

AML 2410
“Literary Road Trips:” Memories and Migratory Moments in the United States
(Section 3698, Class# 10427)
Fall 2020



Instructor Name
 Ashley D. Clemons

Course meeting times & locations
Tuesdays Periods 2-3
 8:30AM-9:20AM (Synchronous session on Zoom)
 9:35AM-10:25AM (Asynchronous session)
Thursdays Period 3
 9:35AM-10:25AM (Synchronous session on Zoom)

Office Location and Hours
 Tues./ Wed. 10:40AM-11:30AM, or by appointment; remotely (Zoom link on Canvas)

Course website
 UF Canvas

Instructor Email
 adclemmons@ufl.edu



AML 2410 Course Travel Guide

During the semester, this guide will help you navigate important information about this course. Students, please utilize office hours, university resources, and course materials detailed in the following guide. Feel free to ask questions...Happy literary travels! -A.C.

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Course Description

“Hittin’ the road,” creates memories—whether it’s a fun cross-country trip or even the jarring mass dislocation of people. Travel makes an impact on both the traveler and the readers of the traveler’s stories. Such accounts capture various migratory moments that occur within and across blocks, city limits, state lines, borders, and boundaries. Accordingly, this course reconceptualizes “The Great American Road Trip” by considering how 20th Century and 21st Century American literature depict people, locations, and migration within the United States. From Flannery O’Conner to Octavia Butler, these authors invite readers to actively engage with literary texts that illustrate the significance of places such as the southern countryside, the Deep South, cities “Up North,” and spaces “Out West.” Students will think about the historical, social, and cultural contexts of specific geographical locations to develop critical perspectives on portrayals of “home,” “land,” and belonging. This course will consist of novels, critical texts, and multimedia.

Simple warning: Literary road trips trek through rough terrain and bumpy roads. Students will be asked to “take the wheel” during readings, discussions, and collaborations. Although they are encouraged to proceed *without* caution, students will be expected to demonstrate patience, respect, thoughtfulness, and open-mindedness throughout the entire course. Some materials may contain images of violence and brutality. Ultimately, students have the opportunity to hop in their literary vehicles, read about American spaces, and enjoy the ride.

COVID Statement

We will hold two synchronous days each week remotely on Zoom on Tuesdays and Thursdays. The final half of Tuesday sessions will be asynchronous, and students will be responsible for keeping up with readings, watching film clips, viewing PowerPoints, and watching the films for the class. While this class was originally meant to take place in-person, due to the impact of the current global circumstance to our students and communities, that is no longer possible. Please be sure to download Zoom on your personal computer before the start of the class and familiarize yourself with how it works. Our Zoom days will consist of lectures with PowerPoints, clips from films, your participation in discussion, and I will be monitoring the chat as well.

Synchronous sessions = meet live via Zoom

Asynchronous sessions = activities/assignments completed on your own by end of day

If you as an individual have any COVID-related hardships which may obstruct your performance in this class--unexpected work or family obligations, financial struggles, mental or physical health issues, or lack of technological access--please communicate with me as well as making use of all UF resources available to you. (See course policies section for more information)

General Education Objectives

- This course confers General Education credit for either Composition (C) or Humanities (H). This course also fulfills 6,000 of the university’s 24,000-word writing requirement (WR).
- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

General Education Learning Outcomes

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

Required Texts

Many of the readings are available in audiobooks and ebooks. All primary texts are available at one of the libraries on campus. If you prefer a physical copy, you may purchase any edition at a bookstore or online retailer.

Parable of the Sower (1993) by Octavia Butler

ISBN: 978-1538732182

368 pages

Family (1991) by J. California Cooper

ISBN: 978-0385411721

240 pages

“John Redding Goes to Sea” (1921) by Zora Neale Hurston

Short story

*Available free online

Dirty Computer (2018) by Janelle Monáe

“Emotion Picture,” Short film

*Available free on Youtube

Jazz (1992) by Toni Morrison

ISBN: 978-1400076215

229 pages

The Origin of Others (2017) by Toni Morrison

ISBN: 978-0674976450

111 pages

A Good Man is Hard to Find and Other Stories (1955) by Flannery O’ Connor

ISBN: 978-0156364652

276 pages

Trail of Tears: Cherokee Legacy Pts 1 & 2 (2006) by Chip Richie, presented by Wes Studi, and narrated by James Earl Jones

Documentary/ Historical Dramatization

*Available on UF’s Kanopy for free, Amazon Prime, and for purchase on richheape.com

Articles and Chapters

All articles are available on UF Smathers Library One Search: cms.uflib.ufl.edu

“A ‘Survivalist’ Reads Octavia Butler’s Parable of the Sower” (2013) by James H. Clinton

p. 11

“Utopia/Dystopia” (2011) by Vivien Greene

p. 2

“Introduction” from “Who Set You Flowin’?” The African American Migration Narrative (1995) by Farah Jasmine Griffin

pp. 3-12

*Chapter available on course Canvas

“Walking the New Jaw Bone: Song, Slavery, and the Literature of Choctaw Removal” (2019) by Frank Kelderman

pp. 1-19

<p>“‘Sth, I Know That Woman’: History, Gender and the South in Toni Morrison’s Jazz” (1998) by Angelyn Mitchell pp. 49–60</p>
Recommended Texts
<i>The Oxford Dictionary of Literary Terms</i> - 4th Edition (2015) by Chris Baldick (ISBN: 978-0198-71544-3)
<i>They Say/ I Say</i> (2018) by Cathy Birkenstein and Gerald Graff (ISBN: 978-0393-63167-8)
<i>Style: Lessons in Clarity and Grace</i> by Joseph M. Williams and Joseph Bizup

Assignments			
(All papers should include proper MLA format-8 th edition, see below for Grading Rubric)			
Assignment	Points	Words	Due Date
<p>Course Road Map Students will use this paper to introduce themselves to their peers and discuss the course theme. After general introductions, students will explain how migration has shaped their personal lives or their local community/ region. Next, they will think about reasons why people move/ migrate and identify ways that the United States have been impacted by migration. Last, students briefly discuss their learning expectations for the class based on their understanding of the syllabus and materials.</p>	50	300	09/10
<p>Discussion Questions Class participation begins with each student’s individual thoughts and questions from the course materials. Students will post 5 discussion questions based on the readings for the week. These questions will guide class discussion. Students can be creative and thoughtful. At least one text-based question is required for each post. 10 points/ week</p> <p>Questions must total at least 60 words and be submitted by 5:00am on Tuesdays.</p>	100	600	09/08 09/15 09/29 10/06 10/15 10/20 11/03 11/05 11/10 11/17
<p>Comparative Analysis Students will choose any two texts from the course to compare and contrast. Although students may pick the same texts, they are expected to create an original argument.</p>	100	700	11/03
<p>Close Reading Response Papers During the semester, students will write argument-centered, close reading journals on Canvas. Students will write a reaction to the plot by analyzing specific themes addressed in the assigned (or chosen) selection. Most importantly, students will need to connect the previous session's reading assignment to the new one. While students can draw from previous class lectures and peer discussions, there needs to be a clear and original argument. Peer responses should be approximately 100 words and thoughtfully build on their classmate’s entry in some way. To receive credit for the assignment and fulfill the word requirement, journal entries and responses should not be free-responses; instead, they should be mini-arguments that state a claim and analyze textual evidence to support the claim. The responses will be spread throughout the semester and announced one class meeting ahead. 400-WORD Discussion Post and 100-WORD Response to Peer= 500 WORDS/ assignment DUE on Mondays @5:00am</p>	300	1500	09/14 09/28 10/19
<p>Prospectus and Annotated Bibliography In preparation for the final research project, students will write a 200-250-word prospectus, providing a synopsis of their research paper and synthesis of sources/ approach to research. For the 1000-word annotated bibliography, students will list 4-5 sources in proper format, and include a summary, terminology, a reflection, and relevant direct quotes.</p>	150	1200	11/24
<p>Final Research Project</p>	150	1400	12/08

Reflecting on the various representations of migration throughout the semester, students will develop an original argument that engages with 1-2 primary texts and support those readings using 3 additional scholarly sources.			
Asynchronous Activities Every Tuesday, students will be assigned an activity based on the week’s assigned novel, article, film, etc. Active participation is expected. Participation will be demonstrated through preparation for the following, but not limited to: writing skills and peer review workshops, reflection discussion posts, 1-on-1 conferences, pop quizzes, collaborative activities, and a variety of in-class work.	70		
Peer Review Workshops Peer review aids in the writing process by offering evaluations and feedback for revision before students submit the final drafts of their papers to the instructor. During this semester, there will be two peer review workshops. Students will read papers from an assigned partner and offer feedback based on a review guide. These set of questions will help peers offer thorough feedback to one another. Once the review is complete, students will upload completed peer reviews on Canvas and email a copy to their partner for credit. Students are expected to offer thoughtful and thorough feedback with the assistance of the guide. Peer reviews are included in the asynchronous activity grade and comprised of two parts: 5 points for timely submission to peer and up to 10 points for completing and uploading review.	30		10/27 12/08
Revision Paper and Letter Students will choose one paper to revise, excluding the final paper. A 300-word revision letter must be included, detailing with examples, how the paper was improved and what skills the student used to make the improvements. The original grade will be replaced with the revised paper’s grade.	50	300	12/03
Course Total	1000	6000	

Course Policies and Student Resources

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance:* You are expected to attend every synchronous class and participate in asynchronous activity. Students will receive a lowered course grade after **three** 50-minute absences (or equivalent) + automatic failure if a student misses **2 weeks** of class (failure *at* the sixth 50-minute absence). *Double-period classes* count as 2 absences. Excepted from this policy are only those absences involving university-sponsored events, such as athletics and band, and religious holidays. Absences related to university-sponsored events must be discussed with the instructor prior to the date that will be missed. Requirements for class attendance and make-up exams, assignments, and other work in this class are consistent with university policies that can be found at catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx.

Please note: If students are absent, it is their responsibility to make themselves aware of all due dates. If absent due to a scheduled event, students are still responsible for turning assignments in on time.

3. *Tardiness:* Students are encouraged to test internet connection and audio before each class. If students log into Zoom after roll has been taken, they are late, which disrupts the entire class. **Three instances of tardiness count as one absence.** catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx.
4. *Classroom behavior and netiquette* You are important to the class, so please be *present and prepared*. You are expected to have all required readings completed and necessary materials on the day indicated on the syllabus. Although this class is remote, net-surfing is disrespectful and unacceptable. Cellphone use is strictly prohibited, and constant offenses will result in a participation or grade penalty. If there is an emergency, you are not required to logoff, please leave the learning environment (Mute audio) and handle your business quickly. Hate speech, backgrounds, and images are prohibited on both Canvas and Zoom. Please feel free to step away for a restroom break. Given our current circumstances, I understand that your workspace may also be a shared space with pets, children, and other loved ones; while I ask

that you attempt to eliminate most ambient distractions, do not be deterred from participating because of work/shared setting.

5. *UF's policy on Sexual Harassment*: The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/policy-statement/>
6. *Paper Format & Submission*: All papers must be submitted on time on Canvas (MS Word- .doc or .docx) and all drafts must be uploaded before scheduled peer reviews workshops (see assignments and course breakdown for submission details). Papers should be written in accordance to the Modern Language Association guidelines- 8th Edition (MLA format). This includes, but is not limited to 12-point font, Times New Roman, double-spaced, 1-inch margins, numbered pages, in-text citations, and works cited page. Refer to owl.purdue.edu for student examples and more information on MLA. In the event of technology failure, refer to the course late policy.
7. *Late Papers/Assignments*: Students will receive *one* automatically excused 48-hour extension on any major paper, except the final project. This extension only requires an email notification to instructor within 48-hours before the final deadline. Use this opportunity wisely. Future late work will receive an automatic zero. However, students must still submit all work, meeting the required word count, to get composition credit. Rare extenuating and emergency situations will be addressed on a case-by-case basis, within reason. When possible, instructor should be notified within 48-hours of the final deadline. Reading check-ins, 1-on-1 conferences, and peer review workshops cannot be made up, regardless of circumstance.
8. *Paper Maintenance Responsibilities*. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
9. *Academic Honesty and Definition of Plagiarism*. UF students are bound by The Honor Pledge: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions.
A definition of plagiarism from the current UF Student Honor Code:
 A Student must not represent as the Student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:
 - a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
 - b. Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
 - c. Submitting materials from any source without proper attribution.
 - d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.
10. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give your instructor early in the semester. It is important that students know that I am dedicated to accommodating students' individual needs.
11. *Students who are in distress* or who are in need of counseling or urgent help: please contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>.
12. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
13. *Grade Appeals*. In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Please contact Ms. Blount at cblount@ufl.edu Grade appeals may result in a higher, unchanged, or lower final grade.

14. *Course Evaluations.* Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://evaluations.ufl.edu/evals/Default.aspx>
15. *Policy on environmental sustainability.* Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)
16. *Field and Fork Pantry* For staff and students facing food insecurity, the food pantry remains open during this time. From their website, “The dedicated staff are working hard to continue to support the UF community. The Hitchcock Pantry team, in consultation with UF officials, will continue to monitor the COVID-19 situation and update this page as changes to our hours, services, etc. are impacted. There is no proof of need required in order to shop at the Pantry; you must only bring in your valid UFID card.”
17. *Emergency Funding* Available for students experiencing unanticipated financial expenses due to the current crisis. Apply for an “Aid-A-Gator” grant (up to \$1000) on <https://www.sfa.ufl.edu/aidagator/>.
18. *Multicultural and Diversity* As your instructor, I honor and celebrate diversity. Harkening James Baldwin, I believe that the purpose of education “is to create in a person the ability to look at the world for himself, to make his own decisions...to ask questions of the universe, and then learn to live with those questions, is the way he achieves his own identity” (“A Talk to Teachers,” 1963). Thus, students are safe to navigate the course no matter their background, identity, or circumstance. Please feel free to use resources offered by the university on <https://multicultural.ufl.edu>.
19. *LGBTQ+ Resources* For community resources, feel free to check out <http://gainesvillepride.org/lgbtq-resource-guide/>.

SYLLABUS

Schedule is subject to change in consideration of the instructional pace and general needs of the class

Destination One: The Indian Removal Acts and “The Trail of Tears”

Wk	Date	Read/View for Class	DUE
1	09/01	First Day of Class; Introductions; Syllabus Review <i>Asynchronous activity:</i> Ice-Breaker Discussion Post; Begin reading article	Ice-Breaker Discussion Post @11:59pm
	09/03	Discussion and Modelling of Peer Review Workshop “Introduction” from “Who Set You Flowin’?” The African American Migration Narrative (1995) by Farah Jasmine Griffin pp. 3-12 “Walking the New Jaw Bone: Song, Slavery, and the Literature of Choctaw Removal” (2019) by Frank Kelderman; pp. 1-19	
2	09/08	Viewing of <i>Trail of Tears: Cherokee Legacy Pts. 1 & 2</i> (2006) by Chip Richie, presented by Wes Studi, and narrated by James Earl Jones <i>Asynchronous activity:</i> Complete viewing of film	Discussion Questions @5:00am
	09/10	“Foreword” by Ta-Nehisi Coates from <i>The Origin of Others</i> (2017) by Toni Morrison (vii-xvii) “Romancing Slavery” from <i>The Origin of Others</i> (2017) by Toni Morrison (1-18)	Course Road Map @5:00am Close Reading Response Paper #1 due 09/14 Mon. @5:00am

Destination Two: The Transatlantic Slave Trade and The Postbellum South			
3	09/15	Chapters 1-3 in <i>Family</i> (1991) by J. California Cooper (1-38) <u>Asynchronous activity:</u> Grammar and Writing Process Activity	Discussion Questions @5:00am
	09/17	Chapters 4-5 in <i>Family</i> (1991) by J. California Cooper (39-80)	
4	09/22	Chapters 6-8 in <i>Family</i> (1991) by J. California Cooper (81-100) <u>Asynchronous activity:</u> Library Resource Workshop	
	09/24	Chapters 9-10 in <i>Family</i> (1991) by J. California Cooper (101-127)	Close Reading Response Paper #2 due 09/28 Mon. @5:00am
5	09/29	Chapters 11-13 in <i>Family</i> (1991) by J. California Cooper (129-186) <u>Asynchronous activity:</u> Plagiarism Activity	Discussion Questions @5:00am
	10/01	Chapters 14-17 in <i>Family</i> (1991) by J. California Cooper (187-231)	
6	10/06	“The Artificial Nigger” from <i>A Good Man is Hard to Find and Other Stories</i> (1955) by Flannery O’ Connor (103-132) “Being or Becoming the Stranger” from <i>The Origin of Others</i> (2017) by Toni Morrison (19-40) <u>Asynchronous activity:</u> Choose one of the remaining 7 short stories from <i>A Good Man is Hard to Find and Other Stories</i> (1955) by Flannery O’ Connor. Write a summary and analyze one major theme in the story. Respond to at least one peer’s discussion post.	Discussion Questions @5:00am
	10/08	“John Redding Goes to Sea” (1921) by Zora Neale Hurston	
Destination Three: The Great Migration			
7	10/13	“The Color Fetish,” “Configurations of Blackness,” “Narrating the Other” and “The Foreigner’s Home” from <i>The Origin of Others</i> (2017) by Toni Morrison (41-112) <u>Asynchronous activity:</u> Write response to <i>The Origin of Others</i> (2017) by Toni Morrison (41-112), based on class activity	
	10/15	“Foreword” in <i>Jazz</i> (1992) by Toni Morrison <i>Jazz</i> (1992) by Toni Morrison (4-24)	Discussion Questions @5:00am Close Reading Response Paper #3 due 10/19 Mon. @5:00am
8	10/20	<i>Jazz</i> (1992) by Toni Morrison (27-87) <u>Asynchronous activity:</u>	Discussion Questions @5:00am

		Read and Respond to “‘Sth, I Know That Woman’: History, Gender and the South in Toni Morrison’s Jazz” (1998) by Angelyn Mitchell pp. 49–60	
	10/22	<i>Jazz</i> (1992) by Toni Morrison (89-112)	
9	10/27	<i>Jazz</i> (1992) by Toni Morrison (117-162) <i>Asynchronous activity:</i> Peer Review Workshop	Peer Review Workshop
	10/29	<i>Jazz</i> (1992) by Toni Morrison (165-229)	
Destination Four: Travel in the Future—California, USA, 2024			
10	11/03	Chapters 1-3 in <i>Parable of the Sower</i> (1993) by Octavia Butler <i>Asynchronous activity:</i> Read and Response to “Utopia/Dystopia” (2011) by Vivien Greene (p. 2)	Discussion Questions Comparative Analysis @5:00am
	11/05	Chapters 4-7 in <i>Parable of the Sower</i> (1993) by Octavia Butler	Discussion Questions @5:00am
11	11/10	Chapters 8-12 in <i>Parable of the Sower</i> (1993) by Octavia Butler <i>Asynchronous activity:</i> Find 1 scholarly article that you will use for your final research project. Summarize the article and discuss how it supports your working argument.	Discussion Questions @5:00am
	11/12	Chapters 13-16 in <i>Parable of the Sower</i> (1993) by Octavia Butler	
12	11/17	Chapters 17-21 in <i>Parable of the Sower</i> (1993) by Octavia Butler <i>Asynchronous activity:</i> Read “A ‘Survivalist’ Reads Octavia Butler’s <i>Parable of the Sower</i> ” (2013) by James H. Clinton (p. 11).” Think about Lauren’s California and create your own “survival pack” and list 5 items that you would include. Explain why you chose each item. Respond to at least one peer’s discussion post.	Discussion Questions @5:00am
	11/19	Chapters 22-25 in <i>Parable of the Sower</i> (1993) by Octavia Butler	
13	11/24	Semester Review <i>Asynchronous activity:</i> Work on Prospectus & Annotated Bibliography	Prospectus & Annotated Bibliography @5:00am
	11/26	No Class- University holiday break	
14	12/01	1-on-1 conferences <i>Asynchronous activity:</i> 1-on-1 conferences continued	1-on-1 conferences
	12/03	Viewing of <i>Dirty Computer</i> (2018) by Janelle Monáe	Revision Paper and Letter @11:59pm
15	12/08	Course Wrap-Up; Peer Review Workshop Last day of class	Peer Review Workshop Final Research Project Friday, 12/09 @11:59pm

Grading/Assessment Rubric

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

	SATISFACTORY (Y)	UNSATISFACTORY (N)
Content	Papers exhibit evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off-topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
Organization and Coherence	Documents and paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
Argument and Support	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
Style	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical structure.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
Mechanics	Papers will feature correct or error-free presentation of ideas. At the weak end of the satisfactory range, papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper’s argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader’s understanding or severely undermine the writer’s credibility.

Score	Key Traits/ Qualities
“A-level” Paper	<ul style="list-style-type: none"> • Follows and meets all the requirements in the assignment guidelines • The thesis (or argument) is clearly articulated, original, and well-supported; the argument is analytical rather than descriptive. *Important note: An “A” paper usually goes beyond analyses and ideas shared in class. • Subsequent paragraphs build on and support the paper’s central thesis or argument • Examples and evidence from the texts back up (but do not subsume) your own critical analysis • The writing is clear and dynamic with varied sentence length and structure. • The paper is free of most grammatical and spelling errors. • MLA formatting is uniformly (and correctly) followed throughout. • Should have a distinct and strong conclusion that does not simply rehash the paper’s original thesis

<p>“B-level” Paper</p>	<ul style="list-style-type: none"> • Follows and meets most of the requirements in the assignment guidelines • Has a good thesis, but the wording might be less clear and/or fluid or weaker in its argumentation • Still builds up and supports the paper’s main argument but does not create compelling nor strong connections between the ideas presented in each paragraph • Does not analyze textual evidence as critically or as in depth as the “A” paper • Puts forth a solid argument but may have unclear language, spelling, or grammatical errors and superficial or vague analysis in a few places • MLA formatting is uniformly (and correctly) followed throughout • Conclusion is strong
<p>“C-level” Paper</p>	<ul style="list-style-type: none"> • Follows and meets some of the requirements in the assignment guidelines • Does not clearly articulate or fully develop thesis; it is more descriptive rather than analytical • Does not wholly engage with or defend the paper’s key argument throughout • The writing is largely incoherent and disorganized but may have instances of proper analysis and clear argumentation • Does not incorporate sufficient textual evidence to support the main argument and claims • MLA formatting is not uniformly (nor correctly) followed throughout • Lacks a clear conclusion
<p>“D-level” Paper and below</p>	<ul style="list-style-type: none"> • Does not meet any of the requirements in the assignment guidelines • Lacks a clearly articulated and well-developed thesis • Does not engage with or defend the paper’s key argument throughout • Does not successfully incorporate any textual evidence to support the main argument and claims • Shows blatant disregard of proper grammar and punctuation • The writing is vague and has several errors in analysis and argumentation • Does not follow MLA formatting guidelines • Lacks a conclusion