



**LT/ES 321 21ST-CENTURY NATURE WRITING:
FOCUSING ON THE LOCAL AND THE UNIVERSAL IN THE BLACK FOREST**
IES Abroad Freiburg

DESCRIPTION:

This course focuses on 21st-century nature writing, particularly on the variety of approaches through which contemporary literature represents and responds to nature in the era of the climate crisis. Its purpose is to demonstrate literature as a point of connection and understanding between humanity and nature, which fosters compassion for the natural environment and, ultimately an environmentally aware lifestyle. This is done by showing contemporary examples of reciprocal relationships between literature and politics, particularly between literature and art in a nature writing context, and by asking students to engage with the natural environment of the Black Forest through their own creative nature writing.

Various themes of nature writing are examined by reading and discussing 21st-century texts. Interdisciplinary overlap with topics of science, health, human, political, and natural history, and recreation are demonstrated through the nature writing themes of landscape, perception, healing, slow travel, protection, and restoration, and the local and universal. The contemporary relevance of 21st-century nature writing is further emphasized by examining contemporary creative responses and even discourses between nature writing and other forms of expression. In addition, throughout the course, students have opportunities to produce their own creative nature writing texts.

CREDITS: 3

CONTACT HOURS: 45 (within a three-week module)

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: None

ADDITIONAL COST: None

METHOD OF PRESENTATION:

Lecture, discussion of readings, group activities, creative response to course materials.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Course participation - 10%
- Nature writing practice - 15%
- Midterm exam - 25%
- Course presentations - 20%
- Final assessment - 30%

Course Participation - 10%

Students are expected to participate in debates with questions related to the readings and Students are required to complete all reading assignments and will be expected to demonstrate this through regularly assigned homework, pop quizzes, and/or insightful and relevant contributions to in-class discussion. All these components will count toward the class participation grade. Participation also applies to course-related trips, outings and/or special events in and around Freiburg. A rubric for participation is available in the appendix and on Moodle.

Nature Writing Practice - 15%

In preparation for the final assessment, students will produce their own creative nature writing responses at the end of weeks 1 and 2 (250-500 words each). The practice will reflect the understanding of the methods and techniques of nature writing, which have been covered in class up to that point.



Midterm Exam - 25%

The midterm exam will be held in the first part of class and will last 1 hour. It will cover key aspects from the first half of the course based on required reading and classroom sessions. Question formats include structured short or long answer questions.

Course presentations – 20%

In the third week of the course, in small groups, the students will present a book that they have read. The presentation will include a summary of the text, its relevance to themes discussed in the course, and their interpretation of or response to the text. While part of the course focuses on the Black Forest region of Germany, close to IES Abroad Freiburg, the Class presentation reading list includes authors from various continents and ethnic backgrounds to provide a reading list from diverse authors. The book read for the course presentation contributes to the overall page requirement for the course.

Final Assessment – 30%

The final assessment takes place in the last session and second excursion of the class, in which the class will go to a location in the Black Forest that they have read about. Each student will produce their own creative nature writing response (poetry 700-1000 words or prose 2000-3000 words). The students will prepare for this by doing creative writing exercises throughout the course, learning the variety within contemporary creative nature writing, and discussing intermedia creative responses to nature writing. Students will write their own Nature Writing Paper at home following the field trip; on the field trip, they will be expected to think about a first draft, get inspired, and write down notes.

LEARNING OUTCOMES:

By the end of the course students will be able to:

- Cite examples that demonstrate the development of nature writing up to the present day.
- Identify diverse subject matter that appears in 21st-century nature writing.
- Provide international examples of 21st-century nature writing.
- Analyze 21st-century nature writing in the context of contemporary issues of environment and climate change.
- Apply classic and contemporary nature writing to production in writing an individual creative text.
- Apply nature writing techniques to practice by composing their own nature writing paper.

Attendance Policy (see also the detailed version on Moodle ESS Academics page)

IES Abroad courses are designed to utilize the unique contribution of the instructor; the lecture/discussion format is regarded as the **primary mode of instruction**. Therefore, attendance is mandatory. Any unexcused absence will incur a penalty on your final course grade. Deductions from grades due to absences are based on contact hours (= 45 minutes). Any unexcused absence will result in a penalty on your final course grade (1 unexcused contact hour absence - 1%, 2nd unexcused contact hour absence -2%, 3rd unexcused contact hour absence – 3% and so on). Any student who misses more than 25% of a course (= more than 11 contact hours), whether the absences are excused or are unexcused, will receive an “F” as the final grade in the course.

ESS courses may have entire course blocks that take place on one day in addition to longer field trips that count for several contact hours. In this case, the actual missed contact hours are added together, and the absences are sanctioned according to the rule above. If you are late for a planned field trip, you will generally not be able to join the trip, since the group needs to leave on time and cannot wait for one person. Punctuality is therefore essential here. If you miss a class, it is **your responsibility** to make up on everything that was covered in class. Tests/presentations missed during unexcused absences **cannot be made up**.

Arriving late for class: Punctuality is important for the planned course schedule. If you are late for class, the late time will be recorded and added up at the end of the course. You will receive a grade reduction based on the accumulated amount of missing contact hours (as outlined above; i.e., if you were late by 15 minutes on 3 days, your grade would be reduced by 1% for 1 missing contact hour).

LATE OR FAILURE SUBMISSION OF ASSIGNMENTS: Late submission of assignments or failure of submission of assignment results in the grade F of that particular assignment. This does not apply to late or non-submission due to illness with an excused absence.

Excused absence: Please call the IES Center before the start of your first class if you are ill and would like to be excused from your course, as outlined in the "Cell Phone and Attendance Policy" handed out during orientation. Student Affairs staff will decide whether your absence can be excused directly or whether a doctor's note is necessary. Absences due to religious observances and family



emergencies may be excused at the discretion of the Center Director, with written approval. A petition for an excused absence due to a religious holiday needs to be submitted 2 weeks in advance. If permission is granted, the student needs to inform the Academic Dean, the Student Affairs Team and their instructors. Absences due to private travel or travel delays cannot be excused, even with advanced notice.

ACADEMIC INTEGRITY CODE:

Students are expected to abide by the IES Abroad Code of Academic Integrity. The detailed IES Abroad academic integrity code can be accessed on Moodle.

All work submitted by a student for academic credit should constitute the student's own original work. Regardless of the quality of work, plagiarism will result in a failing grade for the course and/or an academic review and possible expulsion from the program. Plagiarism may be broadly defined as “copying of materials from sources, without acknowledging having done so, claiming other’s ideas as one’s own without proper reference to them, buying materials such as essays/exams, and using AI-generated content without disclosure.”

As AI tools continue to evolve, learning how to use them responsibly is an important emerging skill. Some of our courses allow students to explore the use of generative artificial intelligence (GAI) tools such as ChatGPT for some assignments and assessments. The instructor of each course will communicate whether GAI may be used in a course and provide specific guidelines and procedures for its appropriate use.

Updated information on your course and readings, including additional readings from journalistic articles, can be found on the Moodle platform at <https://moodle.iesabroad.org/login/index.php>

CONTENT:

Week	Content	Assignments
Week 1		
Part 1	What is nature writing?	
Session 1	<p>Introduction: The origins of nature writing</p> <p>Romanticism, Transcendentalism</p> <p>Authors: William Wordsworth, Henry David Thoreau</p> <p>Points of contact between nature writing origins and 21st century nature writing</p> <p>I. Methods and techniques of nature writing</p> <p>Nature writing practice: 10-minute quick write (not graded but individual feedback will be given)</p>	<ul style="list-style-type: none">Wordsworth, <u>I wandered lonely as a cloud</u>. (1 pg.)Thoreau, <u>Where I Lived, and What I Lived For</u>, pp. 125-143. (18 pages)Lilley, <u>New British Nature Writing</u>, pp. 1-8. (7 pages)Dee, <u>from Four Fields</u>, pp. 105-121 (The Wild Isles). (16 pages)

Session 2	Nature writing theory Anthropocene Ecocriticism Ecopoetics Development of nature writing in the 20th century Moving away from the canon: ecocriticism, ecofeminism, post-colonial ecology Diverse authorship Points of contact between 20 th and 21 st century nature writing	<ul style="list-style-type: none"> • Merchant, <u>Introduction</u>, pp. 1-16. • The Anthropocene & the Humanities: from climate change to a new age of sustainability. (16 pages) • Snyder, <u>Mother Earth: Her Whales</u>. (1 pg.) • Ghosh, <u>The Hungry Tide</u>, pp. 64-78. (14 pages) • Sharkey, <u>More To Be Shaped By: Searching for Black Nature Writing</u>, pp. 2-11. (10 pages)
Part 2	Themes of 21st century nature writing	
Session 3	21st-century nature writing Themes: landscape, perception, healing, slow travel, protection, and restoration, local and universal End of session 3: brief introduction to <ul style="list-style-type: none"> • Robertson, "Part One The Mouth in the Box" (1-147) <i>And the Land Lay Still</i>. (147 pages) • Robertson, <i>News of the Dead</i> (1-37). (37 pages) To be read by session 12	<ul style="list-style-type: none"> • Barkham, <u>Introduction</u>, pp. i-xxiii (<i>The Wild Isles</i>). (23 pages)
Session 4	Theme: Landscape Fields and farming Forests	<ul style="list-style-type: none"> • Rebanks, <u>The Shepherd's Life</u>, pp. 95-102 (<i>The Wild Isles</i>). (7 pages) • Kesson, <u>A Country Dweller's Years</u>, pp. 142-152 (<i>The Wild Isles</i>). (10 pages) • Maitland, <u>Gossip from the Forest</u>, pp. 218-236 (<i>The Wild Isles</i>). (18 pages)
Session 5	Theme: Perception Folklore Childhood Dystopia The harsh reality <i>Nature writing practice</i>	<ul style="list-style-type: none"> • Whitworth, <u>Swimming with Seals</u>, pp. 299-306 (<i>The Wild Isles</i>). (7 pages) • Griffiths, <u>Kith</u>, pp. 183-193 (<i>The Wild Isles</i>). (10 pages) • Jefferies, <u>After London</u>, pp. 485-494 (<i>The Wild Isles</i>). (9 pages) • Cocker, <u>Our Place</u>, pp. 525-547 (<i>The Wild Isles</i>). (22 pages)
Week 2		

Session 6	Theme: Healing Self-help, recovery Deceleration, revitalization	<ul style="list-style-type: none"> Liptrot, <u>"The Corncrake Wife"</u>, pp. 123-133 (The Outrun). (10 pages) Sethi, <u>"On Class and the Countryside"</u>, pp. 196- 203 (<i>The Wild Isles</i>). (7 pages)
Session 7	Theme: Slow travel	<ul style="list-style-type: none"> Winn, <u>Landlines</u>, pp. 43-129. (86 pages) Macfarlane, <u>"Part II Following (Scotland)"</u> (83-205) <u>The Old Ways: A Journey on Foot</u>. (22 pages)
Session 8	Midterm Exam Theme: Protection and restoration Consequences and limitations Environmentalism Rewilding	<ul style="list-style-type: none"> Monbiot, <u>"Feral"</u>. <u>The Wild Isles</u>, pp. 550-558. (8 pages) Tree, <u>Wilding</u>. <u>The Wild Isles</u>, pp. 53-58. (5 pages) Burns, <u>Sky Dance</u>, pp. 104-111. (7 pages) Flyn, <u>The Wolf at the Door</u>, pp. 179-192. (13 pages)
Session 9	Theme: Local and universal Regional focus: Black Forest Read and analyze texts which take place in the Black Forest, in preparation for the following session's excursion and the final excursion/final assessment.	<ul style="list-style-type: none"> Twain, <u>"Baden-Baden"</u>. <u>A Tramp Abroad</u>, pp. 122-130. (9 pages) Hemingway, <u>"The Freiburg Fedora"</u>. <u>Dateline</u>, pp. 201-204. (4 pages) Hemingway, <u>German Innkeepers</u>, pp. 194-196. (3 pages) Jamie, <u>Introduction</u>, pp. xi-xvii (<i>Antlers of Water</i>). (13 pages)
Session 10	Excursion: Elzach-Oberprechtal II. Methods and techniques of nature writing <i>Nature writing practice</i>	<ul style="list-style-type: none"> There are no readings for this class due to the excursion.
Week 3		
Part 3	Nature Writing Beyond writing	
Session 11	Relevance today Variety of subject matter, style, and literary form Intermedia examples: film	<ul style="list-style-type: none"> Liptrot, <u>Feral Creatures of the Internet</u>, pp. 65-83 (<i>The Instant</i>). (18 pages) Shepherd, <u>The Living Mountain</u>, pp. 1-59. (59 pages)

Session 12	Student presentations (contemporary, diverse authors) Relevance today Variety of literary form	<ul style="list-style-type: none"> Robertson, <u>Part One The Mouth in the Box</u>, pp. 1-147 (<i>And the Land Lay Still</i>). (147 pages) Robertson, <u>News of the Dead</u>, pp. 1-37. (37 pages) Diverse authors: <u>Dungy, Housekeeping is part of the wild world too</u>, pp. 1-7. (7 pages)
Session 13	Student presentations (contemporary, diverse authors) Creative response to nature writing: music, poetry, dance	<ul style="list-style-type: none"> Shepherd, <u>The Living Mountain</u>, pp. 60-108. (48 pages) Diverse authors: <u>Kimmerer, Braiding Sweetgrass</u>, pp. 1-15. (15 pages)
Session 14	Student presentations (contemporary, diverse authors) Creative response to nature writing: poetry, painting, music, performance	<ul style="list-style-type: none"> Macfarlane & Morris, <u>The Lost Words. Select 3 poems to read</u>. (3 pages) Macfarlane & Morris, <u>The Lost Spells. Select 3 poems to read</u>. (3 pages) Diverse authors: <u>Swarup. Latitudes of Longing</u>, pp. 1-20. (20 pages)
Session 15	Excursion: Triberg (½ day) Final assessment: creative nature writing response; due three days after the end of the module.	<ul style="list-style-type: none"> There are no readings for this class due to the excursion.

COURSE-RELATED TRIPS:

- Two excursions are planned to locations in the Black Forest where American authors (Ernest Hemingway and Mark Twain) wrote about time spent there. As part of the excursion, the students will put nature writing into practice by creating their own nature writing pieces.

REQUIRED READINGS:

- Barkham, Patrick. "Introduction" in The Wild Isles: An anthology of the best British and Irish nature writing. Ed. Patrick Barkham. London: Head of Zeus, 2021, pp. i-xxiii.
- Burns, John D. Sky Dance. Sheffield: Vertebrate Publishing, 2019.
- Cocker, Mark. "From *Our Place*" in The Wild Isles: An anthology of the best British and Irish nature writing. Ed. Patrick Barkham. London: Head of Zeus, 2021, pp. 525-547.
- Dee, Tim. "From *Four Fields*" in The Wild Isles: An anthology of the best British and Irish nature writing. Ed. Patrick Barkham. London: Head of Zeus, 2021, pp. 105-121.
- Flyn, Cal. "The Wolf at the Door" in Granta, the magazine of new writing, 153 (2020), pp. 179-192.
- Ghosh, Amitav. The Hungry Tide. London: HarperCollins, 2004.
- Griffiths, Jay. "From *Kith*" in The Wild Isles: An anthology of the best British and Irish nature writing. Ed. Patrick Barkham. London: Head of Zeus, 2021, pp. 183-193.
- Hemingway, Ernest. "The Freiburg Fedora" in Dateline: Toronto. The Complete Toronto Star Dispatches, 1920-1924. Ed. William White. New York: Scribner, 1985, pp. 201-204.
- Hemingway, Ernest. "German Innkeepers" in Dateline: Toronto. The Complete Toronto Star Dispatches, 1920-1924. Ed. William White. New York: Scribner, 1985, pp. 194-196.

- Jamie, Kathleen (Ed.). Antlers of Water: writing on the nature and environment of Scotland. Edinburgh: Canongate Books, 2020.
- Jefferies, Richard. "From After London" in The Wild Isles: An anthology of the best British and Irish nature writing. Ed. Patrick Barkham. London: Head of Zeus, 2021, pp. 485-494.
- Lilley, Deborah. "New British Nature Writing" in Oxford Handbook Topics in Literature, (2017). URL: <https://academic.oup.com/edited-volume/43514/chapter/364258278?login=false>
- Liptrot, Amy. The Instant. 2022. Edinburgh: Canongate Books, 2023.
- Liptrot, Amy. The Outrun. 2016. Edinburgh: Canongate Books, 2018.
- Macfarlane, Robert. The Old Ways: A Journey on Foot. 2012. London: Penguin Books, 2013.
- Macfarlane, Robert and Morris, Jackie. The Lost Spells. London: Penguin Books, 2020.
- Macfarlane, Robert and Morris, Jackie. The Lost Words. London: Penguin Books, 2017.
- Merchant, Carolyn. "Introduction" in The Anthropocene & the Humanities: from climate change to a new age of sustainability. New Haven and London: Yale University Press, 2020, pp. 1-16.
- Monbiot, George. "Feral" in The Wild Isles: An anthology of the best British and Irish nature writing. Ed. Patrick Barkham. London: Head of Zeus, 2021, pp. 550-558.
- Nijhuis, Michelle. "Nature Writing is Survival Writing: On Rethinking a Genre" in Literary Hub (12 April 2022). URL: <https://lithub.com/nature-writing-is-survival-writing-on-rethinking-a-genre/>
- Robertson, James. And the Land Lay Still. London: Penguin Books, 2011.
- Robertson, James. News of the Dead. 2021. London: Penguin Books, 2022.
- Sethi, Anita. "On Class and the Countryside" in The Wild Isles: An anthology of the best British and Irish nature writing. Ed. Patrick Barkham. London: Head of Zeus, 2021, pp. 196-203.
- Sharkey, Erin. "More To Be Shaped By: Searching for Black Nature Writing". in Literary Hub (22 March 2023). URL: <https://lithub.com/more-to-be-shaped-by-searching-for-black-nature-writing/>
- Shepherd, Nan. The Living Mountain. 1977. Edinburgh: Canongate Books, 2014.
- Snyder, Gary. "Mother Earth: Her Whales" in poets.org. URL: <https://poets.org/poem/mother-earth-her-whales>.
- Thoreau, Henry David. Walden 1854. Walden and Civil Disobedience. London: Penguin Books, 1986.
- Tree, Isabella. "From Wilding" in The Wild Isles: An anthology of the best British and Irish nature writing. Ed. Patrick Barkham. London: Head of Zeus, 2021, pp. 53-58.
- Twain, Mark. "Baden-Baden" in A Tramp Abroad. Ed. Charles Neider. Garden City: Harper & Row, 1977, pp. 122-130.
- Whitworth, Victoria. "From Swimming with Seals" in The Wild Isles: An anthology of the best British and Irish nature writing. Ed. Patrick Barkham. London: Head of Zeus, 2021, pp. 299-306.
- Winn, Raynor. Landlines. London: Penguin Books, 2022.
- Wordsworth, William. "I wandered lonely as a cloud" in Poetry Foundation. URL: <https://www.poetryfoundation.org/poems/45521/i-wandered-lonely-as-a-cloud>

SELECTION OF TEXTS FOR GROUP PROJECTS:

- Ghosh, Amitav. Gun Island. New York: Farrar, Straus & Giroux, 2019.
- Kimmerer, Robin Wall. Braiding Sweetgrass. Minneapolis (Minnesota): Milkweed Editions, 2015.
- Okorafor, Nnedi. Lagoon. London: Hodder & Stoughton, 2014.
- Powles, Nina Mingya. Small bodies of water. Edinburgh: Canongate Books, 2022.
- Sudbanthad, Pitchaya. Bangkok Wakes to Rain. New York City: Riverhead Books, 2019.
- Zadok, Rachel et al. (eds). Disruption: New Short Fiction from Africa. Widnes: Catalyst Press, 2021.

ADDITIONAL READINGS:

- Bate, Jonathan. The Song of the Earth. London, Picador 2000.
- Callenbach, Ernest. Ecotopia. 1975. Berkeley: Banyan Tree Books, 2004.
- Dungy, Camille T. "Housekeeping is part of the wild world too." The Atlantic, 26 January 2023. URL: <https://www.theatlantic.com/ideas/archive/2023/01/black-writers-environmental-literature-exclusion/672835/>.
- Gairn, Louisa. Ecology and Modern Scottish Literature. Edinburgh: Edinburgh University Press, 2002.
- Glotfelty, Cheryll and Harold Fromm (eds.). The Ecocriticism Reader: Landmarks in Literary Ecology. Georgia: University of Georgia Press. Athens, 1996.

- Grahame, Kenneth. The Wind in the Willows. 1996, 1998. Dongguan (China): Candlewick Press., 2009.
- Granta, the magazine of new writing, 102. The New Nature Writing. Kathleen Jamie, Jonathan Raban, Richard Mabey, Robert Macfarlane, Benjamin Kunkel, Lydia Peelle plus a graphic story by David Heatley. Ed. Jason Cowley. London: Granta Publications, 2008.
- Hardy, Thomas. The Return of the Native. 1878. New York: Washington Square Press., 1963.
- Hemingway, Ernest. "Germans Desperate over the Mark" in Dateline: Toronto. The Complete Toronto Star Dispatches, 1920-1924. Ed. William White. New York: Scribner, 1985, pp. 194-196.
- Hemingway, Ernest. "German Inflation" in By-Line: Ernest Hemingway. Selected Articles and Dispatches of Four Decades. Ed. William White, London: Collins, 1968, pp. 45-48.
- Jamie, Kathleen. Findings. London: Sort Of Books, 2005.
- Jamie, Kathleen. Sightlines. London: Sort Of Books, 2012
- Jamie, Kathleen. Surfacing. 2019. London: Sort Of Books, 2020.
- Liptrot, Amy. The Outrun. Edinburgh: Canongate Books, 2018.
- Macfarlane, Robert. Landmarks. London: Penguin Books, 2015.
- Macfarlane, Robert. The Wild Places. Croydon: Granta Books, 2008.
- Phillips, Summer. "21 Books About Nature by BIPOC Authors." *Utopia*, 4 June 2022. URL: <https://utopia.org/guide/21-books-about-nature-by-bipoc-authors/>
- Sarkar, Somnath. "William Wordsworth as a Nature Poet." *e-Literature*, 23 September 2021. URL: <https://www.eng-literature.com/2021/09/william-wordsworth-as-a-nature-poet.html>
- Shepherd, Nan. The Weatherhouse. Edinburgh: Canongate Books, 1988.
- Tallack, Malachy. The Valley at the Center of the World. Edinburgh: Canongate Books, 2019.
- Twain, Mark. "The Awful German Language" in A Tramp Abroad. Ed. Charles Neider. Garden City: Harper & Row, 1977, pp. 63-83.
- Twain, Mark. "Lessons in Art" in A Tramp Abroad. Ed. Charles Neider. Garden City: Harper & Row, 1977, pp. 84-89.
- Twain, Mark. "Sunday on the Continent" in A Tramp Abroad. Ed. Charles Neider. Garden City: Harper & Row, 1977, pp. 148-154.
- Vitaliev Vitali. "Book Review: 'A Time of Birds' By Helen Moat". *E&T Engineering and Technology*, 07 May 2020. URL: <https://eandt.theiet.org/content/articles/2020/05/book-review-a-time-of-birds-by-helen-moat/>
- Walsh, Louise. "The Lost Words". University of Cambridge. URL: <https://www.cam.ac.uk/thelostwords#article>

FILMOGRAPHY

- James Cameron et al., *Avatar*, 2010. (162 minutes).

Appendix:

Rubric for course participation:

A	<p>Excellent participation</p> <p>The student's contributions reflect an active reading of the assigned bibliography. Skillfully synthesizes the main ideas of the readings and raises questions about the applications and implications of the material. Demonstrates, through questions and comments, that they have been capable of relating the main ideas in the readings to the other information discussed in the course and with their own life experience. The student makes informed judgments about the readings and other ideas discussed in class, providing evidence and reasons. They respectfully state their reactions about other classmates' opinions and can contribute to the inquiry spiral with other questions. The student gets fully involved in the completion of the class activities.</p>
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B	Very good participation The student's contributions show that the assigned materials are usually read. Most of the time, the main ideas are identified, even though sometimes it seems that applications and implications of the information read were not properly reflected upon. The student can construct over others' contributions, but sometimes seems to interrupt the shared construction to go over tangents. They are respectful of others' ideas. Regularly involved in the activities but occasionally loses concentration or energy.
C	Regular participation The participant evidences a regular reading of the bibliography but in a superficial way. They try to construct over others' ideas, but commonly provide comments that indicate a lack of preparation about the material. Frequently, contributions are shallow or unarticulated with the discussion in hand.
F	Insufficient participation Consistently, the participant reads in a shallow way or does not read at all. Does not participate in an informed way and shows lack of interest in constructing over others' ideas.