

EN 493: Women, Science, and Politics in 17th C Literature

4 Credits * Spring 2023

Professor: Dyani Johns Taff

Class Time: T/TH 1:00-2:15 pm

Class Location: Lovejoy 212

Contact: dtaff@colby.edu

Office: Miller 225

Office Hours: [M 1-3 pm & By Appt.](#)



Cavendish family circle by Peeter Clouwet, 1656.



John Dee, General and Rare Memorials Pertayning to the Arte of Navigation, 1577, Folger STC 6459

Course Description

Can a poet, or a poem, do science? Does gender matter when we're talking about early modern science and politics in England? In this seminar, we will explore the poems and other writings of three poets who, I contend, would have said "yes" to both of these questions: Hester Pulter, Margaret Cavendish, and John Milton. We will begin by investigating the cultural impacts of the English Civil War (1642-51)—before, during, and after the conflict—on early modern literary and scientific works, and we will excavate the English reception of Lucretius's *De Rerum Natura* (On the Nature of Things), a first-century BC poem detailing epicurean theories about atoms, among other topics. Next, we will read selections from Pulter, Cavendish, and Milton's poetry and prose that foreground their unconventional theories about *scientia* (that is, knowledge or understanding), natural philosophy (the phrase early moderns used to refer to what we now call science), erotic desire and marriage, monarchy and the gender of political subjecthood, biblical and artistic creation, and humans and their relations to nonhumans. In the final unit of the course, students will guide our discussions, working in teams to deepen our understanding of selected topics through re-reading and reading new works by our core authors.

Texts

The following required book is available at the Colby College Bookstore. Please buy this edition in hard copy (not ebook) as soon as possible. **If you have trouble locating or paying for the book, contact me and I can help.**

- John Milton, *Paradise Lost*, eds. William Kerrigan, John Rumrich, and Stephen M. Fallon, Modern Library/Random House, 2008. ISBN: 9780375757969.

All other required readings will be available as PDFs on Moodle. If you are interested in women's writing, I also highly recommend Alice Eardly's edition of Hester Pulter's manuscript (ISBN: 978077272164) and Brandie R. Seigfried's edition of Margaret Cavendish's poems (ISBN: 978086698593). These books are large and expensive, but wonderful resources if you can afford them.

Since we will write frequently in this course, I recommend buying a book about writing. My two favorites are Graff and Birkenstein's *They Say / I Say*, 4th edition (ISBN: 9780393631678) and Trimble's *Writing With Style*, 3rd edition (ISBN: 978-0205028 80). The [Purdue Online Writing Lab](#) and the [Colby College Library "All About Citations" Guide](#) are excellent, free resources for citation, grammar, and writing help.

Grading System

I take a holistic approach to grading, aiming to reward process, collective support, and *learning* in as many forms as we can imagine it. I am inspired by the research of scholars including Alfie Kohn, Asao Inoue, Cathy Davidson, and Jesse Stommel; their work and my own observations of students during my fourteen years of teaching have led me to believe that numerical and letter grades are not especially useful tools for assessment and feedback. They can, in fact, cause harm and reflect systemic biases.

I have modeled our assignments and assessment structure on labor-based contract grading and ungrading systems. These systems seek to measure students' work differently than traditional grades, accounting for as many modes of learning as possible, and seeking to create equitable, socially just classrooms where students feel comfortable taking risks, exploring and being brave about new ways of speaking, reading, and writing, and even experiencing failure: these are key aspects of the process of learning.

We will work together—as a class community as well as in our one-on-one meetings—to reflect on and assess the work, the labor, that I ask you to complete this semester. I have designed all assignments for this course with care; everything I ask you to do is meant to support your work in **four core areas** that I take to be vital in learning read and write about literature at the college level:

1. Community and Class Citizenship

Proximity—simply being together in a room—does not equal community: making our class into a community takes the hard, rewarding work of being an engaged citizen. Assignments will include: arriving on time to class sessions having completed reading and other assignments, **participating** fully during class **verbally or otherwise**, large and small group work, formal and informal **peer review** and class **discussion leadership** activities.

2. Textual Engagement

Our texts are essential materials for learning in this course; they function like lab equipment for a science course or paints and brushes for an art course. We'll learn about poetry, 17th C women, science, and politics, writing, ourselves, and each other by *reading* and engaging actively with our texts both before and during class. To promote active reading, and to extend our learning community beyond the classroom, you will complete **a commonplace book**, engaging in an old and in some ways distinctly renaissance practice of collecting, organizing, and annotating favorite or intriguing or troubling quotations from a variety of sources. We'll often use your collections/entries to spark discussion and writing in class. You will also collectively write and revise **annotations** on a poem or poems that we select.

3. Writing

We often think of writing as a medium of communication, which it is. But writing can also serve as a means for thinking itself; I often use messy drafts and freewriting to work out what I *actually* think or feel about a topic, or to organize my understanding, or to work through or synthesize complex or overwhelming scholarly work. We will do several kinds of writing, informal and formal, in this class. Assignments will include **a short close reading essay** and **a final research project** that could take a number of forms (traditional thesis-driven research essay, public humanities project, annotated reading list for a community or book club, syllabus, or other creative piece) and that will involve both engagement with literary scholarship and about 15 pages of polished writing, either in one piece or across several shorter pieces. You'll also **complete two 1-1 meetings with me**, one to discuss your close reading essay as well as preliminary project plans and one later in the semester to discuss your project draft.

4. Reflection and Revision

As you complete your work for this course, I want you to think actively about *why* and *how* you are doing the work you are engaged in, and about how your work will influence your next steps within and beyond my course. Honest reflection is a powerful tool, and sustained learning cannot take place without it. To promote reflective thinking, you will do two detailed **self-assessments** (one at mid-semester and one at the end). You will also create a **portfolio** that showcases your learning.

Detailed assignment directions will be available on Moodle; see below for reading advice and self-assessment directions.

You will assess your work in these core areas, and I will use your self-assessments to arrive at your course grade. As a general baseline, completing assignments in a timely, thoughtful manner will earn you a B; rushed, missing, or otherwise lack-luster work will earn you a lower grade; work that exceeds expectations, deepens your own or the community's learning, or otherwise goes above and beyond will earn you a higher grade.

Community Care Policies and Resources

We are continuing to learn how to live with Covid-19; we are still at a rate of ~400-500 deaths per day nationally, and we do not know what the future holds in terms of new variants. I still live with small children and an immunocompromised adult. I assume that each of you has your own complex relationship with the virus and its fallout over the last two years. We are all also subject to a welter of other circumstances that can affect our mental and physical health. In response, **we need to prioritize an ethic of care: caring for yourself and caring for your community.** Here are policies designed to promote self and community care:

- **Masking:** For the first two weeks of class (3 class sessions), masks will be mandatory in class and during office hours. I will provide everyone with a KN95 that you should be able to wear for several sessions in a row and I will always have extra surgical masks with me. After our first two weeks, masks will be **optional**, but *highly* encouraged if:
 - you have a cold, other respiratory illness, or other symptoms such as headache, sore throat, cough, congestion.
 - your roommate or other close contact is sick.
 - you have recently traveled or are frequently using public transportation.
 - And so on: **quite apart from Covid-19, masks are an excellent way to protect our community and avoid spreading illness.**
- [The FDA has approved bivalent boosters for Covid-19.](#) I strongly encourage you to get an updated booster vaccine as soon as you can! This booster—and subsequent updates—can do A LOT to control transmission in our community and beyond.
- **Attendance and missing class:** In order to create and sustain a compassionate community, we all need to commit to preparing for class, showing up, and attending to what members of our community (students and professor) say and ask of us. That said, our lives are complicated; if, for any reason at all, you are unable to attend one or more of our class sessions, you may complete an **alternative attendance** assignment, described in the in-class notes document, that will count for participation in the missed session.
 - ***We'll need a critical mass of folks in class each week. Participating asynchronously (after class has happened) will mean that you will miss out on group work and real-time insights. **Please prioritize synchronous, in-person participation**, but use this option as a back-up whenever you need to.
- **Late work:** Completing course assignments on time is part of how you show your commitment to community and class citizenship, textual engagement, and writing work. Completing assignments on time will also save you from the stress of having assignments pile up. That said, we all sometimes find ourselves overwhelmed or in need of more time for one reason or another. A minor late assignment here or there is fine; you will also have opportunities to off-set late work. Chronic lateness will affect your grade because it will affect your ability to complete the course work in a thoughtful, timely way.
- **Academic Support:** The Dean of Studies office offers comprehensive academic support in the form of academic success programs, learning consultants, tutors, and much more. [Consult the academic success page to learn more.](#)

- **Financial Security:** If you need support so that you can buy textbooks or food, pay rent, buy or borrow a laptop or interview clothes, or any other kind of financial relief, [contact your class Dean](#) (they are friendly and ready to help! If you want help reaching out, let me know!).
- **Counseling Services:** [Colby College provides cost-free mental health and counseling services](#) to help you manage challenges that threaten your personal or academic wellbeing. **Getting help when you need it is the smart, courageous thing to do.** I am not a mental health professional, but I can make you an appointment, walk with you to Counseling Services, discuss coursework-related stress (and make plans to alleviate it), or help you to see or know when you need to get help beyond my expertise. **Email me any time.**
- **Access and Disability Services:** In accordance with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act, reasonable accommodations will be provided to qualified students with documented disabilities. Students seeking accommodations should start by contacting the [Office of Student Access & Disability Services](#).
- **The Farnham Writers' Center:** From the FWC's website: "The FWC is a place for you to get skilled feedback on your writing. Our peer writing tutors have experience working with Colby's diverse student populations, and they are eager to engage you in collaborative conversations about your writing." [To learn more and to make an appointment, visit their website.](#) The Writers' Center also has a Multilingual Writing Specialist, Dr. Chaoran Wang, who meets individually with international and multilingual students and provides workshops to support multilingual writers. You can reach her at chaowang@colby.edu. Please feel free to contact her, either to discuss your writing concerns and issues in general or to discuss a specific course-related writing assignment.
- **Academic Integrity:** Please read [the Colby Affirmation](#) and review Colby's policies and resources regarding [academic integrity](#). It is the responsibility of every student and faculty member to be familiar with, and comply with, these expectations for honesty, integrity, and personal responsibility. If you have any questions at any time about whether or how to cite a source, about when it's ok to collaborate and when you must work alone, or other topics relating to your own or others' conduct, please ask me! I am happy to explain how to correctly give credit where credit is due or to discuss other concerns.
- **Sexual Misconduct/Title IX Statement:** Colby College prohibits and will not tolerate sexual misconduct or gender-based discrimination of any kind. [Colby is legally obligated to investigate sexual misconduct](#) (including, but not limited to sexual assault and sexual harassment). If you wish to speak confidentially about an incident of sexual misconduct, please contact Colby Counseling Services (207-859-4490) or the Director of the Gender and Sexual Diversity Program, Emily Schusterbauer (207-859-4093).
 - Please note that as your professor, I am designated a "responsible employee," a legal category that requires me to report to the Title IX Coordinator, Meg Hatch (207-859-4266) if you disclose an experience related to sexual misconduct. This is not as scary as it sounds: if I contact Meg, she and her office will email you. If you want to follow up, you can. If not, you don't have to.

- **I will support you whatever you decide:** I can connect you to community resources for dealing with sexual misconduct *without* you needing to disclose specific information to me. If you wish to disclose a specific incident to me, I will help to connect you to Meg Hatch. The college will take initial steps to address the incident(s), protect and support those directly affected, and enhance the safety of our community. Meg Hatch will work with you to determine the best way to proceed.
- **Bias Incident Prevention and Response Team (BIPR):** From the Office of Diversity, Equity, and Inclusion website: “BIPR is a non-disciplinary body charged with both responding to bias incident reports and implementing educational initiatives designed to decrease the frequency of bias incidents in our community. Community members who have experienced and/or witnessed a bias incident are encouraged to submit a BIPR report or contact BIPR chair Emily Schusterbauer (207-859-4093).” [To submit a Bias Incident Report, click this link.](#)

Course Schedule

The following schedule will give you an overview of our readings, topics, and schedule of assignments for the semester.

*****This schedule is subject to change, as needed, throughout the semester.** Our Moodle site will be our home base: I will update checklists and assignments there regularly.

Reminder: for a 4-credit course, you should expect to spend approximately 8 hours per week on your work *outside of class*. Some weeks you will need more than 8 hours and some less; I have designed my assignments with that time frame in mind. Plan your time outside of class accordingly and get in touch if you have questions!

	Readings and Assignments
Week 1:	<u>Th Feb 2:</u> Course Introductions and Collective Goal-Setting; what do we know about Renaissance gender, politics, and science? What do we need or want to know, and how will we structure our learning? Read Kohn, “The Case Against Grades,” and listen to (or read the transcript of) The Ezra Klein Show, “A Skeptical Take on the A.I. Revolution.”
Week 2:	<u>Unit 1: The English Civil War; <i>scientia</i>, matter, nature, death, and (gendered, monstrous) bodies</u> <u>T Feb 7:</u> [Erin from GreenCorps] Excerpts from Lucretius, <i>On The Nature of Things</i> (<i>De Rerum Natura</i>), book 1; listen to Peter Adamson’s discussion of Lucretius: https://historyofphilosophy.net/lucretius (22 mins; you might also be interested in his other episodes on the epicureans!); Ross and Scott Baumann, “Introduction.” <u>Th Feb 9:</u> Excerpts from <i>On The Nature of Things</i>, book 2

	Highly recommended optional reading: <i>The English Civil Wars: 1640-1660</i> by Blair Worden Informal, non-binding semester plan DUE F Feb 10 by 11:55pm via email (optional: meet with me to discuss your plan).
Week 3:	<u>T Feb 14:</u> Hester Pulter, <i>The Pismire</i> and <i>View But This Tulip</i>. <u>Th Feb 16:</u> Discussion Leadership Groups 1&2: selections from the <i>Journal for Early Modern Cultural Studies</i> 20.2 (2020) special issue, “The Poetry of Hester Pulter: Revolution and Remediation.”
Week 4:	<u>T Feb 21:</u> Margaret Cavendish, <i>Nature Calls a Council</i> and <i>The Motion of Thoughts</i>. <u>Th Feb 23:</u> Discussion Leadership Groups 3&4: selections from the Cavendish scholarship folder.
Week 5:	<u>T Feb 28:</u> John Milton, <i>Naturam non pati senium</i> [That Nature does not suffer from old age], “How Soon Hath Time...” [Sonnet 7], “On Time,” “Methought I saw my late espoused saint” [Sonnet 19], and <i>Paradise Lost</i>, Book 1, lines 1-26, Book 2, lines 871-967, and Book 7, lines 175-338. <u>Th Mar 2:</u> Discussion Leadership Group 5: selections from the Milton scholarship folder. Commonplace Book Check-In DUE F Mar 3 by 11:55pm
Week 6:	<u>Unit 2: Becoming Editors</u> <u>T Mar 7:</u> Annotation Workshop 1; Eric Keleman, “Why Study Textual Editing and Criticism.” <u>Th Mar 9:</u> Annotation Workshop 2; Alice Eardley, “Hester Pulter’s ‘Indivisibles’ and the Challenges of Annotating Early Modern Women’s Poetry”
Week 7:	<u>T Mar 14:</u> Annotation Workshop 3; Liza Blake, “Reading Poems (and Fancies),” parts I and II. <u>Th Mar 16:</u> Close Reading Paper Drafts DUE in class; Planning/Voting for Unit 3.

	Mid-Semester Self-Assessment DUE F Mar 17 by 11:55pm on Moodle Peer Review Letters DUE Sunday Mar 19 by 11:55pm.
Week 8:	<u>Mar 20-24: Spring Recess: No Class</u>
Week 9:	<u>Unit 3: Animal, Vegetable, Mineral and Poetry as Natural Philosophic Practice</u> <u>T Mar 28:</u> TBA Poems/texts <u>Th Mar 30:</u> TBA Poems/texts Close Reading Paper DUE F Mar 31 by 11:55pm
Week 10: 1-1 Writing Meetings	<u>T Apr 4:</u> Robinson Room Special Collections Visit; TBA Poems/texts <u>Th Apr 6:</u> Discussion Leadership Round 2, Groups 1&2
Week 11:	<u>T Apr 11:</u> TBA Poems/texts <u>Th Apr 13:</u> Discussion Leadership Round 2, Groups 3&4 Final Project Proposal with preliminary bibliography DUE F Apr 14 by 11:55pm
Week 12: 1-1 Writing Meetings	<u>T Apr 18:</u> TBA Poems/texts <u>Th Apr 20:</u> Discussion Leadership Round 2, Group 5
Week 13:	<u>T Apr 25:</u> TBA Poems/texts <u>Th Apr 27:</u> NO CLASS: CLAS <u>F Apr 28:</u> Final Project Workshop: project draft and annotated bibliography DUE before class. Peer Review Letters DUE Sunday Apr 30 by 11:55pm
Week 14:	<u>T May 2:</u> Project Presentations

1-1 Writing Meetings	<u>Th May 4</u> : Commonplace Book with Reflection paragraph DUE in class. Closing Thoughts and Portfolio preparation: What have we learned, and where are we going next? Portfolio DUE Sunday May 7 by 11:55pm on Moodle.
	Final Self-Assessment DUE F May 12 by 11:55pm on Moodle.

A few notes on reading

All students read at different rates and different texts require different kinds of attention and time. Think about how it feels to read a twitter feed, a novel, a text from a friend, an art book, a poem, a play, a scholarly article, a scientific paper: these texts all invite you to engage in very different ways. This semester, we will be reading a wide variety of texts of varying depth, length, topic, and density. **If you are struggling, or if it feels difficult to read our texts, don't worry:** that probably means you're doing it right, and I can guarantee that you aren't alone in those feelings of struggle and difficulty. Here are a few things to try when the reading gets tough:

- **Assess your time/space:** try reading at a different time of day or in a different location. Some texts might require perfect silence, and some might actually feel easier to read with some ambient noise or music (in a coffee house, for instance).
- **Poems and other artistic texts:** re-reading is key! Read once quickly, for sound and initial impressions. Read again for comprehension. Read again for line breaks, rhymes, puns, metaphors, and so on. Your subsequent reads need not be linear! You might start in the middle or end; the key is to make time and space for reading slowly and re-reading.
- **Scholarly articles:** master the strategic skim. Read the first ~5 pages slowly and carefully, looking for the writer's central argument or point. Next, read section titles and topic sentences, and consider slowing down for a few paragraphs in the middle to see how the writer is using evidence (and to see what kind of evidence they're using). Next, read the conclusion or the final 3 paragraphs slowly. With your remaining time, go back and re-read as needed to clarify your understanding, ask questions, apply ideas, etc.
- **Use your resources (be a skeptical googler!):** bring the power of the internet to bear on your reading; I fully support you using SparkNotes, LitCharts, Schmoop, Wikipedia, and so on to aid you in understanding our texts. BUT: please note that these sites provide great summaries, but sometimes they have errors and frequently they provide one-dimensional or overly simplistic analyses. ALSO: always, always, always cite if you make use of these or any other aids in your writing or Perusall entries!
- **Listen to an audio book while you follow along in the text:** If listening while you read is helpful, check out LibriVox: they have crowd-sourced, FREE audio versions of many, many texts. One cautionary note: the reader quality is variable, and intonation IS interpretation, in my view. BUT: do you want to know how I got through reading James Joyce's *Ulysses* in college and Chaucer's *Troilus and Criseyde* in grad school? I read along while listening to LibriVox recordings. Particularly useful for difficult or long texts, but helpful for anything you're reading.
- **Come to office hours:** I am always happy to talk more about our texts, to read sections slowly with you, to clarify key concepts, and so on.

The Most Important Thing: embrace uncertainty and do your best.

Reading *some* is infinitely better than reading *none*; sit calmly with your confusion about or boredom with or other reaction to a text you're reading, read as much of it as you can, and then, crucially, try to articulate your confusion to our class. Engagement does not mean mastery; spend time, slowly, with our texts, and then bring your reactions, observations, perplexities, and so on with you to your commonplace book and to class for discussion.

Self-Assessments

At about the midpoint of the semester, you will pause, reflect on your work so far, and assess your work according to the scale below. The mid-semester grade that you assign yourself is advisory only; it should aid you and me in taking a pause, communicating, and making any necessary adjustments. I will contact you if I feel that you are being too hard (or too easy!) on yourself in the grade you've chosen.

After you have turned in the portfolio, you will complete a second self-assessment, reflecting on and assessing your *entire* semester's worth of work. Once again, if I feel that you are being too hard or too easy on yourself in terms of the grade you have assigned, I will reach out, and we'll have a conversation about your work.

Below each set of questions, you will see "Rules"; these are a baseline for engagement in the course, but we can negotiate them if circumstances warrant it (as in the case of major illness, death in the family, other big or unforeseen crisis). We will make adjustments to these rules *only* with the help of your class dean.

This is a reflective exercise: HONESTY is key and will help you get the most out of this work.

Step 1: Reflect (about 40 mins; ~5-10 mins per set of questions)

Free write in response to the following questions. There are no right or wrong answers; there's no need to respond to all questions (but do read and think about each category).

1. Community and citizenship:

- What have you learned from your peers? How have you contributed to your peers' learning? How have you participated both during class sessions and outside of them?
- What challenges do you see or face or what goals do you have for yourself or for our community? How have you been working toward solving challenges or achieving goals? Who might help and how?
- Have you completed most or all community and citizenship assignments in a thoughtful, timely way? Have you attended and arrived on time for class? Have you offset any absences with alternative attendance assignments? (if your response is yes, that's a 2; if no, that's a 1 or lower)
 - If you are aiming for a 3 in this category, please describe how you have gone above and beyond assignment requirements in the depth of your learning, the improvement or progression of your skills, your commitment to your peers, the scope of your writing or research, or along another axis that you can describe here.
 - **Rules:** 1) If you have missed 4 or more class sessions (i.e. 2 weeks of class), you cannot give yourself a 3 for Community/Citizenship, even if you have completed an alternative attendance assignment for all missed classes. 2) If you did not complete the peer review assignments on time, you cannot give yourself a 3 for Community/Citizenship.
 - You may use a .5 if you feel that your work falls between whole numbers.

2. Textual engagement:

- What has it been like to read for this class? What have you learned from our texts? What have you learned through creating your commonplace book?
- What do you do when the reading feels difficult, in terms of content or comprehension or otherwise? What textual engagement goals do you have for our class or for yourself?
- Have you completed most or all textual engagement assignments in a thoughtful, timely way? (if your response is yes, that's a 2; if no, that's a 1 or lower)
 - If you are aiming for a 3 in this category, please describe how you have gone above and beyond assignment requirements in the depth of your learning, the improvement or progression of your skills, your commitment to your peers, the scope of your writing or research, or along another axis that you can describe here.
 - **Rules:** If your commonplace book check-in reflection was late or if class late entries have prevented you from using your CPB entries in class, you cannot give yourself a 3 for Textual Engagement.
 - You may use a .5 if you feel that your work falls between whole numbers.

3. Writing:

- What has it been like to write for this class? What have you learned about our course topics, about yourself, about our texts, about your peers through writing?
- What do you do when the writing feels difficult? What writing goals do you have for our class or for yourself?
- Have you completed most or all writing assignments in a thoughtful, timely way? (if your response is yes, that's a 2; if no, that's a 1 or lower)
 - If you are aiming for a 3 in this category, please describe how you have gone above and beyond assignment requirements in the depth of your learning, the improvement or progression of your skills, your commitment to your peers, the scope of your writing or research, or along another axis that you can describe here.
 - **Rules:** 1) If you missed or turned in your writing assignments late, you cannot give yourself a 3 for Writing. 2) If you missed and/or had to be prompted to reschedule your 1-1 writing meetings, you cannot give yourself a 3 for Writing.
 - You may use a .5 if you feel that your work falls between whole numbers.

4. Reflection and Revision:

- How does it feel to work for this course, in the classroom and out of it? How engaged were you in the work? How do you arrange your time or what pressures—social, academic, other—do you have to negotiate as you work for my class?
- What did you learn from completing the labor reflection? From revision work on your writing, projects, and elsewhere? Did you change anything about your work habits? Why or why not? What goals do you have for your scheduling or labor?
- Are you satisfied or unsatisfied with your work for this course? How so? What work that you've been doing, if any, is not captured by what you've written so far?

- If you are aiming for a 3 in this category, please describe how you have gone above and beyond assignment requirements in the depth of your learning, the improvement or progression of your skills, your commitment to your peers, the scope of your writing or research, or along another axis that you can describe here.
 - **Rules:** For the final Portfolio, if you have not **substantially** revised your writing in accordance with our agreed upon plan, you cannot give yourself a 3 for Reflection/Revision.
 - You may use a .5 if you feel that your work falls between whole numbers.

Step 2: Assess

With your reflective freewriting in mind, use the following rubric assign yourself a number in each category, and then total your score.

0 = Most or all assignments are late, missing, or incomplete; something major has interrupted my ability to complete the work for this category.

1 = I would describe **some** of my work for this category using one or more of the following: late, missing, incomplete, rushed, **not my best effort**, I know I can do better, more thorough, or more thoughtful work.

2 = I would describe **most** or all of my work for this category as **complete** according to the assignment's basic requirements, **on time, thoughtful, thorough, and respectful** of my own and others' time and ideas. Even if I struggled, I tried my best and **learned through the process**; I am committed to consistency and improvement.

3 = I would describe **all** of my work for this category as **exceptional** in terms of thoroughness and attention to detail; I have gone **above and beyond assignment requirements** in the depth of my learning, the improvement or progression of my skills, my commitment to my peers, the scope of my writing or research, or along another axis that I have described in my reflective freewriting.

Community/Citizenship	Textual Engagement	Writing	Reflection
			Total: _____

Total scores translate to the following letter grades:

12	A	9	B+	6	C+
11	A-	8	B	5	C
10	B+	7	B-	4	C-
			3-0	D+ to F	

Basic Requirements:

- Freewrite for ~40 minutes, spending about 10 minutes on each category.
- Assess your learning in each category, using the rubric.
- Complete self-assessment twice, once at mid-semester (DUE M Mar 17 by 11:55pm) and once at the end of the semester (DUE F May 12 by 11:55pm). Each will have its own Moodle assignment.