PROPOSAL SUMMARY (Include reasons for adding course, and similar courses offered elsewhere, i.e. college, alpha, number, title):

I propose adding "ENG 257YA: Young Adult Novel" to our curriculum for a number of reasons. This course will expand the current literature curriculum at Honolulu Community College and update our course offerings to match those of many English departments of other colleges and universities where courses of this type are already offered. The course will also provide, in the contemporary and classic novels read, subject matter of great interest to the teens and young adults who attend Honolulu Community College. Studying contemporary literature is a confirmed gateway to the study of classic literature, and a deeper interest in both and an enrichment of the reading experience will contribute to success in all academic endeavors.
**CURRICULUM ACTION PROPOSAL**

**ADD a New Course**

**INSTRUCTIONS:** Complete all applicable fields. Continue overflow text on p. 3 under “Additional Information”. Attach copies of all Catalog pages that are affected with changes marked.

<table>
<thead>
<tr>
<th><strong>Course Alpha &amp; No.:</strong></th>
<th>ENG 257YA</th>
<th><strong>Effective Term:</strong></th>
<th>Fall 2014</th>
</tr>
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<tbody>
<tr>
<td><strong>Course Type:</strong></td>
<td>Regular</td>
<td><strong>Experimental Course Expiration Date:</strong></td>
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<tr>
<td><strong>Title:</strong></td>
<td>Young Adult Novel</td>
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<td><strong>Banner Title (30 characters):</strong></td>
<td>Young Adult Novel</td>
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[☑] YES ☐ NO  Is this course certified to meet Career & Technical Education (AS/ AAS/ ATS) GEN ED Requirements? If “YES”, select GEN ED below

- I. Communications (ASCM)
- II. Quantitative or Logical Reasoning (ASQL)
- III. Humanities and Fine Arts (ASGD)
- IV. Natural Sciences (ASGA)
- V. Social Sciences (ASGC)

[☑] YES ☐ NO  Is this course certified to meet Liberal Arts (AA) GEN ED Requirements &/or UHM GEN ED Core Articulation? If “YES”, select GEN ED below.

<table>
<thead>
<tr>
<th><strong>LBART FOUNDATION</strong></th>
<th><strong>LBART DIVERSIFICATION</strong></th>
<th><strong>LBART OTHER</strong></th>
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<tbody>
<tr>
<td>AA UHM</td>
<td>Written Communication (FW)</td>
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<tr>
<td></td>
<td>Symbolic Reasoning (FS)</td>
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<td>Global/Multicultural Perspectives (FG)</td>
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**Class Length:** 16 weeks

**Credits:** (For Variable Credits give range) 3 credits

**Repeat & Credit Limit:** Students may enroll 1 time(s) for a maximum of 3 credit(s)

**Schedule Type:** LEC (Lecture)

**Weekly Student Contact Hrs:**
- 3 Hours Lecture per Week
- 0 Hours Lab per Week
- 3 Total Contact hrs per Week

**Grading Option:** Letter Grade Only

**Enrollment Maximum:** 20

**Major Restriction:** None

**Recommended Prep:** "C" or higher in ENG 100 OR Placement in ENG 201-296

**Special Approval:** None

**Cross-Listed Courses:** None
**Prerequisite:** * "State minimum grade if not a "D"*

- Prerequisite: "C" or higher in ENG 100 OR Placement in ENG 201-296
- Prerequisite or Co-requisite: N/A
- Co-requisite: N/A

**Catalog Course Description:**
This course examines the young adult novel, both contemporary and classic, and analyzes and evaluates the themes, topics, structure, storytelling techniques, and literary devices appearing in young adult literature. The primary focus will be on literature, particularly the novel, and the rise of writing about and for young adults in the twentieth century and beyond. Among others, areas of focus include issues of identity, family, community, and tensions social, economic, and political as encountered by teens of becoming adults. The course also examines the genre of young adult literature as a twentieth-century phenomenon for teen readers and the publishing world as well as the growing tradition of translating young adult novels into films.

**Additional Information to print with Catalog Course Description:** None

**Class Availability Comment (Web viewable):** N/A

**Course SLOs:** (Attach Course Outline Form)

**Course Outline:** (Attach Course Outline Form)

**IMPACT**

- **YES ✗ NO** Are any PROGRAMS impacted by this proposal? (i.e. Program Credits, Courses, Prerequisites, Requirements, Electives, etc.) If “Yes” attach Program Modification Form(s) and briefly explain below.

- **YES ✗ NO** Are any COURSES impacted by this proposal? (i.e. Course Prerequisites, Co-requisites, Recommended Prep, Cross-Lists, etc.) If “Yes” attach Course Modification Form(s) and briefly explain below.

- **YES ✗ NO** Were the affected Programs/Departments consulted and notified of the proposed changes?

**Describe impact on Programs and/or Courses (Attach appropriate Program Modification and Course Modification Forms.)**

- **YES ✗ NO** Does this proposal require additional resources? (i.e. staff, equipment, facilities, etc.) If yes, provide details below.

**Additional Information:** N/A
See Instructions for information on each item.

<table>
<thead>
<tr>
<th>Course Alpha &amp; No.:</th>
<th>ENG 257YA</th>
<th>Semester Credit Hours:</th>
<th>3</th>
<th>Effective Term:</th>
<th>Fall 2014</th>
</tr>
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</table>

**Course Title:** ENG 257YA  
**Prerequisite:** "C" or higher in ENG 100 OR Placement in ENG 201-296  
**Co-requisite:** N/A  
**Prerequisites or Co-requisite:** N/A  
**Recommended Prep:** None  
**Major Restriction:** None  
**Instructor Approval or other Approval:** N/A

1. **Catalog Course Description:**
   This course examines the young adult novel, both contemporary and classic, and analyzes and evaluates the themes, topics, structure, storytelling techniques, and literary devices appearing in young adult literature. The primary focus will be on literature, particularly the novel, and the rise of writing about and for young adults in the twentieth century and beyond. Among others, areas of focus include issues of identity, family, community, and tensions social, economic, and political as encountered by teens of becoming adults. The course also examines the genre of young adult literature as a twentieth-century phenomenon for teen readers and the publishing world as well as the growing tradition of translating young adult novels into films.

2. **Student Learning Outcomes:**
   Upon successful completion of this course, a student will be able to:  
   - Discuss and explain the artistry of literary works and writers as artists and theorists of young adult literature and novels.  
   - Explain and discuss major themes in a work of literature, explore implications, and identify basic assumptions.  
   - Apply basic critical concepts and terminology to the analysis of literary works.  
   - Provide literary evidence to support claims and ideas about the works.  
   - Identify a writer’s implied as well as literal meaning.  
   - Produce writing whose form, organization, syntax, diction, style, and tone are appropriate for a given audience, subject, and purpose.  
   - Write essays that support a thesis, integrate expert opinions, and document sources appropriately.

3. **Means by which the assessment of the SLOs will be accomplished:**
   Student acquisition of SLOs will be accomplished using both formative and summative assessments in the classroom, including evaluating student understanding through discussion, explanation, analysis, application, and evaluation of all course content. In a writing class, like this one, much assessment of student understanding is accomplished by examining and considering student organization and presentations as well as through all methods described in number 6 below.

4. **Program Learning Outcomes addressed by this course:**
   This course addresses the following Liberal Arts Program Student Learning Outcomes. In this course, students will "communicate effectively by means of listening, speaking, reading, and writing in varied situations, understanding basic quantitative information (mathematical skills), and writing in varied situations. Students will "demonstrate a comprehension and skill with research methods and scientific inquiry" as these apply to literature. Students will "display knowledge of different groups and organizations in societies and respect for varied cultural values" that they encounter within the texts and within the classroom. Students will "demonstrate a greater ethical understanding and reasoning ability about contemporary ethical issues" as those issues arise in our discussion, analysis, and evaluation of the texts. Students will "demonstrate a knowledge of one or more art forms and the role that the Arts play in history and culture" as we consider the texts as novels, fiction, and literature as well as where the works fit in the larger context of world literature and all literary genres.

5. **Method(s) of Instruction:**
   Lecture, discussion, essays, articles, exams, student presentations, instructor presentations (guest speakers, film, video, documentaries)

6. **Method(s) of Evaluation:**
   Essays (planning, composing, revising, editing, proofreading), quizzes, homework, mid-term and final exams (in and out of class), student presentations, individual student conferences, portfolios

7. **Course Content:**
   Four to five Young Adult Novels, both classic and contemporary will be read, discussed, analyzed, and evaluated as examples of literature, fiction, and novels.
8. **Possible Texts:**
   Possible texts include the following titles: To Kill a Mockingbird by Harper Lee; Bless the Beasts and the Children by Glendon Swarthout; The Nick Adams Stories by Ernest Hemingway; The Reivers by William Faulkner; Holes by Louis Sachar; A Wizard of Earthsea by Ursula LeGuin; A Wrinkle in Time by Madeleine L'Engle; Hoot by Carl Hiaasen; Slaughterhouse-Five by Kurt Vonnegut; The Curious Incident of the Dog in the Night-Time by Mark Haddon; A Single Shard by Linda Sue Park; Feed by M.T. Anderson; Little Brother by Cory Doctorow; Going Bovine by Libba Bray; Marcelo in the Real World by Francisco X. Stork; How to Ditch Your Fairy by Justine Larbalestier; and The Tale of Despereaux by Kate DiCamillo.

9. **Reference and/or Auxiliary Materials (if any):**
   None

10. **Resource Requirements (if applicable):**
    None

11. **Relationship to other courses in the program (if applicable):**
    As do other courses in the English department, this course examines, analyzes, and evaluates literature of any genre and subject matter and uses that focus to teach writing.

12. **General Education or other requirement(s) satisfied:**
    This course is under review for DL Diversification Certification and WI Focus Designation Certification. When approved, successful completion of this course will also satisfy the Written Communication requirement for the LBART DL and WI requirements for the UH-system and Honolulu Community College and for the Humanities/Fine Arts category for CTE at Honolulu Community College.

13. **Articulation (if applicable):**
    This course is under review for DL Diversification Certification and WI Focus Designation Certification. When approved, successful completion of this course will satisfy the Written Communication requirement for the DL and WI requirements for the UH-system and Honolulu Community College’s General Education Core.

14. **Additional information of importance:**
    None.
Honolulu Community College
General Education – DIVERSIFICATION DESIGNATION
Certification and Recertification

Application Form
Spring 2012

APPLICANT: Eric Paul Shaffer

E-MAIL: e.shaffer@hotmail.com

COURSE ALPHA and NUMBER: ENG 257YA

COURSE TITLE: The Young Adult Novel

ESTIMATED NUMBER OF SECTIONS:
Fall: 1
Spring: 0

APPLICATION IS FOR:
☑ New Course  □ Modified Course  □ Existing Course  □ Re-designation

☑ Certification  □ Re-Certification. Date of last certification:

DIVERSIFICATION AREA DESIGNATION SOUGHT:

☐ DA (Arts)          ☐ DP (Physical Sciences)
☐ DB (Biological Sciences)  ☐ DS (Social Sciences)
☐ DH (Humanities)  ☐ DY (Laboratory)
☑ DL (Literature and Language)

What percentage of the CONTENT of this course focuses on this diversification area? 100%

What percentage of CLASS MEETINGS focuses on this diversification area? 100%

(See attached addendum for specifics.)
1. **Hallmarks and SLOs.** Please explain how course-specific SLOs align with the diversification area’s hallmarks.

<table>
<thead>
<tr>
<th>The seven course SLOs for ENG 257YA address the diversification hallmarks in the following ways.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DL Hallmark #1 (DL.1) states that “at least two-thirds of a course uses the terminology of literary and/or cultural analysis.”</strong></td>
</tr>
<tr>
<td>“SLO #1: Discuss and explain the artistry of literary works and writers as artists and theorists of young adult literature and novels.” SLO #1 meets DL Hallmark #1 by explaining and evaluating the artistry and the theories of writers of literature, fiction, and the novel in order to discuss the construction, techniques, and elements of the writing in order to demonstrate the writers’ critical decisions during composition and the critics’ evaluative decisions after publication.</td>
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<tr>
<td>“SLO #3: Apply basic critical concepts and terminology to the analysis of literary works.” SLO #3 meets DL Hallmark #1 by applying critical concepts and terminology presented, defined, and explained during the class to the analysis of works of literature, fiction, and the novel in order to discuss the construction, techniques, and elements of the writing.</td>
</tr>
<tr>
<td>“SLO #7: Write essays that support a thesis, integrate expert opinions, and document sources appropriately.” SLO #7 meets DL Hallmark #1 by requiring the accurate and appropriate use of the terminology of literary and/or cultural analysis in student essays.</td>
</tr>
<tr>
<td><strong>DL Hallmark #2 (DL.2) states that “at least two-thirds of a course involves the study of texts, concepts, forms, figures, styles, tonalities, processes, theories, or issues relating to literary or cultural analysis.”</strong></td>
</tr>
<tr>
<td>“SLO #1: Discuss and explain the artistry of literary works and writers as artists and theorists of young adult literature and novels.” SLO #1 meets DL Hallmark #2 by requiring the reading and study of texts for the course in and out of the classroom in order to identify, examine, and evaluate those texts for concepts, forms, figures, styles, tonalities, processes, theories, or issues that relate to their literary and cultural significance.</td>
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<tr>
<td>“SLO #2: Explain and discuss major themes in a work of literature, explore implications, and identify basic assumptions.” SLO #2 meets DL Hallmark #2 daily by exhaustively discussing and thoroughly investigating the texts for concepts, forms, figures, styles, tonalities, processes, theories, or issues that relate to their literary and cultural significance.</td>
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<tr>
<td>“SLO #5: Identify a writer's implied as well as literal meaning.” SLO #5 meets DL Hallmark #2 by studying all aspects of the texts to identify, comprehend, and</td>
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compare the writers’ implied and literal meaning(s) in the texts as evidenced by the concepts, forms, figures, styles, tonalities, processes, theories, or issues present in the texts.

“SLO #7: Write essays that support a thesis, integrate expert opinions, and document sources appropriately.”
SLO #7 meets DL Hallmark #2 by applying student analysis and evaluation to and requiring writing about the texts in order to reach conclusions about the concepts, forms, figures, styles, tonalities, processes, theories, or issues present in the texts.

DL Hallmark #3 (DL.3) states that “at least two-thirds of a course demonstrates inquiry that is guided by qualitative, argumentative, and/or quantitative methods employed in literary and/or cultural analysis.”

“SLO #4: Provide literary evidence to support claims and ideas about the works.”
SLO #4 meets DL Hallmark #3 by requiring the examining and response to the critical opinions and arguments of other students and critics concerning the texts and by requiring the presentation of accurate and appropriate quotes from the text to support a student’s position.

“SLO #6: Produce writing whose form, organization, syntax, diction, style, and tone are appropriate for a given audience, subject, and purpose.”
SLO #6 meets DL Hallmark #3 by requiring essays that demonstrate a direct response appropriate in form, organization, syntax, diction, and style to the assigned essay questions as well as a measured and thoughtful response to the opinions and arguments of other students and critics concerning the texts.

“SLO #7: Write essays that support a thesis, integrate expert opinions, and document sources appropriately.”
SLO #7 meets DL Hallmark #3 by requiring essays with theses developed and discussed in class, by requiring the inclusion of expert opinions examined and discussed in class and integrated into the argument of the essays, and by reviewing and requiring proper documentation format in essays (both as parenthetical citations and works cited pages).

2. Assessment strategies. Explain assessment strategies you have used (or plan to use) to measure the degree to which students exit the course with the course-specific SLOs. If there are multiple sections of the course taught by different instructors, please discuss how assessment is (or will be) carried out across instructors.

Assessment will be done by applying the detailed explanation of DL Hallmark and course SLO mapping above.

Assessment of student acquisition of course SLOs will be accomplished using both formative and summative assessments in the classroom, including evaluating student understanding through discussion, explanation, analysis, application, and evaluation of all course content. In a writing class, like this one, much assessment of student understanding is accomplished by examining and considering student organization and presentations as well as through all formal summative
evaluation methods (detailed below).

Formative assessment strategies include daily assessment through instructor evaluation of student discussion, points, arguments, knowledge of the text, literature, and culture as well as their interconnections. Student comprehension of the course content will also be assessed as the class develops sentences, theses, supporting points, conclusions, and writing strategies for the writing the course requires.

Summative assessment strategies include careful regular assessment of student comprehension of course content through the reading, evaluation, and grading of essays, quizzes, homework, midterm and final exams (in and out of class), student presentations, individual student conferences, and final portfolios.

3. **Assessment of assessment.** How have you used (or plan to use) the assessment findings to modify or improve this course? If there are multiple sections of the course taught by different instructors, please discuss how review of assessment results is (or will be) carried out across instructors.

Every semester, the essay assignments provide me with a accurate guide to assessing what features, techniques, and requirements of essay construction and revision need to be discussed in the next class. As a result, in future classes, I am able to focus even better with the students on all aspects of producing effective and successful expository writing. All good teachers learn from the students in every course, so in subsequent courses, students benefit from an instructor's growing awareness of the needs, skills, and abilities of the student population so that he or she can present in the most effective way the good writing techniques that will improve student writing during the course and in the life-long pursuit of excellence.

The "Reading Questions & Observations" (RQ&O) assignments provide a regular sample of each student's writing progress throughout the semester, and reviewing the RQ&O's allows me to provide personalized and detailed advice concerning particular writing techniques and format. The RQ&O assignments also help me direct student attention to meeting the needs and expectations of college- and university-level readers and provide me the opportunity to raise, in my written comments and in class, further relevant issues that I encounter in student writing.

The out-of-class mid-term and final exams provide an opportunity to examine the quality of each student's expository writing and to respond to his or her grasp of the issues related to literature, fiction, and the novel as each student reflects on his or her studies and new knowledge within the course.

I intend to use these various assessments to improve the quality of my instruction by responding in class and throughout the course to the issues raised by my students in their reading responses and out-of-class exams. I will modify the assignments themselves to be more effective at generating the kind of creativity, analysis, evaluation, reflection, and critical thought I seek. I will examine all writing assignments in order to ascertain what issues of grammar, punctuation, format, clarity, and organization likely need special emphasis in classes to come.
DIVERSIFICATION BOARD DECISION:

☑ Approved
Re-Certification Due: Spring 2019

☐ Not approved
If not approved, reasons for disapproval:

Diversification Board Chair Signature: George King
Date: 11/9/2014
Addendum to the DL Diversification Designation Certification Application
for "ENG 257YA: The Young Adult Novel"

Eric Paul Shaffer

A Week-By-Week Survey of Course Time Devoted to DL Content

Weeks 1-3
In the first three weeks, the class will discuss the reading of the first novel. We will define the basic literary terminology and elements of fiction and the novel, such as plot, character, theme, setting, point of view, and tone. We will explore and discuss the themes of the novel. We will investigate various the implications of the fiction for and the assumptions of the characters, the authors, and the readers concerning the fiction. Our first short writing assignment will address how the basic elements of fiction appear within the novel. We will review and demonstrate one method of creating compound sentences. In other words, 100% of our time will be spent addressing DL Hallmarks 1, 2, and 3.

Weeks 4-6
In weeks four through six, the class will discuss the reading of the second novel. We will apply the basic literary terminology and elements of fiction and the novel, such as plot, character, theme, setting, point of view, and tone to our new work. Again, we will explore and discuss the themes of the novel. We will also investigate various the implications of the fiction for and the assumptions of the characters, the authors, and the readers concerning the fiction. In particular, we will focus on the cultural function of art as it comments on current culture. Our second short writing assignment will address how novels respond to social, political, economic, and other cultural pressures. The first long essay examining the elements of fiction in one of the novels will be due in the fifth week. We will review and demonstrate two methods of creating compound sentences. In other words, 100% of our time will be spent addressing DL Hallmarks 1, 2, and 3.

Week 7
In the seventh week, students will have individual conferences about their writing and progress in the course, and they will work on their out-of-class mid-terms. Mid-term questions will ask students to evaluate and present new insights based on the content of the course; to present and explain examples an instances of textual allusions, character development, differences in character, author, and reader understanding of various passages within the works; and to speculate on the uses of the novel, fiction, and literature in revealing and changing cultural problems. Students will also be asked to demonstrate accurate and effective use of the five methods of sentence combining reviewed in the first six weeks of the course.
Weeks 8-10
In the eighth through tenth weeks, the class will discuss the reading of the third novel. We will apply the basic literary terminology and elements of fiction and the novel, such as plot, character, theme, setting, point of view, and tone to our new work. Again, we will explore and discuss the themes of the novel. We will also investigate various the how authors and novels comment directly and indirectly on each other through direct reference and allusions and how reader awareness of these connections outside the works enriches their understanding of the novel, fiction, and literature itself as well as the changing relationships between authors, novels, and culture through time. In particular, we will focus on how our expanding knowledge of literature deepens, changes, and even contradicts our earlier understandings of texts read previously. Our third short writing assignment will address the use, purposes, and effect of direct references and allusions between novels. The second long essay examining, analyzing, and explaining the significance of specific connections between our texts for the course will be due in the tenth week. We will review and demonstrate two methods of creating complex sentences. In other words, 100% of our time will be spent addressing DL Hallmarks 1, 2, and 3.

Weeks 11-12
In the eleventh and twelfth weeks, the class will discuss the reading of the fourth novel. We will apply the basic literary terminology and elements of fiction and the novel, such as plot, character, theme, setting, point of view, and tone to our new work. Again, we will explore and discuss the themes of the novel. We will also address motivation within and without literature, not only why to characters do what they do in novels, but also why authors create novels and why readers read novels. In particular, we will focus on how our current understanding of motivation correlates with our previous convictions. Our fourth writing assignment will address how and whether knowing information about the author, the novel, critical examination, and the history of the books influences our ideas about the novels both before and after reading them. In other words, 100% of our time will be spent addressing DL Hallmarks 1, 2, and 3.

Weeks 13-15
During the thirteenth through fifteenth weeks, the class will discuss the reading of the fifth novel. We will apply the basic literary terminology and elements of fiction and the novel, such as plot, character, theme, setting, point of view, and tone to our new work. Again, we will explore and discuss the themes of the novel. We will also address the aspects of language use in literature, focusing on word choice, balance between the modes of exposition, description, action/narration, and dialogue affect the reader’s understanding of the novel. In particular, we will look at the form of the novel, how novels are built sentence by sentence, paragraph by paragraph, and/or chapter by chapter and what such construction means concerning the ways we understand and evaluate the novel. Our fifth short writing assignment will require students to choose one of the novels and discuss and explain how its construction contributes to the novel’s overall meaning and significance. The third long essay examining, comparing, analyzing, and explaining the significance of particular elements of language, the novel, or fiction itself within various passages of our texts for the course will be due in the fifteenth week. In other words, 100% of our time will be spent addressing DL Hallmarks 1, 2, and 3.
Week 16
In the sixteenth week, students will work on their in-class and out-of-class mid-terms and preparing their final writing portfolios for the course. All class time will be devoted to a workshop for organization, support, and sentence construction. Out-of-class final questions will ask students to evaluate and present new insights based on the content of the course; to present and explain examples of how the construction of a novel affects not only its meaning and significance, but also how it affects and determines and changes reader expectations; to analyze and discuss a novel students read previous to the course and explain what has changed, now that they’ve completed our course, concerning their understanding of the novel and its significance; and to speculate on how their new knowledge of the novel, fiction, and literature will be applied in their future reading. Students will also be asked again to demonstrate accurate and effective use of the five methods of sentence combining reviewed in the first six weeks of the course. In other words, 100% of our time will be spent addressing DL Hallmarks 1, 2, and 3.

Week 17
During finals week, students will be asked to write an essay addressing any of the following topics: what three novels do students intend to read after the course, why, and what are their expectations concerning the works; for creative students, how does the course content affect your plans to write your own young adult fiction; what do all of the novels read for the course have in common and why. In other words, 100% of our time will be spent addressing DL Hallmarks 1, 2, and 3.