

## ENC 1131 # 13889: Writing through Media—Teen Television (Spring 2019)

Instructor: Mandy Moore

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Office & Hours: Turlington 4343, MW 2:00-3:00

Class Meeting Times: MWF 6 (12:50-1:40) and M E1-E3 (7:20-10:10), Architecture 0116

### Description

From *Buffy the Vampire Slayer* to *Teen Wolf* and from *Boy Meets World* to *Girl Meets World*, going to high school is one of the wildest adventures a person can have on TV. This course will examine how the teen experience is portrayed on television and what that might mean for the actual teenagers growing up and watching these shows. We will watch shows that address the adolescent experience, from pre-teens to young adults and everything in between. We'll think through questions like, what does it mean to “grow up?” What does it look like to be caught in that space between childhood and adulthood? How does the specific medium of television impact the way we talk about adolescence? What messages do we send teenagers via television, and how have those messages changed over the last 30 years?

We will watch a variety of teen television shows to discuss topics including bullying, sex, grief, heroism, and school. Readings will include critical and scholarly responses to these shows as well as theories of adolescence. Since this class is primarily a writing class, we will also be focusing on how to construct persuasive arguments using a close-reading approach. Students will learn to write about visual media using film/TV terms and practice argumentative writing skills.

At the end of this course, students will be able to...

- Utilize film and television terminology correctly and analytically
- Describe the factors and tensions that affect the definition of “teenager” or “adolescent”
- Write a persuasive, analytical argument which puts forward a complex claim about teen television

### 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.

## A Note

This course will cover topics that are sometimes hard to talk about, from violence and grief to bullying and drug use. We will talk about issues of identity that include race, class, gender, sexuality, and disability. In particular, we will watch a number of episodes focused on sex and sexuality, both straight and queer. There will also be lots and lots of spoilers. If any of these things make you so uncomfortable that you can't learn, this may not be the class for you.

## Required Texts

Graff, Gerald and Cathy Birkenstein. *They Say/I Say: The Moves That Matter in Academic Writing*. ISBN: 0393617432.

Netflix and Hulu subscriptions

An Amazon Prime account would also be useful, or at least a willingness to rent episodes on Amazon from time to time.

## Course Expectations

*I expect students in my course to....*

- Keep up with the assigned readings and viewings
- Read and watch those assigned texts carefully, paying attention and taking notes so you are prepared to discuss the texts in class (I recommend keeping some kind of reading/viewing journal)
- Come to class on time and prepared to discuss the assigned reading/viewing (this means having the reading with you, as well as your notes)
- Participate in class discussions and activities by contributing to conversation, listening to others respectfully, and thinking critically about our texts
- Keep an open mind: remember that when it comes to interpreting and analyzing television, there are usually multiple right answers
- Communicate with me. Let me know when you need help, when something's going wrong, or when I need to adjust my methods. I can't help you if I don't know what's happening

## Assignments

Assignment	Word Count	Points	Due Date
Weekly Discussion Posts	300 x 5 = 1,500	65 x 5 = 325	See schedule for dates
Presentation		30	Sign up for dates during first week of class
Defining the Teenager	500	100	February 8
Close Reading Paper	1,200	150	February 25
Theme Paper	Paper = 2,000 Proposal = 300	Paper = 200 Proposal = 20	Proposal: March 3 Rough Draft: March 25 Final: April 12
Producer's Pitch		75	April 22
Manifesto for Teen TV	500	100	April 24

### 1. Weekly Discussion Posts (5 x 300 words each = 1,500; 5 x 65 points each = 325)

Each week after our Monday evening viewings, you will write a brief (300 word) discussion post on the appropriate Canvas discussion board. Your post should make an argument about **one** of the following options:

- a) What is the most important scene in the episode and why?
- b) What message(s) does the episode want to convey to its teen viewers?
- c) What does the episode say about what it means to be a teenager?
- d) How did the episode make use of a specific film technique and why does it use that particular technique?
- e) What stance does the episode take on our theme for the week (i.e. bullying, sex, etc.) and how does it convey that stance?
- f) Compare the stances/messages of two episodes and decide which one would be more persuasive to teen viewers.
- g) If you were to change one element of an episode to help convey its message to teens, what would you change and why?

You should make use of **specific examples** from the episodes to support your idea. Connections to previous course material are always welcome. Your posts should try to poke and prod at the viewings, going deeper than what the average viewer might notice.

Your initial post should be up on Canvas by 10:00 p.m. on Tuesday night so that you can respond to your classmates' posts between then and class time on Wednesday. You should respond briefly (~100 words) to **two** of your classmates' posts with thoughtful and respectful analysis. Use the They Say/I Say method to respond with a "yes, and," "okay, but," or "no, because" answer.

The goal of the message boards is to help you with the basics of creating an academic argument: finding and supporting a thesis as well as entering an academic conversation using the They Say/I Say method. Your initial post is worth 45 points and your two responses are worth 10 points each for a total of 65 points available each time.

## 2. Presentation (30 points)

You will choose one TV show throughout the semester for this assignment. Your presentation should be between 5-7 minutes and should give the rest of the class a brief introduction to the show. Be sure you address when it aired, who created it, any interesting production details, the basic premise, and the main characters. You should also mention the reception—was it a mainstream staple? A cult hit? How did fans and critics react?

We will sign up for presentations during week one. You may create a brief PowerPoint (2-3 slides) if you want, or you may use index cards—up to you. The goal is not to memorize information but rather to practice your public speaking skills and to give the class key background information on the show.

## 3. Defining the Teenager (500 words, 100 points; Due February 8)

What does it mean to be a teenager? In this short paper, you will attempt to answer this question and make an argument for how you believe we should define the teen experience for this class. Start by choosing **one** lens that you see as essential to defining the teen experience—biological, psychological, familial, educational, political, social, economic, existential, media-oriented, etc. Make an argument about what it means to be a teenager from the perspective of that lens and support your argument with evidence. (For example: *From an economic lens, being a teenager means being an emerging consumer with limited income because...*) You should reference at least one source and one teen TV example. You may use any of the sources we've read in class to support your argument, or you are welcome to do some digging of your own for other sources. Similarly, you can use an example from the episodes we've watched or you can reference a teen TV episode you've seen elsewhere.

The goal is to synthesize the information we've discussed about how teenagers have historically and contemporarily been defined, choosing your own stance in that conversation. This will help you to develop a working definition of adolescence that will shape your thinking throughout the semester.

## 4. Close Reading Paper (1,200 words, 150 points; Due February 25)

This paper gives you the opportunity to address a single scene or sequence in-depth, looking at not only the formal film elements but also elements of character and narrative. For this paper, you will choose a scene that stood out to you from the episodes that we've watched so far. Rewatch the scene several times and take notes; find something surprising or unexpected that occurs in the scene from which to build your argument. Your thesis statement should explain what that "surprise" means/does for the scene and why it's important to the episode as a whole. You will support that thesis with specific examples drawn from your close reading of the scene.

The goal of this paper is twofold: one, to help you practice building complex and interesting thesis statements using the "surprise" method, and two, to give you space to demonstrate your close reading skills that you've learned throughout the semester so far.

**5. Theme Paper (2,000 words, 200 points; Rough Draft Due March 25, Final Paper Due April 12)**

This assignment is your “research paper” for the semester, which will combine your own close reading and analysis of several episodes with research on a specific theme depicted in teen TV. Choose a theme that is interesting to you—bullying, sex, parents, friendship, grief, etc.—either from the syllabus or your own theme. Then, pick 3-4 episodes which address that theme, again, either from the syllabus or from your own knowledge/research of teen TV. Your paper will compare/contrast the depictions of your theme across those episodes to build an argument about that theme—your thesis, therefore, should address *how* and *why* that theme is depicted in teen TV. Support your argument with examples from your texts and 2-3 outside, peer-reviewed sources.

The goal of this paper is to step back and look at the big picture. If the close reading papers are zooming in to a specific scene, this paper asks you to zoom out and look at a theme running across multiple shows. The idea is to let you practice making those big-picture arguments using a combination of analysis and research. You will turn in one draft for feedback from me and your peers, then a second draft for your final grade out of 200.

- **Proposal (300 words, 20 points; Due March 3 by 11:59 p.m.):** In a paragraph, you will propose your idea for the theme paper. This proposal should let me know
  - a) the theme you’ll discuss,
  - b) the 3-4 episodes you’ll use as examples,
  - c) your main points about those episodes,
  - d) your working thesis statement,
  - e) the “so what?” of your argument, and
  - f) 3 potential sources (properly cited in MLA). **The sources do NOT count towards your 300 words.**

The goal is to get you thinking early about your theme paper and to check in with me about your ideas. You are always welcome to change your mind after you submit the proposal—it’s not set in stone—but you should run those changes by me.

**6. Producer’s Pitch (75 points; Due April 22)**

Your creative project is to design and pitch your own teen television show in small groups (3-4). It can be any genre, as long as it’s about teens and for teens. You can adapt an existing middle grade or young adult book/series, but everyone in your group needs to be familiar with the book/series and it cannot have already been adapted for film or television. Or, you can start from scratch and create a totally new idea.

The actual format of your final deliverable for this project is up to you. You might create a PowerPoint, a Prezi, or a poster. You could design a “bible” for your show, draw storyboards, or even film a short scene from the pilot episode. If you have other ideas, feel free to run them by me. Whatever you choose, your project should include a) the premise of the show, b) the main characters and their backgrounds, and c) some of the themes or issues your show would address. You will need to present your project to the

class as a short “pitch,” as if they were producers and you are trying to get them to back the show. The goal is to allow you to express what you’ve learned about teen TV in a more creative format, as well as to practice your public speaking skills as you try to “sell” your show to the class.

**7. Manifesto for Teen TV (500 words, 100 points; Due April 24)**

Your final assignment for this course asks you to synthesize all that we’ve discussed about teen TV throughout the semester and come up with your own manifesto for what teen TV should be. The format of this essay is up to you—you may write traditional paragraphs, a list (still in complete sentences), or a more imperative kind of address. Your manifesto should explain what you think teen TV should accomplish, what it should be like, who it should be for, and why it should function in that way. You do not need any outside sources for this assignment, but you should reference specific examples from actual teen TV shows. Remember that you are writing a *manifesto*—a declarative, confident genre. While you are still making an argument, this assignment is less about persuading your audience and more about declaring what you believe **and why**.

The goal of the manifesto is to get you thinking about the consequences of teen TV (how it affects real-world viewers) and how we should approach the genre in light of those consequences. Who is this television for and what should it do for them? Is there an ethical approach to teen TV, and if so, what does that look like? This is also a chance for you to practice writing in a slightly different genre that allows you to take a more personal stance.

**Course Policies:**

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance:* This class relies on discussion, which means that you need to be present in order to participate in those discussions. Therefore, attendance for this course is mandatory. You are allowed three “freebie” absences—after three, your final grade in the class will be lowered by one letter grade. After six absences, you will automatically fail the course. Screenings count as three periods and therefore three absences. Absences for required university events (such as sporting events), religious holidays, and legal obligations (jury duty) will be excused; any other absence may be excused at the instructor’s discretion and with proper documentation.
3. *Tardiness:* Being late disrupts the class and may cause you to miss important information. Therefore, three tardies will count as an absence. Furthermore, missing more than 15 minutes of any class will count as an absence.
4. *Paper Format & Submission:* All papers will be submitted on Canvas by the beginning of class on the day they’re due. Your assignments should be in MLA format, Times New Roman 12-point font, double spaced, with one-inch margins. Be sure to cite all sources in MLA format, including any episodes you may be citing. Include your last name and the page number in the upper right-hand corner. The first page should also include your name, my name, the class, and the date on the top left. Give your papers interesting titles! Finally, include the word count at the end of your paper.

5. *Late Papers/Assignments*: All assignments are due at the beginning of class on the due date unless otherwise specified. I know that sometimes life gets the best of us, so I will allow each student one “grace day” throughout the semester. This means that on ONE assignment, you may turn in your paper up to 24 hours late with no penalty. After you have used up your grace day, all late assignments will lose half a letter grade for each **calendar** day (not class day) that they’re late.
6. *Paper Maintenance Responsibilities*: Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
7. *Academic Honesty and Definition of Plagiarism*: Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.
8. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)), which will provide appropriate documentation to give the instructor early in the semester.
9. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
10. *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.
11. *Course Evaluations*: Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>
12. *Technology*: While I welcome the use of laptops/tablets/phones in class, especially for taking notes and accessing readings, you are responsible for paying attention and using your device for class activities only. If you get distracted by your device, we will not go back for you or repeat important information. Furthermore, if you are so distracted by your device that you are not really “present,” you’ll be marked absent for the day. Finally, please silence all devices so that you don’t interrupt class.
13. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>
14. *Classroom Behavior*: Treat each other, your instructor, and yourself with respect. Remember that you do not know anyone else’s background or what’s going on in their lives. If you are disruptive, rude, or otherwise engaging in inappropriate behavior, you will be asked to leave and counted absent.
15. *UF’s policy on Harassment*: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>

## Tentative Schedule (Subject to Change)

DATE	IN CLASS	DUE TODAY
	<b><u>Unit 1: Defining the Teenager</u></b>	
	<b>Week 1: First Day of School</b>	
M 1/7	Introductions	
M 1/7 S	<i>Boy Meets World</i> 2x1 <i>Girl Meets World</i> 3x1 & 3x2 <i>On My Block</i> 1x1	
W 1/9	What is a Teenager?	<b>Read:</b> “Keyword: Young Adult,” “What Does it Mean to be a ‘Teenager’ Today?”
F 1/11	Intro to TV Studies	<b>Read:</b> “Smith, It’s Just a Movie,” “Taking Buffy Seriously”
	<b>Week 2: Diverse Adolescents</b>	
M 1/14	Intro to Academic Conversations	<b>Read:</b> <i>They Say, I Say</i> Introduction & Chapter 4
M 1/14 S	Film/TV Terminology <i>That’s So Raven</i> 2x8 & 3x3 <i>Switched at Birth</i> 2x9 <i>Cloak &amp; Dagger</i> 1x1	
W 1/16	Race, Disability, and Gender	<b>Due:</b> Discussion Post #1
F 1/18	Race, Disability, and Gender, cont.	<b>Read:</b> “The American Teenager in 2015” <b>(Optional) Watch:</b> “ABC’s Nightline Special Interview” (YouTube)
	<b>Week 3: Attack of the Adults!</b>	
M 1/21	<b>NO CLASS—MLK DAY</b>	
M 1/21 S	<b>NO CLASS—MLK DAY</b>	
W 1/23	Parent/Teen Relationships	<b>Watch:</b> <i>The 100</i> 1x1 (“Pilot”) and <i>The Fosters</i> 1x1 (“Pilot”) (both on Netflix)
F 1/25	Constructing the Teen Experience	<b>Read:</b> “Watching Teen TV,” “Teen Culture Industry”
	<b>Week 4: Rich &amp; Famous</b>	
M 1/28	Entering Academic Discussions Narrative Terminology	<b>Read:</b> <i>They Say/I Say</i> Chapters 1 & 12
M 1/28 S	Film/TV Terminology, cont. <i>The O.C.</i> 1x1 <i>Gossip Girl</i> 1x1	
W 1/30	Socioeconomic Class	<b>Due:</b> Discussion Post #2

F 2/1	Socioeconomic Class, cont. Quoting and Paraphrasing	<b>Read:</b> <i>They Say/I Say</i> Chapters 2 & 3
	<b><u>Unit 2: Love in the Time of Acne</u></b>	
	<b>Week 5: Save a Dance for Me</b>	
M 2/4	Quoting and Paraphrasing, cont.	<b>Read:</b> “Defining Teen Culture”
M 2/4 S	<i>My So-Called Life</i> 1x11 <i>Gilmore Girls</i> 3x7 <i>Buffy the Vampire Slayer</i> 3x20	
W 2/6	Teen Romance	<b>Read:</b> “My High School No Longer Holds Dances”
F 2/8	Teen Romance, cont. Sharing our Definitions	<b>Due:</b> Defining the Teenager
	<b>Week 6: The Puberty Thing</b>	
M 2/11	Generating Arguments	<b>Read:</b> <i>They Say/I Say</i> Chapters 5 & 7
M 2/11 S	Close Reading Practice <i>Degrassi: Next Class</i> 3x3 <i>My Mad Fat Diary</i> 1x1 <i>Boy Meets World</i> 2x6	
W 2/13	Bodies and Puberty	<b>Due:</b> Discussion Post #3
F 2/15	Bodies and Puberty, cont.	<b>Watch:</b> “Degrassi Talks: On Sexuality Part 1” (on YouTube)
	<b>Week 7: Let’s Talk about Sex</b>	
M 2/18	Academic Research	<b>Read:</b> <i>They Say/I Say</i> Chapters 14 & 15
M 2/18 S	<i>Buffy the Vampire Slayer</i> 4x13 <i>Friday Night Lights</i> 1x17 <i>Skins</i> 3x6	
W 2/20	Teen Sexuality	<b>Read:</b> “Unpleasant Consequences”
F 2/22	Teen Sexuality, cont.	<b>Read:</b> “Six Ways We Need to Rethink our Approach to Teen Sexuality,” “Sexuality Education”
	<b>Week 8: Coming Out of my Cage</b>	
M 2/25	Academic Research, cont.	<b>Due:</b> Close Reading Paper <b>Read:</b> “Bullies and Blackmail”
M 2/25 S	<i>Steven Universe</i> 1x37 <i>Degrassi</i> 10x15 & 10x16 <i>Dawson’s Creek</i> 2x15 <i>Glee</i> 2x18	
W 2/27	LGBTQ Teens	<b>Explore:</b> The GLAAD Media Reference Guide
F 3/1	LGBTQ Teens, cont. Thesis Workshop	<b>Bring:</b> Draft Thesis for Theme Paper

3/4 – 3/8	<b>Week 9: SPRING BREAK! No class—have fun!</b>	<b>Due SUNDAY 3/3 BY 11:59 p.m.:</b> Theme Paper Proposal
	<b><u>Unit 3: The Dark Side</u></b>	
	<b>Week 10: Smells Like Teen Angst</b>	
M 3/11	Building your Argument	<b>Read:</b> <i>They Say/I Say</i> Chapters 8 & 10
M 3/11 S	<i>Daria</i> 5x13 <i>Teen Wolf</i> 3x6 <i>The 100</i> 1x8	
W 3/13	Depression and Darkness	<b>Due:</b> Discussion Post #4
F 3/15	<b>NO CLASS</b> (instructor at conference)	
	<b>Week 11: Bully for You</b>	
M 3/18	In-Class Paragraph Workshop	<b>Bring:</b> Two body paragraphs from your Theme Paper draft
M 3/18 S	<i>Girl Meets World</i> 2x17 <i>Glee</i> 2x6 <i>One Tree Hill</i> 3x16	
W 3/20	Bullying Narratives	<b>Read:</b> “How We Talk about Bullying After School Shootings can be Dangerous”
F 3/22	Bullying Narratives, cont.	<b>Read:</b> “The Class of 1946-2018”
	<b>Week 12: Murder Most Foul</b>	
M 3/25	Rough Draft Workshop	<b>Due:</b> Theme Paper Rough Draft <b>Bring:</b> 2 Printed Copies of Rough Draft
M 3/25 S	<i>Veronica Mars</i> 1x1 <i>Pretty Little Liars</i> 1x1 <i>Riverdale</i> 1x1	
W 3/27	Murder Narratives	<b>Read:</b> “Teens Who Kill”
F 3/29	Murder Narratives, cont.	<b>Read:</b> “Pretty Risky Behavior”
	<b>Week 13: Good Grief!</b>	
M4/1	Revising	<b>Read:</b> <i>They Say/I Say</i> Chapters 9 & 11
M 4/1 S	<i>Buffy the Vampire Slayer</i> 5x16 <i>Glee</i> 5x3 <i>Roswell</i> 2x17	
W 4/3	Grieving Teens	<b>Due:</b> Discussion Post #5
F 4/5	Grieving Teens, cont.	<b>Read:</b> “The Radical Empathy of Buffy’s Best Episode”
	<b><u>Unit 4: Chosen Ones and Superheroes</u></b>	
	<b>Week 14: Solos and Duets</b>	

M4/8	Fantasy on Teen TV	<b>Read:</b> “High School is Hell” <b>Watch:</b> “Cloak and Dagger Stars Explain How the Show Compares to the Comics” (YouTube)
M 4/8 S	<i>Buffy the Vampire Slayer</i> 1x12 <i>The Legend of Korra</i> 3x12 & 3x13 <i>Cloak &amp; Dagger</i> 1x7	
W 4/10	Chosen One Narratives	<b>Read:</b> “The Legend of Korra: Empathizing with Villains”
F 4/12	Chosen One Narratives, cont.	<b>Due:</b> Theme Paper (Final)
	<b>Week 15: Epic Team-Ups</b>	
M4/15	Group Project Work Day	<b>Bring:</b> Materials for Producer’s Pitch
M 4/15 S	<i>Runaways</i> 1x10 <i>Smallville</i> 6x11 <i>Teen Titans</i> 5x10	
W 4/17	Superhero Teams	<b>Read:</b> “Three Characteristics Every Superhero Team Book Should Have”
F 4/19	<b>NO CLASS</b> (instructor at conference)	
	<b>Week 16: The End of the Road</b>	
M4/22	Creative Project Presentations	<b>Due:</b> Producer’s Pitch
M 4/22 S	Episodes TBA—will vote in class	
W 4/24	Reflections	<b>Due:</b> Teen TV Manifesto

## Grading Rubric:

A: 94-100 (4.0)	A-: 90-93 (3.67)	
B+: 87-89 (3.33)	B: 84-86 (3.0)	B-: 80-83 (2.67)
C+: 77-79 (2.33)	C: 74-76 (2.0)	C-: 70-73 (1.67)
D+: 67-69 (1.33)	D: 64-66 (1.0)	D-: 60-63 (.67)
E: 0-59 (0)		

**A:** You have fulfilled all requirements and excellently met the purpose of the assignment with original and creative thought. You demonstrate complex, critical thinking skills and a willingness to engage analytically with the subject matter. Your writing uses specific examples to fully develop an argument and is organized in such a way that invites the reader to follow along. The prose is clear and interesting, and there are no errors in formatting, grammar, syntax, or spelling.

**B:** You have fulfilled all requirements and met the purpose of the assignment with fairly creative thought. You demonstrate critical thinking skills and some analytical engagement with the subject matter. Your writing uses examples to develop a mostly persuasive argument and is organized in such a way that is easy to follow. The prose is clear, and there are few errors in formatting, grammar, syntax, or spelling.

**C:** You have fulfilled most requirements and attempted to meet the purpose of the assignment, although some revision is needed to fully accomplish those goals. You demonstrate some critical thinking skills and attempt to engage analytically with the subject matter. Your writing uses some examples to develop an argument and generally follows an organizational structure, although it needs some major revisions to fully clarify and support the thesis. The prose is generally clear, but there are some errors in formatting, grammar, syntax, or spelling that may impede comprehension.

**D:** You have fulfilled some requirements, although your paper needs serious revision to fully meet the purpose of the assignment. You may attempt to engage analytically with the subject matter, but the paper includes a lot of summary or surface-level ideas. Your writing uses few or no examples, and the argument is unclear and unpersuasive. The organization is difficult to follow. The prose is unclear, and there are major errors in formatting, grammar, syntax, or spelling that impede comprehension.

**E:** You have not fulfilled the requirements of the assignment or met its purpose. You do not engage analytically with the subject matter or develop an argument. There is no support or organizational structure, and the prose is unclear or even unreadable, with major errors in formatting, grammar, syntax, or spelling that impede comprehension.

Or, you may have committed any one of the following failing errors: failure to meet the word count, plagiarism, or failure to address the prompt.