

AML 2410- Girls' Talk: Reading and Theorizing American Girlhood (Section 5700, Class #10410), Spring 2020

Classroom: MAEB 0238
Meeting times: MWF 1:55-2:45pm
Course website: Canvas

Instructor Information

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Course Description & Course Learning Objectives

Course Description:

From criticism of how young women talk, to moral panics about how they dress, to reports on how they think, what they do, who they listen to and especially what they buy, teen girls might well ask the media, like Regina George, “why are you so obsessed with me?” This obsession isn’t unique to America, but the young girl in America is a particularly important site for ideas about what it means to be young, to be a woman, to be normal or exceptional, to be valued or valuable.

Teenage girls are supposed to be consumers par excellence; their alleged appetites for commodities and consumer goods cause hand-wringing by both moral scolds and more serious critics of capitalism, with young girls as either victims or perpetrators of cheapening culture. The media, too, is alleged to prey on young girls’ self-esteem and they are alleged to be overly addicted to its fantasies. Literary work for and about girls reflects this preoccupation, and the “authentic” American girl is negotiated across literature and media. Mapping the terrain of the American girl necessitates reading literature alongside popular culture and mass media, to understand the literary qualities of these texts and how they reciprocally inform and inflect more traditional literature.

In this class, we’ll try to make some sense of different ways American culture has constructed the Young-Girl over time. We’ll read and write about classic theoretical texts about gender, and sociological, historical, and rhetorical accounts of American girlhood, alongside classic and modern stories about young girls, like *Little Orphan Annie* or *Little House on the Prairie*. You’ll choose between several iconic “coming of age” novels, and discuss them in small groups, before writing essays analyzing the work. We’ll look at “girl power” magazines like *Sassy* and *Rookie*, girls’ social movements like Riot Grrrl and underground DIY publications, and mainstream pop divas to try to think about some of the ways the category of the “young girl” has come to be, and how real young girls have inhabited, embraced, rejected, and contested the position. Students will be asked to bring their own critical perspective and insight into the classroom. Writing will involve critical responses to secondary and primary texts, and a creative essay in zine format.

Course Learning Objectives:

Students will think critically about the intersections of race, age, gender, and nation. Students will identify “theme” in and across literary texts, and critically engage with arguments, explicit and implicit, in works of literature and art. Students will learn to enter conversations about our course themes, developing their own critical perspective and bringing their own insight to the issues they will discover in our course texts. Students will read literature *both* as art and as a historical primary source, to understand how art participates in history and how it informs our present.

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.

Materials

Required book(s)

Judy Bloom, *Forever*

Laura Ingalls Wilder, *Little House on the Prairie*

Choice of:

Roll of Thunder Hear My Cry, Mildred D. Taylor

Esperanza Rising, Pam Muñoz Ryan

Lyddie, Katharine Patterson

The Birchbark House Louise Erdich

Other Required Materials

You will sometimes need to access online materials in or before class, including pdfs on our canvas page, and sometimes need to be able to write notes or responses in class, alone or with a group. If, for any reason, you will not be able to access online materials or need to complete in-class assignments after class time, let me know.

Website

We will use Canvas for our class website- email me ASAP if you are not added automatically.

Class Notes

I will upload notes after each class, to our Canvas site, including any slideshows used in class.

Class policies

These policies are required by the English Department

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance*: UF's attendance policies: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

“Like all lecture-discussion courses, this one needs you! Use your allotted absences wisely (for emergencies, major illness) as you would for any job. You will fail the course if you accrue **six** 50-minute absences. You will earn a lowered course grade if you accrue **four** absences.”
3. Latecomers and early departures receive partial absences, and must be respectful of class discussion and in-class work.
4. Classroom behavior should reflect best practices for respectful discussion; online conduct including email should likewise follow common-sense best practices to create a safe and respectful environment for learning.
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*: Papers must be submitted as .doc or .pdf documents electronically or in hard copy. Papers submitted as .pages are considered late.
7. *Late Papers/Assignments*: I accept all late papers, for a reduced grade, until the halfway mark of the semester, and subsequently any new late papers, for a reduced grade, until the deadline for the final paper. Please be in touch with me as early as possible if you expect to need an extension on a paper- I am happy to work with you to create a timely schedule to get work in without penalty, provided you are in touch before the deadline.
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.

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.
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). 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>

My Additional Course Policies:

15. Classroom Community: I see our work together as essentially collaborative. It is my expectation that you will make a good faith effort to arrive on time, open minded, prepared by completing the reading or viewing assignment, and ready for critical thinking. I will make a good faith effort to arrive on time, prepared, open minded, and ready to facilitate discussion. It is my further expectation that our classroom will not only tolerate but celebrate expressions of diversity including but not limited to disability, gender, sexuality, race, ethnicity, life experience, and age. We learn better when we learn together.
16. Children in class and childcare- I affirm that parenting and being a student are not mutually exclusive. I hope any student parents will feel comfortable discussing their needs with me, and I will do my best to collaborate with you to find solutions, including, if necessary, small children attending class with their primary caretaker and excusing childcare-related emergency absences.
17. Disability: My teaching imperfectly prioritizes accessibility and disability pedagogy- no matter what your access needs are, please meet with me to discuss how we can enable your full participation in our work together.
18. Emergencies and late work: Sometimes, shit happens. If you need to invoke a "shit happens" clause for an automatic 2 day extension on any one paper, feel free. Future late work will need to be accompanied by either an excused absence, doctors note, or explanation of the problem. Otherwise, late work will be accepted from the first half of the course until spring break, with a 10 point (one letter grade) penalty after the first day, 20 points after the first week. Late work from the second half of the course will be accepted until the deadline for the final paper, with 10 points off after the first day and 20 points after the first week. You WILL still want to turn in late work, because you need the word count to get composition credit. None of the above should be taken to supersede disability accommodations including extra time; if you have such an accommodation or need one, I will work with you to create a work schedule that works for both of us.
19. Office Hours and "Extra help": This course involves sometimes difficult readings and a *lot* of writing. Do not think coming to my office hours to ask questions means you need "more" or "extra" help or you should only do so if you are "behind"; part of my job is to provide individualized instruction and to support individual learners. Office hours are part of that process. I am also happy to talk to you about writing in your other classes, or general college access questions. First generation college students and other students who may want or need to talk about navigating "the system of college" are welcome to use my office hours to do so. I am not a counselor nor qualified to be one, but I am happy to share what I know about UF and "college."

Major Assignments

Short Introductory Paper: To get you started thinking about course themes, you will write a brief (300 words) paper exploring your experiences with the sometimes contested relationship between “girlhood” and literature. What does “literature” and girlhood make you think about? What do you expect a course like this to cover? What surprises you or does not surprise you about the topic? (250 words, 50 points)

Response Papers: You will write one response paper for each unit, for a total of five. Each response paper should be 400 words, and should engage directly with a primary or secondary source from the unit. As we progress in the class, your response papers should start to show some thought about how course materials relate across the semester, and how secondary sources you have read might inform your readings of primary texts. (2,000 words total, 100 points each)

Thematic Analysis: Using the historical fiction novel you read with your group, write a paper analyzing one of our course themes in the context of the novel. Examples might include writing about how whiteness and gender operate to secure “innocence” in *Little House on the Prairie*, or how the “tomboy” narrative in *Caddy Woodlawn* intersects with American exceptionalism. Your paper should have a strong argumentative thesis, demonstrate awareness of at least one literary technique, and address a course theme. (650 words, 200 points)

Compare and Contrast Paper: As a midterm, pick any two primary sources from the first half of our course, and compare how they address a theme of your choice. Examples might include comparing wealth/poverty in *Little Orphan Annie* and *Little House on the Prairie*, or “childhood innocence” in *Roll of Thunder, Hear my Cry* and Shirley Temple movies. (750 words, 250 points)

Zine assignment: Following the model of riot grrrl zines, write your own zine about our in class readings on, and your feelings and experiences about “the media.” Can be composed of rants, raves, and autobiography, provided you also demonstrate thought and care. Use images from our readings to cut and paste (and cite!) (500 words, 100 points)

Powerpoint and Script: Write a brief script and powerpoint presentation to teach your classmates and myself about how a current “girl obsession” or celebrity girl thematizes or relates to one of our course keywords. Examples might include Billie Eilish and “bodies” or the kpop band BlackPink and “childhood” (350 word script and powerpoint, 50 points)

Prospectus: Before your final paper, you will submit a prospectus and annotated bibliography indicating the topic you are interested in, the thesis you anticipate arguing, and demonstrating engagement with one or two secondary sources from your own research. You may pick a text we read in class or one from your own interests. (300 words including annotations, 50 points)

Final paper: Develop the argument from your prospectus. Use at least one primary source and at least one secondary source, clear argumentation, effective quotation and summary, and clear engagement with course themes. (900 words, 280 points)

Self Evaluation: Write about your process over the course of our class. How have you experimented in your thinking, tried on new ideas or new techniques for writing? What is something you found challenging, and how did you work with it? What do you still find challenging, productive, or interesting from our class? (300 words, 20 points awarded for completion)

My Teaching Philosophy

I treat our work together as a collaboration. For me, it is most important that you practice thinking independently, and particularly that you see yourselves as contributing to a conversation amongst thinkers, not just learning from what I (or our readings) have to tell you. I want the work we do in our class to connect to the way you live your lives out of class- to give you new tools for thinking about the world you live in, and to give you practice thinking about every day experiences in new ways. I learned a lot about this by reading bell hooks, who says that academic work should always be useful to make sense of real-life experiences, and Paulo Freire, who says teachers shouldn't treat students like a "bank" to store information, but like equals who think on their own and need to think to learn. To try to live up to the example set by these two teachers, I try to make sure all of my teaching and learning keeps the "outside" of the classroom in sight, while still treating the classroom- and our discussions- as a special place where we can practice thinking and try new ideas without judging each other for stumbling along the way.

Weekly Calendar

<p>Week one:</p> <p>Guiding question: What is Girlhood?</p>	<p>Mon 1/6/2020</p> <p>In class work:</p> <p><i>Introductions & Keywords</i></p>	<p>Weds 1/8</p> <p>Read for class:</p> <p>Ch 3 & 7 John Berger's <i>Ways of Seeing</i>, Canvas</p> <p>In class: "gaze," gender, age</p>	<p>Fri 1/10</p> <p>Read for class:</p> <p>In class work: <i>Little Orphan Annie</i> comics and "seeing" American girlhood in the 1930s/40s</p>
<p>Week two:</p> <p>American Girls in History: The There and Then of American Girlhood</p>	<p>Mon 1/13</p> <p>Read for class: "White and Black in Black and White: Management of Race and Sexuality in the Coupling of Child-Star Shirley Temple and Bill Robinson"</p> <p>In class work:</p> <p>Shirley Temple <i>The Littlest Rebel</i> pt 1</p>	<p>Weds 1/15</p> <p>Read for class: "The Origins of the Girl Hero: Shirley Temple, Child Star and Commodity"</p> <p>In class work:</p> <p>Finish and discuss <i>Littlest Rebel</i></p>	<p>Fri 1/17</p> <p>Read for class: <i>Little House</i> pt 1 ("going west" – "Fresh water to drink")</p> <p>DUE: Introduction paper: What do you think "girlhood" means? How do you think about "girlhood" in literature? Is "girl" literature taken seriously in your experience, and if not, why not? If so, what are some examples?</p>
<p>Week three:</p> <p>The Coming of Age Novel Comes of Age</p>	<p>Mon 1/20</p> <p>NO CLASS, MLK DAY.</p> <p>Day of Service opportunities can be found at https://studentinvolvement.ufl.edu/events/mlk-day-of-service/, if you're interested!)</p>	<p>Weds 1/22</p> <p>Read for class: <i>Little House</i> pt 2 "Texas Longhorns" to "Going Out"</p> <p>AND: "Little House on the Controversy,:" on Canvas</p> <p>In class work:</p> <p><i>Little House</i> discussion</p>	<p>Fri 1/24</p> <p>Read for class: Chapter from <i>Child Sized History</i>, on Canvas</p> <p>In class work: Historical Fiction discussion, sign up for novel</p> <p>Due: Response paper 1: <i>Little House on the Prairie</i> as historical fiction. What do you think the book tells us about how American History was seen? Has this changed?</p>

<p>Week four:</p> <p>Coming of age cont'd</p>	<p>Mon 1/27</p> <p>Read for class: Part 1 of your novel</p> <p>In class work: Group discussion- Keyword based</p> <p>Pre-writing. Write down 3 or 4 quotes related to your keyword and the page number you found them on.</p>	<p>Weds 1/29</p> <p>Read for class: Part 2 of your novel</p> <p>In class work: Group discussion- keyword based</p> <p>Due: pre-writing. Write down 3 or 4 quotes related to your keyword and the page number you found them on.</p>	<p>Fri 1/31</p> <p>Read for class: Part 3 of your novel</p> <p>In class work: group discussion (conclusions)</p> <p>Response Paper 2: how have you seen your keyword change or stay the same across the novel? What has your keyword done for the “whole story?”</p>
<p>Week five:</p> <p>Coming of age cont'd</p>	<p>Mon 2/3</p> <p>Read for class: “Introduction: From Antebellum Hoyden to Millennial Girl Power” from Michelle Ann Abate’s <i>Tomboys</i></p> <p>In class work: Discussion- tomboys, girlhood, and “American” Identity</p>	<p>Weds 2/5</p> <p>Read for class: Peer Review: thematic analysis paper</p> <p>In class work: Peer review day</p>	<p>Fri 2/7</p> <p>Read for class:</p> <p>In class work: "The" revision process worksheet/in class revisions on thematic analysis</p> <p>Due: Thematic Analysis Paper</p>
<p>Week six:</p> <p>Picture This: Romance, gender roles, and visual rhetoric</p>	<p>Monday 2/10</p> <p>Read for class: Read from <i>Gender Trouble</i>, on Canvas.</p> <p>In class work: Gender as “performance”</p>	<p>Weds 2/12</p> <p>Read for class: Romance comics- on Canvas. All True Romance, Young Love</p> <p>In class work: Group work: close reading and visual reading of characters in romance comics</p>	<p>Fri 2/14</p> <p>Read for class: comics</p> <p>In class work: discussion 2</p> <p>Due: Response Paper 3: How do you see gender “performed” in the comic of your choice OR how do visual choices in the comic of your choice make you “see” gender?</p>

<p>Week seven: After School Specials and Education</p>	<p>Monday 2/17 In class work: <i>The Pinballs</i></p>	<p>Weds 2/19 Due: pre-writing: 1 scene and 1 question you would like to discuss. In class work: <i>The Pinballs</i> discussion</p>	<p>Fri 2/21 Read for class: After School Special Education: Rehabilitative Television, Teen Citizenship, and Compulsory Able-Bodiedness In class work: themed thesis statement + essay organization workshop Due: practice thesis statement draft for a paper on <i>The Pinballs</i> based on our discussion</p>
<p>Week eight: Romance <i>Forever</i></p>	<p>Mon 2/24 Read for class: <i>Forever</i> part 1 In class work: Discussion</p>	<p>Weds 2/26 Read for class: <i>Forever</i> part 2 In class work: Small group discussion: keywords in <i>Forever</i></p>	<p>Fri 2/28 Read for class: <i>Forever</i> part 3 In class work: Full class discussion: <i>Forever</i> vs other romance texts Due: Response paper 4: what are three differences and three similarities between <i>Forever</i> and any other love story we've talked about in class?</p>
<p>Week nine: Spring Break</p>			<p>Due: Keep writing your Compare and Contrast Paper</p>

<p>Week ten: By, For, and Of Girls: Zines and Magazines</p>	<p>Mon 3/9</p> <p>Read for class: upload draft to canvas</p> <p>In class work: Peer review of compare and contrast essay</p>	<p>Weds 3/11</p> <p>Read for class: Roland Barthes “Rhetoric of the Image” on Canvas. Also <i>Seventeen Magazine</i>, and <i>SASSY</i> scans on canvas- pick an article and an ad to discuss.</p> <p>In class work: Visual analysis of <i>Sassy</i> and <i>Seventeen</i></p>	<p>Fri 3/13</p> <p>Read for class: Introduction from <i>Girl Zines</i>, on Canvas</p> <p>In class: <i>Don’t Need You: The Herstory of Riot Grrrl</i></p> <p>Due: Compare and Contrast Paper</p>
<p>Week eleven: Making your mark: zine making and DIY girl talk</p>	<p>Mon 3/16</p> <p>Read for class: Teal Triggs “scissors and glue: punk fanzines and the creation of a DIY aesthetic” on Canvas and From <i>Just Girls: Hidden Literacies in Jr High</i></p> <p>In class work: CMC zines</p>	<p>Weds 3/18</p> <p>Read for class: QZAP zines</p> <p>In class work: Zine making workshop</p>	<p>Fri 3/20</p> <p>Graduate Comics Conference- Attend a panel and write a summary for extra credit</p>
<p>Week twelve: Star-ting with Celebrities</p>	<p>Mon 3/23</p> <p>Read for class: Introduction from <i>Spectacular Girls</i></p> <p>In class work: Discussion- what is “celebrity”?</p> <p>Due: Zine</p>	<p>Weds 3/25</p> <p>Read: Searching for the Real Britney Spears https://www.buzzfeednews.com/article/pdominguez/britney-spears-conservatorship-fans-social-media-freebritney</p> <p>In class work: Britney Day</p>	<p>Fri 3/27</p> <p>In class work: Group Discussion based on responses</p> <p>Due: Response Paper 5: What would it mean to Free Britney? How is Britney Spears like or unlike, for instance, Shirley Temple, or other “celebrity girls”? Use our reading from</p>

			Monday to prompt your work
Week thirteen: Celebrity Girls and Fangirls	<p>Mon 3/30</p> <p>Read for class:</p> <p>"the 21 Most Terrifying Things 1D Fangirls Have Done," Buzzfeed</p> <p>"Why do We Mock Teenage Girls Who Love One Direction," New Stateman (Canvas)</p> <p>In class work: Discussion- fandom then and now, what is the "new 1d" if anything? How to teach and learn about popular culture.</p>	<p>Weds 4/1</p> <p>Read for class:</p> <p>In class work:</p> <p>"lesson plan" from a fan- how would you teach me (and your classmates) about a current "girl" obsession or girl obsession? Make 5 minute a powerpoint + ~1 page script using one or more of our in-class keywords</p>	<p>Fri 4/3</p> <p>Due for class: Powerpoint + script on your girl obsession</p> <p>In class work: powerpoints</p>
Week fourteen: Developing your Projects	<p>Mon 4/6</p> <p>In class work: (Library instruction one day this week depends on library)</p>	<p>Weds 4/8</p> <p>Read for class: How To Write a Research Question, GMU libraries https://writingcenter.gmu.edu/guides/how-to-write-a-research-question</p> <p>In class work: Finish powerpoints + Drafting your research question</p>	<p>Fri 4/10</p> <p>Read for class: How to write an Annotated Bibliography, Purdue OWL</p> <p>In class work: Research day!</p> <p>Due: Research question draft.</p>

<p>Week fifteen: Developing Your Projects</p>	<p>Mon 4/13</p> <p>Read for class: From <i>They Say, I Say</i>, on Canvas</p> <p>In class work: “entering the conversation” + thesis statement workshop on your topic</p>	<p>Weds 4/15</p> <p>NO CLASS: PCA/ACA CONFERENCE</p>	<p>Fri 4/17</p> <p>NO CLASS: PCA/ACA CONFERENCE</p> <p>Due: Prospectus</p>
<p>Week 16: Conclusions & Farewells</p>	<p>Mon 4/20</p> <p>Read for class: research!</p> <p>In class work: Working on your project/1 on 1 meetings for prospectus feedback</p>	<p>Weds 4/22</p> <p>Last day of class!</p> <p>Brief discussions of your project & Course Evaluations</p> <p>Self eval due!</p>	<p>NO CLASS</p> <p>Final paper due April 29th</p>

*Disclaimer: The above schedule is subject to change, in the event of extenuating circumstances, or at the discretion of the instructor. The instructor reserves the right to alter any element of this syllabus including course content and policies that govern how the classroom operates, provided they are consistent with UF’s general policies and the English department’s required policies. Ample or at least adequate notice will be provided.

Grading

Points:

This course is graded out of 2,300 total points, with the breakdown as follows:

Papers: 1,500 points

Introduction = 50 points

Response papers: 5x100= 500

Thematic Analysis: 200

Compare and Contrast: 250

Zine: 100

Prospectus: 50

Powerpoint and lesson script: 50

Final paper: 280

Self eval: 20 points for completion. **NOT graded for content.**

Participation and Attendance: 700 points

On time, respectful, prepared, engaged, and supportive of your classmates' contributions across the semesters. After the third 'unexcused' absence, missing class without documentation or explanation will result in losing 50 points from your participation grade each time. Being late three times will result in a 50 point drop from your participation grade unless there is an extenuating reason why you cannot be on time for class.

Peer Review: 100 points

We will have two peer review opportunities, one for the thematic analysis, one for the compare and contrast essay, and one for the midterm. Each peer review is worth 50 points, for bringing (hard copies of) your essay to share and for peer reviewing your partners' essays with attention and respect.

Points are not weighted, grades will never be curved.

Grading Scale

A / 100 - 94

A- / 93 - 90

B+ / 89 - 86

B / 85 - 83

B - / 82 - 80

C+ / 79 - 76

C / 75 - 73

C- / 74 - 70

D+ / 69 - 66

D- / 65 - 60

E / 59 - 0

Rubric:

A work: Will put forth a clear argument, with a thesis statement, develop it from specific, adequately cited, primary and secondary sources, critically engage with and challenge the secondary sources and clearly engage with the visual, rhetorical, and formal properties of the primary sources and with course themes. Such work will always or mostly demonstrate attention to standard English conventions, grammar, etc.

B work: Will put forth an argument, support it with primary and secondary sources, reference the argument put forth by the secondary sources and engage with the visual, rhetorical, and formal properties of the primary sources and with course themes. Such work will mostly demonstrate attention to standard English conventions, grammar, etc.

C work: Will have an start of an argument, although it may not be clear in specifics or stakes, will reference course themes, and reference primary and secondary sources. Such work may struggle with conventions, grammar, etc.

D work : May not yet have an argument, but will engage with primary and secondary sources and reference the visual, rhetorical, and formal properties of the primary sources as well as course themes. Such work may struggle with conventions, grammar, etc.

E work: Work which does not engage at all with visual, rhetorical, or formal qualities of primary or secondary sources or course themes will receive an E.