norton MLA Style Guide in the Introduction Module to help. You can always ask me, too. I am more than happy to help. ● Engage with Your Classmates <ul style="list-style-type: none"> ○ Respond to <i>at least</i> two classmates' posts. ○ When you respond to your classmates, you will need to write <i>at least</i> 3-5 sentences and don't just say, "Wow, so-and-so, I agree with your point of view. Good job!" Why, you ask? Because that is substance-less drivel that doesn't actually mean anything, right? In order to earn credit for responding, you will need to read, 	<p>I also let students take the final as a means to replace a low scoring midterm. The final is cumulative. The higher grade of the two will take the place of the midterm grade.</p> <p>In 2016, I worked in a faculty peer-mentor group where we studied the effects of rubrics on students of color and within an online learning environment. The findings were incredibly convincing to me, and I have implemented rubrics into all of my assignments from then on. The following comes from the work that we did:</p> <p>The readings above and our cohort discussions have informed our ongoing and collective approaches to using rubrics in the classroom, especially within an online, DL or Zoom, setting. Our formative research question was “Do rubrics help with grading equity?” Each of our sources illustrates ways in which online rubrics can facilitate student success by ensuring equitable treatment within grading practices:</p> <ol style="list-style-type: none"> 1) One of the clearest reasons to adopt grading rubrics that they have been shown to alleviate student anxiety and confusing, which can in turn produce better outcomes (Chapman). 2) Another is that rubrics clearly spell out expectations and delineate both the writing’s strongest and weakest characteristics. This in turn allows students to hone in on their trouble areas. 3) The most important findings in our research, however, are as follows: <ul style="list-style-type: none"> ● Studies indicate that freshmen are more likely than other students to feel that they are graded unfairly. This seems to be even more true for minority and first-generation students (Smedley, Meyers & Harrell, 1993). <i>Even when this perception is utterly mistaken, it cannot be dismissed since the perception itself can have a</i>
--	--	--	---

CULTURALLY RESPONSIVE CURRICULUM MODIFICATIONS

	<p>important and expected. Remember that participation is 50% of your overall course grade. If you fail to post anything on our discussion boards for any one-week period during the semester, you will receive a zero grade for participation for that week. (It only takes one “zero” grade to kind of torpedo your overall discussion/participation average.) If you fail to participate in the regular and expected discussion activities in our weekly Discussion modules, you will not pass the class. Students who turn in written assignments but do not participate regularly usually fail the class because they rack up failing participation grades. (For more information on the importance of class participation, see the documents “Note on Discussion Grades” and “Discussion Board Philosophy” at our Canvas course website</p>	<p>think, and then engage with the ideas your classmate has presented.</p> <ul style="list-style-type: none"> ● Meet the Minimum Word Count <ul style="list-style-type: none"> ○ You need to write <i>at least</i> 250 words, which is one page double spaced in 12 point Times New Roman font, which is the MLA standard. Note the words <i>at least</i>; you may write more. <p>Each discussion board post will be worth 10 points, except the first and the last, both of which will be worth 5 points each.</p> <p>Close Reading Workshops: Since close reading is a technique and tool special and specific to the discipline of English, learning how to develop a sustained interpretation of a text is really important. I have discovered over the years that sometimes even really strong English-major types can find developing a close reading challenging, so I have adopted a really awesome program through Norton to help you practice your close reading skills. This, along with the quizzes, is why you need access to the Norton digital package. The program is linked to in each close reading assignment and the program will steer you towards the type of reading and analysis you should be capable of performing. Each close reading workshop will walk you through approaches like paraphrase, observation, contextualization, analysis, argument, and reflection. As long as you complete the workshop, you will earn 100%. This is not to say, however, that you can just type in nonsense and expect a 100% grade. I have full access to all your responses and if I think that your time spent on the assignment is lacking or your thoughtfulness is not up to par, I will adjust the grade accordingly. I will be giving you feedback, too, so please look for my comments. The close reading workshops are doubly important as they will serve as the basis for your two short essay responses, which I will detail later.</p>	<p><i>negative impact on student learning.</i> By spelling out the criteria used in grading, and emphasizing that the same criteria are used for all students, rubrics can do much to alleviate this concern. Rubrics can also be reassuring for professors who often wonder if their grading is as equitable as they want it to be. Their concern may be about whether the first paper on the stack is graded in the same way and with the same criteria as the last. Using rubrics provides them with a fair degree of certainty that they are consistent in their grading practices. (Stevens and Levi, emphasis added)</p> <ul style="list-style-type: none"> ● “Transparency in assignment design can overcome inequity in students’ educational experiences. ... The characteristics of transparency and fairness embedded within rubrics make it a valuable tool in diverse higher education contexts...” (Ragupathi and Lee).
--	---	--	--

CULTURALLY RESPONSIVE CURRICULUM MODIFICATIONS

		<p>There are five close reading workshop assignments sprinkled throughout the semester and they are worth 20 points each.</p> <p>Quizzes (InQuizitive): You will also be asked on occasion to take a quiz, including three 20-point quizzes on individual works and two, 40-point unit quizzes that will cover all the materials within the unit. There is also one 10-point quiz in the first week to walk you through the process of how to take an InQuizitive quiz as it is unique and takes a little getting used to. To that point, please make sure you are reading through the three links here in module one that help you register, explain how to use it, and then walk you through the quiz software. This is new software for me, so please if there is an issue, just email or call me and I'll sort it out. As with the close reading workshops, the target is 100% correct and completion.</p>	
<p>RESOURCES USED and where to find more information: See Norton for more information on how InQuizitive and the Close Reading Workshops work: https://www.norton.com/books/9780393884425</p> <p>See following for Implementing Grading Rubrics for Online Learning Equity:</p> <ol style="list-style-type: none"> 1) Chapman, Diane. "Grading Rubrics Improve Both Remote and F2F Instruction." Faculty Forum, NC State University, 15 May 2020, https://ofdblog.wordpress.ncsu.edu/2020/05/15/grading-rubrics-improve-both-remote-and-f2f-instruction/. 2) Ragupathi K. and Lee A. "Beyond Fairness and Consistency in Grading: The Role of Rubrics in Higher Education." <i>Diversity and Inclusion in Global Higher Education</i>, edited by Sanger C., Gleason N Palgrave Macmillan, 2020, https://link.springer.com/chapter/10.1007/978-981-15-1628-3_3. 3) Stevens, Dannelle D. and Antonia Levi. "Leveling the Field: Using Rubrics to Achieve Greater Equity in Teaching and Grading." <i>Essays on Teaching Excellence Toward the Best in the Academy</i>, vol. 17, no. 1, 2005-2006. https://cft.vanderbilt.edu/wp-content/uploads/sites/59/vol17no1_leveling_rubrics.html. 4) "Toward Equity: An Interactive Guide for Santa Monica College Faculty." Equity and Diversity Committee of the Academic Senate, Santa Monica College, 2018. https://www.smc.edu/administration/center-for-teaching-excellence/documents/SMC-Faculty-Equity-Resource-Guide.pdf. <p>How To Determine Whether or Not a Rubric Assessment is Equitable: The following questions developed by Santa Monica College can help determine whether or not an assignment assists with student equity, including providing various models for assessment:</p> <p>EQUITY CHALLENGE! Do my assignments provide students with different types of opportunities to demonstrate their mastery of course material? Do students have any choice in how they demonstrate their learning or are all students expected to demonstrate their learning in the same ways? Here is a challenge: aim to provide students with at least 3 different methods of assessment that allow them to demonstrate their mastery of course material. Below is a model for determining developing formative assessment: Equitable Practices in Assessment Formative assessments are low risk activities that measure comprehension during or soon after instruction. These assessments let instructors know what concepts students may not have comprehended or understood. They may be informal or a formal (low stakes) quiz; they may be based on individual or group effort. The importance of the formative assessment is giving students immediate feedback on their learning or misconceptions and provide the instructor an opportunity to re-teach or provide additional learning experiences.</p> <p>QUESTION: After direct instruction about a topic, assess student's comprehension in the following ways:</p>			

CULTURALLY RESPONSIVE CURRICULUM MODIFICATIONS

EXAMPLE: Examples of formative assessments may include:

- After directed instruction of a concept, ask students to write a one-minute essay that explains the concept
- Thumbs Assessment: thumb up – I’ve got it; thumb sideways – give me a couple more examples; thumb down – I’m confused.
- Performance tasks such as solving a problem.
- Exit tickets that ask for three important concepts discussed in class.
- Group analysis of an historical document.
- Mini case study.

EQUITY CHALLENGE!

Do each of your units provide students an ample opportunity to test the depth of their understanding during a lesson as well as between lessons (prior to the final assessment)? How do you assess student learning on a concept, a type of analysis, or a problem prior to moving on to the next? Here’s a challenge: aim for three or four different methods for students to understand the concept and the importance of each concept by use of a formative assessment.

What Are Rubrics? Definitions and Types:

Below are links to thorough examinations of what rubrics are, how to implement them, the various types, and how to imbed them into Canvas.

- What Are Rubrics?
 - “Creating and Using Rubrics,” from Carnegie Mellon University: <https://www.cmu.edu/teaching/assessment/assesslearning/rubrics.html>
 - “Rubrics,” from UC Berkeley’s Center for Teaching and Learning: <https://teaching.berkeley.edu/resources/improve/evaluate-course-level-learning/rubrics>
 - “Writing Effective Rubrics,” from the University of Florida: http://teach.ufl.edu/wp-content/uploads/2016/07/writing_effective_rubrics_guide_v2.pdf
- Types of Rubrics:
 - [Analytic Rubrics](#)
 - [Single Point Rubrics](#)
 - [Developmental Rubrics](#)
 - [Holistic Rubrics](#)
 - [Checklists](#)
 - [Holistic Critical Thinking Scoring Rubric](#)

How to Integrate Rubrics into Canvas:

- Link to Canvas’ Instructure Community: <https://community.canvaslms.com/t5/Instructor-Guide/How-do-I-add-a-rubric-to-an-assignment/ta-p/1058>
- Link to videos on Youtube:
 - <https://youtu.be/WnS4qK2imbc>
 - https://youtu.be/JaYy_5D3IL8
 - <https://youtu.be/9o-6DkX2GGs>

Learning Goals	Student Learning Outcomes for the course have not changed since the COR for the course has not changed. 1. Interpret and evaluate works of American Literature 2. Critically analyze idea, form, and content in American Literature	Student Learning Outcomes for the course have not changed since the COR for the course has not changed. 1. Interpret and evaluate works of American Literature 2. Critically analyze idea, form, and content in American Literature	N/A have not changed because the course COR has not changed. See CurriQunet if needed for COR.
-----------------------	---	---	--

RESOURCES USED and where to find more information: N/A because the learning goals have not changed. See CurriQunet if needed for COR.

***Things to keep at the forefront of your mind while modifying curriculum to be culturally responsive and humanizing:

- Seek-out, recognize, and address bias within the curriculum components.
- Highlight representations from the cultures that reflect the students we serve.

CULTURALLY RESPONSIVE CURRICULUM MODIFICATIONS

- | |
|---|
| • Seek insights from students to assist in the designing of curriculum and accuracy of portrayals. |
| • Bring real-world and community issues into the curriculum and seek ideas from students regarding actions. |
| • Highlight power dynamics, privilege, and historical oppression. |
| • Utilize multiple perspectives from different cultural groups. |
| • Seek to reach multiple learning styles / intelligences. |