

Course Purpose / Structure: American Studies engages students in the process of *reading the American culture*. The course immerses students in those “things” that Americans create: film, fiction, art, architecture, music, political rhetoric, myth, liturgy, propaganda, and historical accounts. The Kenyon College course on which American Studies is based (American Studies 108), taught by Professor Peter Rutkoff, puts the analytical “reading” of cultural artifacts at the heart of the matter. Students are asked to construct their own, individual understanding of eras and issues central to the American experience. In the process, students can see the diversity of drives and experiences that create the American past and inform the present. For the course website, go to: <https://sites.google.com/a/nahs.us/carmichael/american-Studies>.

Approach / Methods: Student discussion of primary and secondary text is at the heart of the course. Text is defined broadly. Film, music, art, and myth are analyzed alongside more traditional forms of text (fiction, poetry, scholarly articles, etc.). The central process of the course is as follows:

1. students experience a text, a topic, or an artifact
2. students write about what it means and what its cultural context is
3. students discuss their interpretations with each other and with teachers
4. students conduct collaborative research in small groups and present to the class
5. students return to number 2 (writing) with a new, deeper and broader understanding

Assessments: The two major forms of assessment for the course are group presentations and journal writing:

#### Group Presentations

Group presentations are designed to maximize student collaboration, critical thinking, and creativity. The procedure is as follows: Students experience an artifact (listen to a song, watch a film, etc.) they have never seen before. They then write individually as they begin to interpret the artifact: what does it mean? whose story is it? is it a window, a mirror or an instruction booklet? The students have a class discussion and generate a list of questions they need answered in order to understand the artifact. Each student lists the question in which she is most interested. Teachers group students based on which question each selected. Students conduct collaborative research, plan and execute a creative presentation, and lead the rest of the class in a discussion of the original artifact in light of the class’ new insight.

#### Journals

Journals are designed to maximize student engagement, student choice, individual critical thinking, and opportunities for formative feedback and differentiated instruction. Students are responsible for creating their own version of the course through an on-going series of journals. Each student must reflect on what he has learned and create a synthesis that explains a part of the American experience. Students are asked to write approximately one journal entry per week. Students are empowered to choose topics that are of most interest to them and to extend journal analysis to include areas of personal interest and prior learning. Each entry should be 1-1½ pages. A variety of writing skills are emphasized including: extending insight beyond class discussion, writing with voice, and showing instead of just telling.

Course Units and Content: Below are the major units of study that are typically explored in American Studies. In any given year, not all units will be covered and some of the content is moved around to fit more clearly with a particular theme being emphasized during that year. Each unit plan contains an overview, a list of *texts and topics*, and a list of *artifacts*. *Texts and topics* includes those things that students will explore on a daily basis. These form a foundation for understanding eras and the variety of responses Americans have created to the forces that shape their daily lives. Students experience a variety of texts and topics: short stories, novels, poetry, music, art, primary documents and secondary historical analyses. As explained in the “Assessment” section, *Artifacts* are all primary sources; each artifact is the focus of an analysis carried out by groups of students who present to the class on an element of the artifact. Student groups then lead a discussion in which the meaning of the artifact is re-assessed based on a deeper understanding. The list of specific texts are representative of the *types* of works studied in class and are subject to change.

## Unit #1: The Great Migration

Overview: This unit focuses on the experience of African Americans in the years 1863 - 1950. The second half of this era saw the development of what became known as the Great Migration, a mass migration of at least 6 million African-Americans from Southern, mostly rural areas to the urbanized North.

### Topics and Texts:

#### The Harlem Renaissance

"The New Negro" by Alain Locke  
Harlem Renaissance era  
Harlem Renaissance poetry (P. L. Dunbar, C. Cullen, L. Hughes, G. Brooks, C. McKay)  
*Portrait of Harlem* Federal Writers Project (1937)

#### Reconstruction and Redemption

The Jim Crow System  
- *Creating Jim Crow* by James Davis  
- *Surviving Jim Crow* by James Davis  
- *Racial Etiquette* by James Davis  
PBS - *the Rise and Fall of Jim Crow* companion website.  
- Interactive Maps. Click 'go to maps,' then 'Jim Crow laws,' choose a category and click on a state.  
*Eric Foner* explains in this YouTube video that separate but equal was not about separate and sure as heck wasn't equal (1 min 34 sec).  
Introduction to the Douglas A. Blackmon book, *Slavery by Another Name*.  
*Slavery by Another Name*, film, PBS (90 minutes).  
*Sharecropping* article from Facts on File

#### The Blues

*Feels Like Going Home* (2003) by Martin Scorsese (film)  
*O Brother, Let's Go down Home* by Richard Middleton

#### Existentialism

Sheldon, Garrett Ward. "Existentialism."  
Radiolab episode, "In the Dust of this Planet."  
On the Media from Autumn 2014 "Confronting the Unknown." the last segment, "Staring into the Abyss."

#### The Great Migration

### Artifacts:

*Invisible Man* (Ralph Ellison, 1952)  
*A Plantation Act* (film, starring Al Jolson, 1926)  
*Strange Fruit* (song, Billie Holiday, Abel Meerapal, 1939)  
*The Negro Soldier* (U.S. War Department film)  
blues songs (various)  
*The Land Where the Blues Began* (Alan Lomax, 1978 film)  
*The Migration Series* (paintings, 1940's, Jacob Lawrence)  
*Harlem is Nowhere* by Ralph Ellison (1964)

*In Motion: The African-American Migration Experience* ([website](#))

- images      - maps      - texts

*African American Experience database resources:*

- the overview article by Donald Scott
- in the left hand pane, check out these related resources:
  - Reference Articles      - Chain migration
  - Demographic Patterns of the Great Black Migration
  - Domestic Work      - Ku Klux Klan
  - Biographies: Booker T. Washington, W.E.B. DuBois
  - Primary Sources      - Cultural Documents
  - Political, Government & Court Documents
  - Letters & Narratives      - Newspapers & Magazines

*The Great Migration* (youtube video, 45 minutes).

#### Early 20th Century Civil Rights Leaders

*Atlanta Compromis* by Booker T. Washington

*The Souls of Black Folk* by W.E.B. DuBois (excerpts)

Marcus. Garvey, selected speeches

#### Other Important African-American works

“Recitatif” by Toni Morrison

“Sonny’s Blues” by James Baldwin

Hemingway’s “Soldier’s Home”

President Obama’s speech on race (Philadelphia)

Dr. Martin Luther King “I Have a Dream” speech

Unit #2: The American Dream: An Introduction to American Mythology

Overview: During this unit, students explore the most prevalent myths of the United States. These are not simply “untrue stories,” as some understand myth. Rather, the myth of any people, any nation are the stories that reveal its view of the world and how individuals understand their place in it. Myths contain the beliefs, assumptions, values, role models, and the aspirations of a people. Although the U.S. is a relative newcomer to the family of nations the power of myth is strong. The most pervasive of American myths is *the American Dream*. Students will learn the fundamental precepts of each myth and will learn to recognize manifestations of the myths in art, literature, music, politics, and history. Further, students will be required to evaluate the degree to which these myths are still directing American thought and the degree to which these myths reflected the realities of American life.

Topics and Texts:

The American Dream and Class in America Today

Ruby Pane *Understanding Poverty*  
Current journalism articles about class, American Dream  
*People Like Us: Class in America* -- documentary film ('01)  
Tammy's story (follow up on People Like Us Video)  
“Gorilla My Love” and “The Lesson” (Toni Cade Bambara, 1972)  
Videos on wealth and mobility (YouTube)  
- Wealth Inequality in America  
- Are the poor getting poorer? (Steve Horwitz)  
- Income mobility Brad Schiller (U. of Nevada - Reno)  
- Income mobility (Brookings researcher Scott Winship)  
- Income mobility (Sean Mulholland Stonehill College)  
- President Obama's speech on income inequality

the Manifest Destiny myth

“Manifest Destiny” by Wm. P. Hoar  
“American Progress”(John Gast, 1872)  
“The Great Nation of Futurity” (John L. Sullivan, 1839)

Agrarian / Romantic Myths

“Notes on Virginia - Query XIX” by Thomas Jefferson  
“Alabaster Cities and Amber Waves of Grain” (Degler)  
“Populist Party Platform, 1892” by the Populist Party  
(preamble by Ignatius Donnelly)  
“The Myth of the Yeoman Farmer” by R. Hofstadter  
“Consumption Communities” by Daniel Boorstin  
Montgomery Ward Catalog - 1875  
*Self Reliance* (Ralph Waldo Emerson)  
*Civil Disobedience* (H.D. Thoreau)

Artifacts (for presentations):

*The Plow that Broke the Plains* (U.S. Gov. Film, 1937)  
“Ludlow Massacre” (song, Woody Guthrie, 1942)  
*Of Mice and Men* (John Steinbeck, 1937)  
*The Great Gatsby* (F. Scott Fitzgerald)  
*This Land is Your Land* (song, Woody Guthrie, 1940)  
*Union Maid* (song, Woody Guthrie, 1940)  
*1913 Massacre* (song, Woody Guthrie, 1940)  
*Pretty Boy Floyd* (song, Woody Guthrie, 1940)  
*I Dreamed I Saw Joe Hill Last Night* (song, written by Alfred Hayes, 1930, perf. By Pete Seeger)  
*John Henry* (song, perf. By Springsteen or Paul Robeson)  
*The River* (U.S. Government film, Pare Lorentz 1938)  
*Lattimer Massacre Tribute Speech* (Caesar Chavez, 1972)  
*Photos, primary sources from Triangle Fire* (1911)  
*Casey Jones* (song, Joe Hill, 1940)  
*The City* (Documentary Film, 1939)

### Industrialism, Labor, and Urbanization

“Industry in the Gilded Age” by Catherine Reef  
“Transcontinental Railroad” by Page Smith  
“The Spoilsmen: The Age of Cynicism” by R. Hofstadter  
The City in the Gilded Age (Schlesinger, Jr.)  
“Changing Environment for Workers” (Tindall and Shi)  
“Lattimer Coal Strike” (Kenneth Wolensky)  
“Labor in the Gilded Age (Lattimer Strike)” (M. Novak)  
“The Great Upheaval of 1877” (Jeremy Brecher)

### Gilded Age Myths and Progressivism Responses

Horatio Alger myth  
“Social Darwinism” by Chris Bodenner  
“Laissez Faire and the Gospel of Wealth” (F.R. Dulles)  
“The Progressive Discourse in American Politics”  
(Steven J. Diner)  
“The Progressive Impulse” (Richard Hofstadter)  
“The Settlement House” (Allen F. Davis)  
“Tweed Days in St. Louis” (Lincoln Steffens,)  
“Plunkitt’s Plain Talk” (George Washington, )  
*The Jungle* (Upton Sinclair, 1906, excerpts)  
the photographs of Lewis Hine and Jacob Riis

### Great Depression Myths

the myths of Franklin Roosevelt and his New Deal  
the Dust Bowl

Unit #4: The Fifties and Introduction to Women's Studies

Overview: Students will examine the two sides of the Fifties in this unit. The post-war quest for stability and economic prosperity after two decades of crisis competed with an American people changing their assumptions about the meaning of freedom within a culture of conformity. The perspective of women will be explored in this unit as students look at the the history of women over the last 200 years in the U.S..

Topics and Texts:

Fiction - readings about/by Women

*Their Eyes Were Watching God* (Zora Neale Hurston, 1937)  
Emily Dickinson, selected poems  
“A Pair of Silk Stocking” and “The Story of the Hour”  
(Kate Chopin, 1896)  
“The Yellow Wallpaper” (Charlotte Perkins Gilman, 1899)  
“A Rose for Emily” (William Faulkner, 1930)  
“Jilting of Granny Weatherall” (Katharine A. Porter, 1930)

Non-Fiction - readings about/by Women

*The Cult of True Womanhood* (Barbara Welter, 1966)  
*Cracks in the Mold* (Sarah Evans, 1972)  
Flappers, 1920's  
*Flapper Jane* (Bruce Blivens 1925)  
*A Flapper Appeals to Parents* (Ellen Welles Page, 1922)  
*The Feminine Mystique, ch. 1* (Betty Friedan, 1963)  
*American Women in a World at War* (Litoff & Smith, 2002)  
*Rosie the Riveter: Real Women Workers in World War II* (video  
by Sheridan Harvey, Library of Congress)  
*Views of Women*, powerpoint

The Rise of a Suburban, Consumer Culture

*Little Boxes, Big Ideas* (Barbara M. Kelly, 1993)  
*The Houses of Levittown in the Context of Postwar American Culture* (Barbara M. Kelly, 1995)  
*For Sale: The American Dream* (Joshua Ruff)  
*Childhood in the U.S. 1945-1970* (Catherine Reef, 2002)  
*The Baby Boom* (Landon Y. Jones, 1980)  
*The Pursuit of Happiness* (J.P. Diggins, 1988)

The 1950's Counter-Culture

Beat Movement writers, and their influences (e.e. cummings, Lawrence Ferlinghetti, Wm. Carlos Williams, Allen Ginsburg, William S. Burroughs and Jack Kerouac

The Cold War in the U.S.

Cold War popular culture, - [CONELRAD](#) website  
*There Will Come Soft Rains* (Ray Bradbury, 1950)  
ABC Documentary - “Happy Daze” (video)  
Sputnik Mania (video)

Miscellaneous

*Quiz Show* (1999)

Artifacts (for presentations):

“Little Boxes” (song, Malvina Reynolds, Pete Seeger, ‘63)  
“Rosie the Riveter” (song, Evans & Loeb, 1942)  
*Supervising Women Workers* (U.S. Government film, 1943)  
*The Man in the Gray Flannel Suit* (film, 1956)  
*On the Waterfront* (1954)  
*Rebel Without a Cause* (film, 1955)  
*A Letter to Elia* (film, 2010)  
*Quiz Show* (1999)  
*Our Home Town* (film 1957, Town Theater Levittown, PA)  
*Crisis in Levittown* (film 1957, NYU College of Ed.)

## Unit #5: The Sixties

**Overview:** The 1960's were pivotal years for the United States. American soldiers fought a brutal war in Vietnam. At home, the nation struggled to assure equal civil rights for all citizens - black and white. Knowing the events and the politics of the time, the literature and music that cried for peace and for equality, and the names of the men and women who dominated headlines, is essential to understanding who we are as a nation today.

### Topics and Texts:

#### Vietnam

*The Things They Carried* (Tim O'Brien, 1990)  
*Fires in the Mirror* (2001)  
*Kill Everything that Moves* (Nick Turse, 2013)  
*A Rumor of War* (Phillip Caputo, 1977)  
*The Fog of War* (film, by Erroll Morris, 2004)  
*Why Men Love War* by William Broyles, Jr. (1984)  
*Dear America: Letters Home from Vietnam* (film, 1987)  
*Two Days in October* (film, based on book, *They Marched Into Sunlight* by David Maraniss)  
*Restrepo* (film, Tim Heatherington, 2010)  
*We Were Soldiers Once, and Young* (by Lt. Col. Hal Moore)  
Goldstein, Natalie. "Vietnam War." from *FoF Issues and Controversies in American History*  
*U.S. Involvement in S.E. Asia* (Brown U. Choices Program)

#### Civil Rights Movement

*Eyes on the Prize* (film series Henry Hampton, 1987)  
*The Song of Solomon* (Toni Morrison, 1977)  
Dr. Martin Luther King, Jr.  
- *Letter from a Birmingham Jail* (1963)  
- interview on *Merv Griffin Show* (c. 1966)  
- *Why I am Opposed to the War in Vietnam* (speech 1963)  
Malcolm X  
- *Message to the Grass Roots* (speech, 1963)  
- *Malcolm Explains X* (Chicago News Show, c. 1964)  
- interview on *Front Page Challenge* (CBS News, 1965)  
- *Autobiography of Malcolm X* (1965, excerpts)  
*Passin It On* (film)  
*Soul on Ice* (excerpts)

#### The New Left

"Sixties Freedom" (Eric Foner, 1994)  
ABC News documentary "Un-Pinned"  
Songs from: *Freedom Is a Hammer- Conservative Folk Revolutionaries of the Sixties*

#### The Great Society (and the evolution of Progressivism)

- LBJ's background  
- LBJ's Great Society Speech  
- Medicare, Medicaid, Social Security expansion, other government programs  
- Guns vs. Butter

### Artifacts (for presentations):

*Medium Cool* (film by Haskell Wexler, 1968)  
*Guess Who's Coming to Dinner* (film, 1967)  
*Shaft* (film, Dir. Gordon Parks, 1971)  
songs, *various*

#### Others (used as final exam for 2015):

*video* Timothy Leary "Turn on, tune in, drop out," 1967  
*photograph* Black Panthers in CA statehouse, 1967  
*video* Walter Cronkite report after Tet, 1968  
*video* Mike Gravel, 1970 statement on Pentagon Papers  
*video* Cesar Chavez interview in Delano, 1974 (?)  
*photograph* Miss America protest, 1968  
*video* Daisy Ad, 1964  
*video* Saigon Execution, Tet 1968  
*video* People's Park demonstrators/speeches, 1969  
*photograph* 1968 Olympics, Mexico City, Carlos & Smith  
*videos* 1969 Alcatraz takeover by AIM  
*video* Moon landing, 1969  
*video* 1964 World's Fair, CBS report  
*video* British Invasion, Beatles or Stones, 1964  
*video* Butterfield Testimony, 1973  
*video* Nixon-Kennedy debates 1960  
*text of speech* Spiro Agnew, 1968 (pre nomination)  
*FBI document database* on COINTELPRO  
*text* Weather Underground declaration of war, 1970  
*video* MLK, Jr., 1967 and 1968  
*video* Resurrection City, 1968

## American Studies - Assessments

*\* These two assessments are repeated for each unit (4-6 units per year) \**

Performance #1: Artifact Group Presentation	Performance #2: Journals
<p><u>Task/Procedures:</u> Group presentations are designed to maximize student engagement, collaborative research, critical thinking. Teachers select artifacts that:</p> <ul style="list-style-type: none"> <li>- are unlikely to be known to students.</li> <li>- assure high student interest,</li> <li>- provide for rich discussions of culture,</li> <li>- lend themselves to research over a 2 week period, and</li> <li>- reflect the complexity of the era/issue under discussion.</li> </ul> <p>Students are provided class time to collaborate with classmates and to receive formative feedback from teachers.</p> <ol style="list-style-type: none"> <li>1. Students experience an artifact (listen to a song, watch a film, etc.) they have never seen before.</li> <li>2. They then write individually as they begin to interpret the artifact: <i>what does it mean? whose story is it? Is it a window, a mirror or an instruction booklet?</i></li> <li>3. The students have a class discussion and generate a list of questions they need answered in order to understand the artifact.</li> <li>4. Each student lists the question in which she is most interested.</li> <li>5. Teachers group students based on which question each selected.</li> <li>6. Students conduct collaborative research, plan and execute a creative presentation, and lead the rest of the class in a discussion of the original artifact in light of the class' new insight.</li> <li>7. Students should write or re-write journals based on presentations.</li> </ol>	<p><u>Task/Procedures:</u> Students are responsible for creating their own version of the course through an on-going series of journals. Each student must reflect on what he has learned and create a synthesis that explains a part of the American experience. Students are asked to write approximately one journal entry per week and edit a couple times per week. Students are empowered to choose topics that are of most interest to them and to extend journal analysis to include areas of personal interest and prior learning. Each entry should be 1-1½ pages. A variety of writing skills are emphasized including: extending insight beyond class discussion, writing with voice, and showing instead of just telling. A detailed rubric is provided.</p> <ol style="list-style-type: none"> <li>1. Write/edit journal entries 2-3 times per week.</li> <li>2. Each entry should reflect your thinking about what you have read and viewed (including any student presentations).</li> <li>3. For any “artifact” (primary source) you should always be thinking about: <ul style="list-style-type: none"> <li>- whose story is this?    - what does it mean?    - who is the audience?</li> <li>- what is it “teaching”?    - is it a window?    - is it a mirror?</li> <li>- is it an instruction book?    - how does it connect to context(s)?</li> </ul> </li> <li>4. Within a unit, follow these guidelines when writing about an artifact : <ul style="list-style-type: none"> <li>- write about the artifact (when you read/view it for the first time)</li> <li>- write other entries about the things you see/hear/read/see</li> <li>- include entries about discussions and your peers’ presentations</li> <li>- return to the original artifact and re-analyze it</li> </ul> </li> <li>5. This is <b>your</b> version of the course, your version of the materials we discover and discuss together. These journals are where you make the cultural connections.</li> <li>6. At the end of each unit, you should devote at least one entry to a conclusion</li> <li>7. Bring your most current set of entries with you to class each day. Share your entries with other students.</li> <li>8. Journal entries should be typed, well written, infused with quotations from course materials.</li> </ol>



## KAP American Studies Journal Guidelines

### What to do:

1. Write/edit journal entries 2-3 times per week.
2. Each entry should reflect your thinking about what you have read and viewed (including any student presentations).
3. For any “artifact” (primary source) you should always be thinking about:
  - whose story is this?      - what does it mean?      - who is the audience?
  - what is it “teaching” the audience? (consider the “Rutkoff Paradigm,” below)
    - is it a window?                      - is it a mirror?                      - is it an instruction book?
    - how does it connect to cultural context(s)?      - why was it created?
    - why was it created *at that particular time?* (contextualize)
4. Within a unit, follow these guidelines when writing about an “artifact” :
  - statement about the artifact (when you read/view it for the first time)
  - write other entries about the things you see/hear/read/see
  - include entries about discussions and your peers’ presentations
  - return to the original artifact considering what you know now and re-analyze it
5. This is **your** version of the course, your version of the materials we discover and discuss together. These journals are where you make the cultural connections. Your task is to read the culture and explain it. Contextualize artifacts! (see #3)
6. At the end of each unit, you should devote at least one entry to a conclusion – in your conclusion, offer analysis of content, not the journal writing process.

### How to do it:

7. All students will write all of their journals for this year in a Google Doc titled thus: Student’s Name + KAP Journals (example: “Suzy Smith KAP Journals”). Please share this document and enable editing for chamberlain.9@napl.us and carmichael.1@napl.us. Add your new journal entries to the top of the Google Doc (your most recent entries at the top and “oldest” entries at the bottom). Please clearly label each journal entry with the name of the unit, an MLA heading with an appropriate date and a title per MLA formatting requirements. All journals in your Google Doc must be updated (saved with a time stamp) by the due date.
8. Although each student’s works will be accessible through Google Docs, ALL students are required to bring to class two (2) hard copies (already stapled) on due dates. One copy will be to turn in and one copy will be to share with classmates.
9. Please do not send email copies or ask us to print them for you. Be resourceful. You got this. Just bring ‘em.
10. Share your entries with other students.
11. Bring your most current set of entries with you to class each day (hard copy). Get in the habit of printing updated entries.
12. Journal entries should be typed and well written. Some things to keep in mind:
  - avoid passive voice
  - avoid the “to be” and “to have” verbs (tend to be weak...aspire to harness more powerful verbs)
  - show, don’t tell (quote from course materials, be specific - in other words: “keep it real” . . . no Hallmark Greeting Cards!)
  - watch verb tenses . . . don’t switch back and forth!
  - be efficient with your language.....regularly edit your work to say the same thing but half as long!
  - always check the *D & D list*. That is the writing *Do’s and Don’ts List* available on the portal.
13. Required: Quote from multiple texts within each journal entry.
14. Don’t overuse first person....TPO unless there is a reason.
15. If you have sloppy mistakes we will not read your work. This is a college class. Have a team of trusted editors to help you.

## American Studies - Expectations for Students and Teachers

### Students

1. Engagement - Engage with the readings. Engage with the videos/films. Engage with the discussions. Engage with the music. Be curious. Contribute.
2. Assignments - Submit all assignments on time. Be ready for student presentations. Written work should be printed (hard copies, please) and stapled BEFORE class. Late work will receive penalties.
3. Grading - American Studies students will not have a great many grades each quarter; five to ten assignments is typical. Make each one count. However, not every assignment students complete is collected. Some assignments are meant to get you ready for a discussion or an in-class activity the next day. For most major assignments we provide rubrics and feedback ahead of time. If you are not getting the feedback you desire, ask us for more. We realize that the issue of grades is the most contentious issue in the student-teacher relationship. We do our best to give you a fair evaluation of your work. We consider many factors: the rubric, the amount of time students had to work, the amount of time we've been working on a skill, the amount of feedback we've given, etc.. There are some factors we do not consider: whether or not we "like you," a student's overall grade (if we give Johnny a 96 on this assignment it will bump him up to a 92 for the quarter), etc..
4. Writing - students are expected to work hard on your writing this year. Working on your writing is something students should do daily. We are not editors. Students should have a system for proof-reading your papers before you turn them in. Use the writing lab that NAHS offers, too. English teachers staff the writing lab and can provide tremendous help on matters of style, mechanics, and substance. Before you turn in any written assignment, check the "D&D" list on our portal (on the "Writing" page). This list explains important expectations about writing and includes examples.
5. Attendance Related Issues - Student attendance is critical. When you are not at school, we still have class. Almost every day there are important announcements regarding assignment requirements, due dates, and homework assignments. On any given day distribute reading assignments, give pop quizzes, and announce tests. When students are younger, it is the responsibility of the adults in their lives to help coordinate any missed materials or announcements. At this point in your life you must assume the responsibility for these important matters. The student is responsible for all announcements, due dates, course material, and assignments that are discussed in class. There are various ways for you to stay on top of these things. Suggestions:
  - a. avoid discretionary absences - many students have a plethora of optional extra-curricular activities available to them. Some of these are school sponsored (going on field trips, or being a camp counselor, OMUN), some are totally outside of school (dance competitions, gymnastics meets). We fully support you in these endeavors. We believe in a well-rounded student. However, if these activities take an immense amount of your time outside of school or if they require you to be away from school students must be realistic about the implications of these decisions. Your grade may suffer. You will miss things, guaranteed...we cannot re-create every decision or every discussion on the portal. It is for this reason that you should take seriously the decision to miss even a single class meeting and accept the consequences of those decisions.
  - b. be proactive - if you know you are going to be missing class you are responsible for turning in any work ahead of your absence. Please send in your assignment with another student. Emailed assignments are o.k. but surely you can make arrangements to get a hard copy to us before or on the due date.
  - c. inform your teachers ahead of time - if at all possible you should inform your teachers about an absence ahead of time. But do not ask "what should I do?"
  - d. check the portal - many (but not all) of the important announcements will be listed on the portal
  - e. arrange to have a classroom buddy (or two) - have each other's contact information and promise that each student will get copies of handouts that are distributed.
  - f. get notes from 2 or 3 reliable students in your class, copy those notes (we suggest re-writing them yourself), study them, and make an appointment with your teacher to go over them with you.
  - g. for an unanticipated absence, you may be required to take a test or turn in a paper immediately upon your return, especially if it is an assignment that was announced long ahead of time or which covers weeks of material...for example, missing the last day before a unit test will usually not excuse you from having to take the test when you return on the test day.
  - h. Your teachers will try to make a fair decision regarding penalties for work that is deemed "late."
  - i. Do not make a habit of being "absent" on due dates. We all know some students get their parents to "call them in sick." Don't be one of those students. Develop solid habits of responsibility now. They will pay dividends later.

j. Do not ask at the beginning of class, “What did I miss?” or “Did we do anything yesterday?” Wrong question, wrong time.

k. Get all of your materials from the missed class and then schedule a time to meet with us so we can re-explain a specific concept or assignment.

l. Be on time. Upon arrival in class, do not ask “can I go to the bathroom?” or “can I go to my locker?” Take care of that in between classes. Plan ahead.

m. most importantly, in any group work you are doing, you have a responsibility to your classmates/group members. Students are expected to be solid team players...don't leave them hanging because of an unnecessary absence.

6. Expect to spend at least one to two hours a day preparing for class. Some weeks it might be more than others. You will have time in class to work - use it well. This is a college course, you receive college credits and high school credits, there is a 1.2 gpa bump for this course. You will earn this.

7. Academic Integrity - **This is a high stakes issue, so read carefully: Students are expected to do their own work and give credit to others when credit is due. Students are expected to be truthful. Academic dishonesty will be punished by a zero on the assignment and other possible disciplinary actions per the school handbook.**

8. Class discussion - students will contribute to all class discussions. Please monitor yourself. You may not be contributing enough or you may be participating too much. **Respect all students in your class as human beings with thoughts and feelings similar to yours.**

9. Students should get all texts and supplies immediately. In regards to books, do not wait to order things on Amazon or another site. Delivery takes time. Every year, when we begin studying a book, students show up without it and say something like, “I ordered it but it hasn't come yet.” We always give you enough lead time to get a book shipped. Don't wait to order it, please. Also, see #7 below, under teachers expectations.

10. When you walk into the classroom, please take earbuds out of your ears and put away your cell phones. No exceptions. We will let you know when it is appropriate to use these tools.

#### Teachers

1. We will respect all students as individuals. We will not give preferential treatment based on your reputation (starting varsity quarterback or “Johnny is a trouble maker”) or whether or not we “like” you. We are working at this school to support and teach all students. **We are advocates for you should you need it.** Let us know what you need. If you are in trouble, we can help connect you with available resources.

2. We will fairly grade your work based on its merits per the standards.

3. We will teach you something new every day. No “free days.”

4. We will listen to you.

5. We will answer your questions (please ask them at an appropriate time). If we don't answer your question or you don't understand please let us know and we will explain it a different way.

6. We will create assignments with clear (but demanding) standards.

7. We will as soon as possible give you titles and ISBN's of all texts required for course. If your family cannot purchase a text or any other class supply (we know the school asks you to buy a lot of stuff) please let us know or your guidance counselor know a.s.a.p. and we will provide one for you (assuming we know a.s.a.p.).

8. We will try to distribute due dates for readings and other assignments to avoid “crunch time.” However, there will be long-term assignments due at the end of the quarter which you should not put off thereby creating needlessly a “crunch time crisis.”

9. We will turn over to the students as much control as we can. This includes the selection of topics for study, class discussion, and procedures. This is your learning, you must be an active and powerful participant. If you have ideas about how to do this, please let us know.

10. We will offer several modes of communication: face-to-face, classroom portal, Remind101, etc.. We will be available to you outside of class for extra help as long as we find a mutually convenient time.

Sign that you've read this, please:     x \_\_\_\_\_ (student)     x \_\_\_\_\_ (teachers)

## KAP American Studies Writing Rubric

### Critical Thinking

	A	B	C	D/F
Context	Analysis places the text/artifact into a precisely and accurately described cultural or literary context	Analysis of text/artifact considers a limited cultural/literary context or occasionally misrepresents it		Analysis disregards the cultural/literary context of the text/artifact or describes it in an inaccurate way
Engagement	Student is clearly engaged with and committed to material; clear attitude and consistently strong voice	Student is somewhat engaged and committed; voice and attitude occasionally come through		Student didn't seem to be engaged and committed to course material. Voice is absent
Thesis & Response to Text	Analysis shows full comprehension of complex meaning of text/artifact Cites convincing textual evidence; Synthesizes analysis of multiple texts Insight transcends class discussion Clearly takes a stand Integrates complexity & contradiction	Analysis shows a general understanding of the text/artifact's meaning. Cites some text effectively; Considers multiple course texts Some insight beyond class discussion Position partially defined Recognizes complexity & contradiction		Analysis shows limited comprehension of the text/artifact. Cites little or no textual evidence; Considers too few course texts Repeats class discussion Takes no clear position Fails to recognize complexity
Content & Evidence	Background info is crafted/selected to be brief and necessary Supporting details are abundant; Vocabulary is precise, specific to topic Discussion is clear, complete, & convincing Most of essay shows / illustrates	Background info is somewhat effective; some info is irrelevant or unnecessary Varying levels of supporting detail; Vocabulary is specific, some general Discussion is fairly clear; may not completely explain or convince Some showing / some telling		Background info is too short or too long; it is irrelevant or unnecessary Supporting details are insufficient; Vocabulary is general or vague Discussion is limited, unconvincing, or unclear Essay mostly tells

### Writing Style

Sentence Fluency	Carefully and elegantly articulated Sentences structures are strong & varied; Sentences invite oral reading Efficient; words go a long way	Clearly worded Sentence structures are somewhat fluid; Some sentences need to be re-read Some passages are efficient	Confusing language Writing is difficult to follow; Writing is difficult to read aloud Language is not efficient
Verbs	Many strong verbs; verbs are active, precise and fresh	Some strong verbs; some weaker verbs	Few strong verbs; many verbs are passive, general and/or "tired"
Quotations	Poignant Embedded to enhance style	Interesting Smoothly embedded	mundane, dull Awkwardly/incorrectly embedded
Risks	Writer takes appropriate risks	Writer takes few risks	Writer does not risk failure

### Research

Research	A robust synthesis of authoritative scholarship on topic Concise annotations add to credibility Citations are precisely formatted	Research sources are of varying quality and/or insufficient quantity Annotations somewhat credible Most citations are correctly formatted	Few reliable sources few annotations that add to credibility Citations absent, incomplete, incorrect
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Over for mechanics...

**Mechanics – these are some basic things we expect students to be able to do... we know you can. Let us know if you need help.**

	A	B	C	D/F
S/I	<p>Sound surface integrity; well-edited.</p> <p>Writing is very clear; easy to read.</p> <p>Mechanical (and MLA) errors are nonexistent.</p>	<p>Generally clean</p> <p>Most writing is clear;</p> <p>a few mechanical (or MLA) errors that do not disrupt message.</p>		<p>Not edited carefully</p> <p>Could/did you read it?</p> <p>mechanical (or MLA) errors are excessive, limit clarity.</p>
Intro ¶ & Concl. ¶	<p>Intro: moves from general to specific</p> <p>Conclusion: brings closure to the essay with strong summarizing commentary.</p>	<p>Introduction choppy</p> <p>Conclusion: restates thesis; some summarizing commentary.</p>		<p>Introduction is too brief</p> <p>Conclusion summarizes; no real closure</p>
Organization	<p>Each ¶ is a single unit of thought</p> <p>Topic sentences define an idea</p> <p>Each ¶ directly related to the thesis; Internally logical, smoothly constructed</p> <p>¶'s flow logically &amp; naturally (within essay)</p>	<p>¶'s may occasionally stray from point</p> <p>Topic sentences state a general direction</p> <p>¶'s somewhat related to the thesis; Internal logic and flow usually clear</p> <p>¶'s arranged clearly (within essay)</p>		<p>¶'s are often unfocused</p> <p>Topic sentences often vague/factual</p> <p>Not clearly related to the thesis; Internal flow is choppy, hard to follow</p> <p>¶ arrangement confusing</p>
Compliance	<p>Student complies with all of the requirements of writing for KAP American Studies including MLA format, having hard copies of written work ready to go on time, and maintaining Google Doc in accord with the requirements as set out in class.</p>	<p>Student complies with almost all the requirements of writing for KAP American Studies including MLA format, having hard copies of written work ready to go on time, and maintaining Google Doc in accord with the requirements as set out in class.</p>		<p>Student does not comply with the requirements for written work in KAP American Studies including MLA format, having hard copies of written work ready to go on time, and maintaining Google Doc in accord with the requirements as set out in class.</p>

## Presentation Rubric

Names: \_\_\_\_\_

Topic: \_\_\_\_\_

D-/D

C

B

A

### Thesis

**Analysis disregards the cultural/literary context of the text/artifact or describes it in an inaccurate way**

No clear position; idea is vague/unfocused; confusing  
Fails to recognize complexity  
Repeats class discussion

**Analysis adds a limited cultural/literary context for the artifact or occasionally misrepresents it**

Position partially defined somewhat general; Clearly worded  
Recognizes complexity and contradiction  
Some insight beyond class discussion

**\*Precisely and accurately adds to the cultural or literary context of the artifact**

Takes a clear stand; Focused/specific; Elegantly articulated  
Integrates complexity and contradiction  
Insight transcends class discussion

### Command of Content

**minimal use of visual, audible, and/or textual evidence seems unsure of facts; reliant on notes**

presenter simply “tells” the information  
unable to address even basic questions from audience

**used some of visual, audible, and/or textual evidence knows facts, occasional reference to notes**

some “telling” and some “showing” of main points  
addresses questions with facts and insight

**\*extensive use of visual, audible, and/or textual evidence \*demonstrates a command of facts without notes**

explanation structured to make the audience “see” the point  
addresses audience questions authoritatively

### Creativity, Commitment, and Collaboration

takes few risks; straight forward or predictable plan  
group shows little collaboration in process & product  
**handout design or execution sloppy, ineffective**  
**only minimal or moderate enthusiasm**  
audience participation is minimal

takes some risks  
group showed some collaboration in process & product  
**handout is clear and conveys information**  
**presentation style shows enthusiasm and interest**  
audience participation is present, somewhat effective

risks audacity or originality  
group showed collaboration in process & product  
**\*handout is well-planned, creative, informative**  
**\* compelling presentation style**  
audience highly engaged in presentation/discussion

### Planning and Expression

**imprecise or confusing language; expression limited**

little structure to presentation  
little evidence of rehearsal; reliant on notes  
**intro and conclusion are unoriginal or ineffective**  
**little planning for technical aspects/handouts**

**expression is clear, does not limit understanding**

thoughtful organization; obvious structure  
occasional stumbles, but clearly rehearsed  
**intro and conclusion are generally effective**

**technical aspects/handouts are integrated with minimal disruptions**

**\*clear and sophisticated expression throughout presentation**

strong transitions lead audience through presentation  
presenter controls the presentation throughout  
**\*attention grabbing intro and insightful conclusion**  
**\*technical aspects/handouts are smoothly integrated**

### Research

**few reliable sources**

few annotations that add to student’s credibility  
citations are absent, incomplete, or incorrect

**research sources are of varying quality and/or insufficient quantity**

annotations are inconsistently communicated and/or incomplete  
most citations are correctly formatted

**\*robust synthesis of authoritative scholarship on topic**

concise annotations add to student’s credibility  
citations are precisely formatted

Comments: