

AML2070: Survey of American Literature

Marginalized Voices in America

Section 0211, Class #10282, Fall 2022

Instructor Name: Sophia Pan

Course meeting times & locations: MWF P3 (9:35AM-10:25AM) in MAT0113

Office Location and Hours: Wednesdays from 11AM-1PM in TUR4307

Course website: Canvas E-Learning

Instructor Email: sp101girl@ufl.edu

Course Description:

While often considered to contain the most important, influential, and definitive works of American literature, the American literary canon is overwhelmingly filled with a disproportionate number of white authors. In this course, we will be considering what narratives have been left out of the canon and whose voices have been marginalized throughout American history. Therefore, our survey of American literature will include works by and/or about Indigenous peoples, enslaved/formerly enslaved peoples, the working class, women, POC, queer folk, and immigrants. Students will engage with short stories, novels, poems, and comics, as well as some theoretical essays that will help us relate these works to their social, historical, and cultural contexts. Authors we will be reading from include Amy Tan, Nicholasa Mohr, Alison Bechdel, and Gene Luen Yang, in addition to some traditional canonical writers such as Edgar Allan Poe and Herman Melville.

To guide our discussions and readings throughout the semester, we will grapple with the following questions: (1) What does it mean to be an American? (2) Is there such a thing as an American identity? (3) How do the contributions of artists and writers of color problematize or reconceptualize the American identity, in particular: normative notions of class, gender, mental health, race, nation/nationality, sexuality, and hierarchy/power? (4) How do these contributions decolonize, revise, or expand the U.S. literary canon? With these questions in mind, this course will attempt to sort through just a *tiny* peek into the marginalized voices of America.

COVID Statement: In response to COVID-19, the following recommendations are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

- If you are not vaccinated, get vaccinated. Vaccines are readily available and have been demonstrated to be safe and effective against the COVID-19 virus. Visit ONE.UF for screening / testing and vaccination opportunities.
- If you are sick, stay home. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 to be evaluated.
- Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.

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: You may use any edition of these texts (Kindle, paperback, hardcover, etc.). All other readings and/or supplementary materials will be provided either as PDFs via Canvas or as hyperlinks.

- *The Awakening* by Kate Chopin (1899)
- *Nilda* by Nicholasa Mohr (1973)
- *March: Book 1* by John C. Lewis and Andrew Aydin, illustrated by Nate Powell (2013)
- *The Joy Luck Club* by Amy Tan (1989)
- *Fun Home* by Alison Bechdel (2006)
- *American Born Chinese* by Gene Luen Yang (2008)
- *I Was Their American Dream* by Malaka Gharib (2019)

Grade Distribution

Assignment	Min. Word Count	% of Grade
Introductory Paper	600 words	10%
Discussion Leader (2x during the semester)	None, but you must have at least 5 discussion questions	10%
4 Open Response Posts	500 words for each post (2000 words total)	20%
Midterm paper	1000 words	15%
Final paper proposal	400 words	5%
Final paper	1400 words	25%
Self-evaluation paper	500 words	5%
Attendance + Participation	N/A	10%

Assignments

Introductory Paper (600 words)

- Reflect on your reading experiences from childhood to young adulthood. Did you/do you enjoy reading? What kinds of things have you read (books, comics, etc.)? Describe how your reading experiences have reflected and/or failed to reflect your own everyday life and identities. Lastly, what do you hope to gain from and/or learn more about in this class?
- Please write in full sentences/paragraphs – no bulleted points.
- MLA, Times New Roman 12-pt font, double-spaced
- **Due Friday, Sept. 9th by 11:59PM via Canvas**

Open Response Posts (4 x 500 words = 2000 words)

- Starting in the 2nd week of class, you will be writing an open response post on any four (4) assigned readings of your choosing. Your post must be at least 500 words long, but you can write on *any* part of the text(s) you find interesting. For example, what are your initial thoughts? What did you like about the text? Are there any important quotes/topics/themes you want to draw attention to? Do you feel any confusion about the text? Are there any questions you'd like to raise with the class?
- **You may not submit a response post on a text/section of a text after we discuss it.**
 - Example: we discuss Emily Dickinson's poems/the show "Dickinson" on Fri. 9/16. If you want to write a post on Emily Dickinson's work, you'll have to submit it by Thurs. 9/15 at 11:59PM.
- You should be spacing your four posts throughout the semester so that you can comment on a variety of texts and continuously engage with the course themes. ****Aim to submit your first 2 posts by Week 8****
- MLA, Times New Roman 12-pt font, double-spaced
- **Each post will be due by 11:59PM the day before we discuss a text via Canvas.**

Class Discussion Leader (2x during the semester)

- The sign-up sheet will be available during the 2nd week of class.
- Twice during the semester, each student will lead a class discussion based on the week's designated readings. When you lead a discussion, you will prepare 5 discussion questions and post them on Canvas by 11:59PM the day before the scheduled class session.
- Please note that the discussion questions should not be simple plot-based or close-ended. Rather, they should be designed for the class to access the larger thematic concerns/ideologies found within the text – that's why each question will be worth 8 points (multiplied by 5 = 40 points).
- **Remember to provide page and/or paragraph numbers whenever you point to a specific quote/part of a text!**
- You may supplement your questions with additional, relevant readings/material (audio visual clips, critical opinions, etc.) to provide deeper insight. Audio/visual material may not exceed 5 minutes. This is NOT a lecture, extensive film/interview viewing, or presentation of a PowerPoint. Instead, students will need to demonstrate knowledge of both material + time period(s) in their session and take initiative to engage the class in a productive discussion.
- Leading a productive discussion in person will account for up to 10 points of your overall grade.
- **Discussion Questions due on Canvas by 11:59PM the day before you lead a class**

Midterm Critical Response Paper (1,000 words)

- This assignment will ask you to find a scholarly article related to one of the texts we have read prior to "American History". You will need to assess the strength of the argument and interrogate the claims made by that article. Please limit yourself to one text and one article (ex. do not look at two poems and one article that covers each poem—select only one main text and one scholarly article.)
- MLA, Times New Roman 12-pt font, double-spaced
- Works Cited page needed
- **Due Wednesday, Oct. 5th by 11:59PM via Canvas**

Final Paper proposal (400 words)

- A 400-word proposal that describes the text and themes you've chosen to discuss for your final paper. Include possible scholarly sources and explain why you've chosen these sources/how you intend to use them in your paper to support your ideas.
- **Due Friday, Nov. 18th by 11:59PM via Canvas**

Final Paper (1500 words)

- Pick one text we've read during the semester and analyze how the text either problematizes or reconceptualizes the American identity through 1-2 marginal aspects (normative notions of class, gender, mental health, race, nation/nationality, sexuality, hierarchy/power, etc.)
 - Note: you will need to explain American identity concepts using evidence from the text (i.e. how a character defines American identity, how it is alluded to through scenarios/dialogue/illustrations, etc.)
- You must consult at least three scholarly + critical sources.
- You must have a clear thesis (main idea) that shows critical engagement with the text and must use evidence from the text to support your thesis.

- MLA, Times New Roman 12-point font, double-spaced
- Works Cited page needed
- **Due Thursday, Dec. 8th by 11:59PM via Canvas**

Self-evaluation Paper (500 words)

- Write about your experiences in this class: what was your biggest challenge? What was your biggest triumph? What did you learn about literature, and how were your assumptions about literature and American identity challenged or confirmed by this class? What, if anything, has changed about how you think about literature, or yourself as a writer?
- **Due Friday, Dec. 9th by 11:59PM via Canvas**

Course Policies

1. **You must complete all assignments to receive credit for this course.**
2. **Email policy:** The best way to communicate with me is via email. Please be aware that I check my email frequently on Mondays-Fridays from 9AM to 7PM but *sparingly* on weekends. Therefore, you should not expect quick responses from me if you email after 7PM on a weekday or during the weekend.
3. **Communication:** Communication is key when it comes to any issues or challenges you may be having that prevent you from participating in class weekly, turning in an assignment on time, or impact your overall performance in class. Communicating with me as early as possible when confronted with an issue will ensure that I can work with you to maximize your success in the course.
4. **Attendance:** This is a lecture + discussion-based course -- therefore, attendance is mandatory.
 - You will automatically fail the course if you miss **two weeks** of class (failure *at* the **sixth** 50-minute absence).
 - You will earn a lowered course grade after **three** unexcused 50-minute absences.
 - Absences that are exempted will be due to university-sponsored events, such as athletics and band, religious holidays, quarantine, illness, or serious family emergencies. For absences due to illness, I require a copy of a signed doctor's note.
 - 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 <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.
 - **Should you miss a class for any reason, you are responsible for informing yourself as to what was covered in class.**
 - i. No matter what -- send me an email before class, letting me know that you'll be missing class and stating why you'll be missing class.
 - ii. If you're ill, and you feel like you'll have to miss multiple classes, **please send me a doctor's note.**
 - iii. When you miss class, please write **one** paragraph about that day's reading(s) and email the paragraph to me at sp101girl@ufl.edu
5. **Tardiness:** Being tardy three times = one absence.

6. **Classroom Behavior:** Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.
7. **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/about/title-ix-rights/>
8. **Mode of Paper Submissions:** Papers are due at the beginning of class or online at the assigned deadline. All papers will be submitted as MS Word (.doc, .docx) documents to Canvas. Final drafts should be polished and presented in a professional manner. All papers must be in 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered.
9. **Late Papers/Assignments:** Unexcused late papers will not be accepted. Failure of technology is not an excuse. Assignments that are submitted late will lose **10%** off their final grade for each day that they are late. **After three days, I will not accept late assignments.** Any assignments that require peer interaction (i.e. discussion post responses) may not be submitted late.
10. **Paper Maintenance Responsibilities.** Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
11. **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 (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. 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:
 - Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
 - 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.
 - Submitting materials from any source without proper attribution.
 - 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.>
12. **Students with disabilities** who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>), which will provide appropriate documentation to give your instructor early in the semester.
13. **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/>
14. For information on UF Grading policies, see:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
15. **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.

16. **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>
17. **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.)

Schedule

This schedule is only a guide and is subject to change. Unless otherwise indicated, assignments and readings are due the day they are listed on the syllabus, not the following day. Deadlines will be posted on Canvas. Late work will not be accepted. Failure of technology is not an excuse.

Week 1 (8/24-8/26):

- **Wed. 8/24**
 - Introduction to the course/introduction to y'all!
- **Fri. 8/26**
 - In-class discussion: What does it mean to be an "American"?

Week 2 (8/29-9/2):

- **Mon. 8/29**
 - Read excerpt from *Letter III: What is an American* by J. Hector St. John de Crèvecoeur (1782) (Available on Canvas)
 - **Sign-up for in-class discussion leader slots**
- **Wed. 8/31**
 - Read [the Iroquois Creation Story](#) recorded by David Cusick (~1827)
- **Fri. 9/2**
 - Read "[Remarks Concerning the Savages of North America](#)" by Benjamin Franklin (~1783)

Week 3 (9/5-9/9)

- **Mon. 9/5**
 - **No Class – Labor Day**
- **Wed. 9/7**
 - Read "[What to the Slave Is the Fourth of July?](#)" by Frederick Douglass (1852)
- **Fri. 9/9**
 - Read "[Ain't I a Woman?](#)" by Sojourner Truth (1851)
 - Read [Marius Robinson's transcription of original speech \(1851\) vs. Frances Gage's inaccurate version \(1863\)](#)
 - **Introductory paper due by 11:59PM**

Week 4 (9/12-9/16)

- **Mon. 9/12**
 - Read [“Bartleby, the Scrivener”](#) by Herman Melville (1853)
- **Wed. 9/14:**
 - Read [“The System of Doctor Tarr and Professor Fether”](#) by Edgar Allan Poe
- **Fri. 9/16:**
 - Read [“I’m Nobody! Who are you?”](#), [“Because I could not stop for Death”](#), [“I felt a Funeral, in my Brain”](#) by Emily Dickinson
 - Watch *Dickinson* Ep 1: “Because I could not stop” ([Free on Apple TV](#))

Week 5 (9/19-9/23)

- **Mon. 9/19:**
 - Read *The Awakening* by Kate Chopin (ch. 1-14)
- **Wed. 9/21:**
 - Read *The Awakening* by Kate Chopin (ch. 15-26)
- **Fri. 9/23:**
 - Read *The Awakening* by Kate Chopin (ch. 27-39)
 - Read “Reconceiving the Terrible Mother: Female Sexuality and Maternal Archetypes in Kate Chopin’s *The Awakening*” by Amanda Kane Rooks ([Available on Canvas](#))

Week 6 (9/26-9/30)

- **Mon. 9/26**
 - Read “How It Feels to Be Colored Me” by Zora Neale Hurston ([Available on Canvas](#))
 - Read [“I, Too”](#) (1926) and [“Let America Be America Again”](#) (1936) by Langston Hughes
- **Wed. 9/28**
 - Read *Nilda* (1/3 – pgs. 1-72)
- **Fri. 9/30**
 - Read *Nilda* (2/3 – pgs. 73-183)

Week 7 (10/3-10/7)

- **Mon. 10/3**
 - Read *Nilda* (3/3 – pgs. 184-248)
 - Read “An Interview with Nicholasa Mohr” interview by Roni Natov and Geraldine DeLuca ([Available on Canvas](#))
- **Wed. 10/5**
 - Read “American History” by Judith Ortiz Cofer ([Available on Canvas](#))
 - **Midterm Paper due by 11:59PM**
- **Fri. 10/7**
 - **No Class -- Homecoming**

Week 8 (10/10-10/14)

- **By this week you should ideally have 2 Open Response Posts submitted!**
- **Mon. 10/10**
 - Read *March: Book One* (1/2 -- pgs. 1-62)
 - Watch [“Congressman John Lewis 'March: Book One'” YouTube video](#)

-
- **Wed. 10/12**
 - Read *March: Book One* (2/2 -- pgs. 63-121)
 - Read "Graphic Nonviolence: Framing 'Good Trouble' in John Lewis' March" by Johannes C. P. Schmid ([Available on Canvas](#))
- **Fri. 10/14**
 - Read "What It's Like to Be a Black Girl (for those of you that aren't)" by Patricia Smith (1991)
 - Read "[Zimmer Land](#)" by Nana Kwame Adjei-Brenyah (2018)

Week 9 (10/17-10/21)

- **Mon. 10/17**
 - Read "[Immigrants in Our Own Land](#)" by Jimmy Santiago Baca (1979)
- **Wed. 10/19**
 - Read "Lullaby" by Leslie Marmon Silko (1981) ([Available on Canvas](#))
- **Fri. 10/21**
 - Read "To Live in the Borderlands Means You" by Gloria Anzaldúa (1987) ([Available on Canvas](#))

Week 10 (10/24-10/28)

- **Mon. 10/24**
 - Read *Fun Home* by Alison Bechdel (from ch. 1 "Old Father, Old Artificer" all the way through ch. 3 "That Old Catastrophe" -- pgs. 1-86)
- **Wed. 10/26**
 - Read *Fun Home* by Alison Bechdel (from ch. 4 "In the Shadow of Young Girls In Flower" all the way through ch. 5 "The Canary-Colored Caravan of Death" – pgs. 87-150)
- **Fri. 10/28**
 - Read *Fun Home* by Alison Bechdel (from ch. 6 "The Ideal Husband" all the way through ch. 7 "The Antihero's Journey" – pgs. 151-232)
 - Read "Mirrored discourse in Alison Bechdel's *Fun Home*" by Michael J. Kelley ([Available on Canvas](#))

Week 11 (10/31-11/4)

- **Mon. 10/31**
 - Read "[Mother Tongue](#)" by Amy Tan (1990)
- **Wed. 11/2**
 - Read *The Joy Luck Club* (from "Feathers from a Thousand Li Away" all the way through "Ying-Ying St. Clair, The Moon Lady" -- pgs. 1-84)
- **Fri. 11/4**
 - Read *The Joy Luck Club* (from "The Twenty-Six Malignant Gates" all the way through "Jing-Mei Woo, Two Kinds" –pgs. 85-156)

Week 12 (11/7-11/11)

- **Mon. 11/7**
 - Read *The Joy Luck Club* (from “American Translation” all the way through “Jing-Mei Woo, Best Quality” – pgs. 157-235)
- **Wed. 11/9**
 - Read *The Joy Luck Club* (from “Queen Mother of the Western Skies” all the way to the end – pgs. 236-329)
 - Read “The Impact of Characters’ Traumatic Memories on Their Family Patterns in *The Joy Luck Club*” by Jiaoliu Wei ([Available on Canvas](#))
- **Fri. 11/11**
 - **No Class – Veterans Day**

Week 13 (11/14-11/18)

- **Mon. 11/14**
 - Read *American Born Chinese* (1/3 – pgs. 1-84)
- **Wed. 11/16**
 - Read *American Born Chinese* (2/3 – pgs. 85-160)
- **Fri. 11/18**
 - Read *American Born Chinese* (3/3 – pgs. 161-233)
 - Read “Laughter against laughter: interrupting racial and gendered stereotypes in Gene Luen Yang’s *American Born Chinese*” by Stella Oh ([Available on Canvas](#))
 - **Final paper proposal due by 11:59PM**

Week 14 (11/21-11/25)

- **Mon. 11/21**
 - Zoom conferences (appointments to be made the week prior)
- **Wed. 11/23 + Fri. 11/25**
 - **No Classes -- Thanksgiving Break**

Week 15 (11/28-12/2)

- **Any remaining Open Response Posts should be submitted by this week**
- **Mon. 11/28**
 - Read [“What You Pawn I Will Redeem”](#) by Sherman Alexie
- **Wed. 11/30**
 - Read *I Was Their American Dream* (1/2 – pgs. 1-78)
- **Fri. 12/2**
 - Read *I Was Their American Dream* (2/2 – pgs. 79-156)

Week 16 (12/5-12/7)

- **Mon. 12/5**
 - Peer Review Workshop
- **Wed. 12/7**
 - Course wrap up – the final day of class!

-Final paper due Thurs. 12/8 by 11:59PM//Self-Evaluation due Fri. 12/9 by 11:59PM

Grading Rubric

A	100-93	C(S)	76-73
A-	92-90	C-(U)	72-70
B+	89-87	D+	69-67
B	86-83	D	66-63
B-	82-80	D-	62-60
C+	79-77	E	59-0

Score	Key Traits/ Qualities
“A-level” Paper	<ul style="list-style-type: none"> ● Substantially goes beyond analyses and ideas already discussed in class ● The thesis (or argument) is creative, clearly articulated, original, and well-supported. Does not rely on summary; offers a nuanced interpretation, not a statement of fact, and is beyond the obvious ● Subsequent paragraphs build on and support the paper’s central thesis or argument ● Examples and evidence from the texts back up (but do not overtake) your own critical analysis ● Each body paragraph follows the claim, evidence, analysis model; every paragraph has a clear function; transitions between paragraphs are smooth and build the argument effectively; the papers reads as a cohesive argument – not a collection of thoughts or bullet-points. ● 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 ● Uses appropriate and effective organization ● Tone is academic, not moralistic or evaluative
“B-level” Paper	<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 ● Relies heavily on ideas introduced in class without significant expansion ● 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 ● Organization of sentences/paragraphs might be a bit weak ● Conclusion might be a bit unclear and/or weak with repetition of the intro’s wording ● Tone is academic, not moralistic or evaluative
“C-level” Paper	<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; offers only broad intro

	<ul style="list-style-type: none"> • Does not offer new insight into a text, just repeats ideas from class discussion or other sources • 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 • Tone might not be academic; more moralistic or evaluative
<p>“D-level” Paper and below</p>	<ul style="list-style-type: none"> • Does not address the text or does not follow assignment guidelines • Expresses no critical thought about a text, providing only summary and/or contextual information • 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 • May have serious organizational problems • Tone is definitely not academic