

AML2070 (Section 0211, Class# 10402)

Memories and Movement in American Literature

Fall 2019

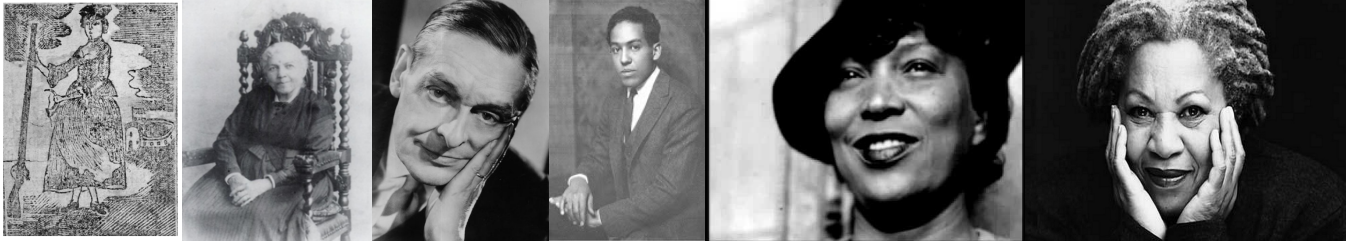
Instructor Name: Ashley D. Clemons

Course meeting times & locations: MAT 0004/ MWF/ 8:30am-9:20am

Office Location and Hours: TUR Rm. TBD/ MW/ 10:00am-11:00am

Course website: UF Canvas

Instructor Email: adclemmons@ufl.edu



Course Description

In this course, we will survey American literature beginning the late 17th Century and spanning to the 21st Century. We will concentrate on writings that take place “away from home,” bringing to life the complexities of migration and movement—both geographical, ideological, and the metaphysical; forced and voluntary. Through close investigation of historical, reimagined, and fictional moments such as Colonial, Anticolonial, Antebellum, The Great Migration, Civil and Women’s Rights, as well as dystopic America, we will situate literature from marginalized spaces in conversation with mainstream/dominant, canonical, and contemporary American literature. By exploring a breadth of primary/ secondary texts, genres, and mediums, we will consider literary content, theory and criticism in respect to historical and cultural context.

Since you will read a wide variety of voices, prepare to encounter and analyze literature from diverse, multiethnic, multigenerational perspectives. We will approach all texts, poems, short stories, sermons, seminal U.S. documents/ speeches, films, and music with an open mind. This is a collaboration-centered course, so class participation and discussions are critical to the thinking and writing processes. Be prepared to share your work (in presentations, large groups and small groups) and provide thorough feedback to peers. This particular class will also prepare students for conducting independent research and writing an extended research paper.

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

- ***The Declaration of Independence (1776)**
 - Online: <http://www.ushistory.org/declaration/document/>
- ***Bradford's History of 'Plimoth Plantation' (1898) by William Bradford (Excerpts)**
 - Online: <https://www.gutenberg.org/files/24950/24950-h/24950-h.htm>
- ***Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson (~1682) by Mary White Rowlandson**
 - Online: https://www.gutenberg.org/files/851/851-h/851-h.htm#link2H_4_0001
- ***Incidents in the Life of a Slave Girl (1861) by Harriet Jacobs**
 - Online; but also available for purchase:
 - ISBN: 9780486419312
- ****“The Love Song of J. Alfred Prufrock” (1915) by T. S. Eliot**
 - <https://www.poetryfoundation.org/poetrymagazine/poems/44212/the-love-song-of-j-alfred-prufrock>
- ***Selected poems from *The Weary Blues* (1926) by Langston Hughes**
 - Online: <https://www.poetrynook.com/poet/langston-hughes>
- ***Selected short stories by Zora Neale Hurston**
 - Text Provided on Canvas
- *Jazz* (1992) by Toni Morrison
 - ISBN: 9781400076215
- *The Origin of Others* (2017) by Toni Morrison
 - ISBN: 9780674976450
- *Ella Minnow Pea* (2001) by Mark Dunn
 - ISBN: 9780385722438
- *When They See Us* (2019) by Ava DuVernay
 - Online: Netflix episodes 1 and 4, will be viewed in class
- ***Dirty Computer: An Emotion Picture (2018) by Janelle Monáe**
 - Online: <https://www.youtube.com/watch?v=jdH2Sy-BINE>

Recommended Texts

- *They Say/ I Say* (2018) by Cathy Birkenstein and Gerald Graff
 - ISBN: 978-0393-63167-8
- *The Oxford Dictionary of Literary Terms- 4th Edition* (2015) by Chris Baldick
 - ISBN: 978-0198-71544-3
- *Oprah Winfrey Presents: When They See Us Now* (2019)

Texts in bold with (*) may be available online for free

Assignments

See below for grading rubric. Details will be provided for each assignment during the course of the semester.

Assignment	Word Count	Points	Due
<p>Critical Analysis Paper The purpose of this paper is to observe and think critically about a particular reading with the purpose of interpretation. Students will examine an assigned selection from Harriet Jacobs' narrative. Using their knowledge of rhetorical appeals, author's choice, and style, they will then explain how the author uses certain devices and find connections to the audience and overall theme of the text. The assigned close reading will be the foundation of the thesis statement and cornerstone for your paper. Arguments must state a clear position and include sufficient support, including direct examples from the reading. This is not a summary.</p>	800	100	10/03/19
<p>"Writing Movement" Paper and Presentation Students will choose two primary texts covered in class (including future readings). Next, they will compare how each respective author describes movement to a specific location (i.e. Rowlandson to Native American captivity, Jacobs' escape to the crawl space, Jacobs reuniting with her brother, or Joe and Violet's migration to the North) and how they negotiate 1-2 specific aspects marginal subject (gender, sexuality, race, class, etc.) within that new landscape. Students will also compare how the authors are effected/ changed as a result of migration. In the development of critical writing skills, the paper needs to reach beyond textual summary and evaluate similarities and/or differences in each writer's argument through a specific character, chapter, or scene. Finally, student will create a visual aid (PowerPoint, Prezi slides, Youtube clip, etc.) and share their findings in a 5-7 minute presentation to the class. Paper= 100 points and Presentation= 50</p>	1000	150	10/20/19
<p>Abstract & Annotated Bibliography Students will write a 200-250-word abstract, 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 quote s. The sources will prepare students for final research paper.</p>	1200	150	11/10/19
<p>Final Research Paper Based on the course's previous readings and topics, students will develop an original argument that engages with a wider critical context. Students will focus on 1-2 primary texts and pair those readings with 3 additional scholarly sources.</p>	1500	150	12/08/19
<p>Class Discussion Leader Share your unique understanding on the course's primary texts. Twice during the semester (to be determined on the Friday of the semester's first week), each individual student will lead a class discussion based on the week's designated readings. Students will prepare 6-8 discussion questions and <u>post them on Canvas by Sunday at 5pm</u> before the scheduled class session. Please note that these should not be simple plot-based, identification, or closed-ended questions; rather ones that are designed for the class to access the</p>		60pts each=120	

larger thematic concerns/ideologies found within the 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 7 minutes. This is NOT a lecture, film/interview viewing, or presentation of a PowerPoint. Instead, students will need to demonstrate knowledge of material and time period in their session and take the initiative to engage the class in a productive discussion.			
<p>Close Reading Responses</p> <p>During the semester, students will maintain a continuing collection of argument-centered, close reading journal entries on Canvas. In these original close reading entries, 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.</p> <p>400-WORD Discussion Post and 100-WORD Response to Peer= 500 WORDS/ assignment DUE on Sundays @11:00pm</p>	<p>3 responses @500 WORDS (Post & Reply)= 1500</p>	<p>60pts each= 180</p>	<p>09/08/19</p> <p>09/15/19</p> <p>11/03/19</p>
<p>In-Class Activities, Quizzes, & Class Participation</p> <p>Active participation is expected. Participation will be demonstrated through preparation for the following, but not limited to: 2 mandatory Library resource days, writing skills workshops, reflection discussion posts, 1-on-1 conferences, pop quizzes, collaborative activities, and a variety of in-class work.</p>		<p>120</p>	
<p>Peer Review Workshops</p> <p>For the Critical Analysis and Final Research assignments; students will bring complete rough drafts to workshop with peers during the class session <u>before</u> final submissions are due. This is not an editing session, rather an opportunity to receive additional feedback, review guidelines, and share helpful ideas. Bring 2-3 questions related to your work in order to focus on specific concerns.</p>		<p>15pts each= 30pts</p>	<p>10/02/19</p> <p>12/04/19</p>
COURSE TOTAL	6000	1000	

Course Policies

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance*: Attendance is required. Attendance includes being present in class through participation and preparation. Your course grade will **drop one letter grade** upon after **three** 50-minute absences (or equivalent) + automatic failure if you miss **2 weeks** of class (failure at the sixth 50-minute absence). 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 <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx> <Insert your attendance policy here, and

make sure it's consistent with UF's attendance policies: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/> >

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:** If students enter class after roll has been taken, they are late, which disrupts the entire class. **Three instances of tardiness count as one absence.**
<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>
4. **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/>
5. **Paper Format & Submission:** All papers must be submitted on time on Canvas (MS Word- .doc or .docx) and in hard copy (see assignments and course breakdown for submission details). Peer review workshops only require hard copy drafts. Electronic drafts will not be accepted. 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. Failure of technology is not an excuse.
6. **Late Papers/Assignments: Late work will not be accepted.** Only documented extenuating circumstances may be considered on a case-by-case basis. Students must be present and prepared for all peer review workshops, conferences, and library resource days; as they cannot be made-up.
7. **Paper Maintenance Responsibilities:** Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
8. **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. While laptops are permitted in class, 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, please leave the learning environment and handle your business quickly.
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.
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.
11. **Students who are in distress:** For guidance during distressing situations please contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out to you. Below, are additional resources:
 - a. Dean of Students: <https://dso.ufl.edu/>, 202 Peabody Hall, (352) 392-1261
 - b. Counseling & Wellness Center: <https://counseling.ufl.edu/>, 3190 Radio Road, (352) 392-1575
 - c. Field and Fork Pantry: <https://fieldandfork.ufl.edu/>, located near McCarty B, 352-294-2208
 - d. Student Health Care Center: <http://shcc.ufl.edu/>, multiple locations, (352) 392-1161
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>
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.)

SYLLABUS

Subject to change as necessary for the pace and flow of the course. Any changes will be updated on Canvas Announcements, Canvas Assignments, and in class.

Wk.	Date	Read/View for Class	DUE
1	08/21	<u>Wednesday</u> First Day of Class; Introductions and Syllabus Review <u>Friday</u> 1. Discussion Leader Sign Up 2. <i>The Declaration of Independence</i> (1776)	Discussion Leader Sign Up
2	08/26	<u>Monday</u> 1. <i>The Declaration of Independence</i> (1776) 2. “On Being Brought from Africa to America” (1773) by Phyllis Wheatley <u>Wednesday</u> 1. <i>Bradford's History of 'Plimoth Plantation'</i> by William Bradford (Chapters IX and X) 2. Grammar & Writing Process Workshop <u>Friday</u> <i>Bradford's History of 'Plimoth Plantation'</i> by William Bradford (Chapters XI, XIX, and XXIII)	Grammar & Writing Process Workshop
3	09/02	<u>Monday</u> No Class; Labor Day <u>Wednesday</u> <i>Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson</i> by Mary Rowlandson (The 1 st Remove – The 3 rd Remove) <u>Friday</u> 1. <i>Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson</i> by Mary Rowlandson (The 12 th Remove, The 19 th – The 20 th Remove) 2. “Mary Rowlandson’s Captivity and the ‘Place’ of the Woman Subject” (1993) by Lisa Logan Close Reading Response #1 DUE Sunday on Canvas by 11:00pm	Close Reading Response #1
4	09/09	<u>Monday</u> 1. “‘I Was Born’: Slave Narratives, Their Status as Autobiography and as Literature” (1984) by James Olney 2. <i>Incidents in the Life of a Slave Girl</i> (1861) by Harriet Jacobs: “Preface” <u>Wednesday</u> <i>Incidents in the Life of a Slave Girl</i> (1861) by Harriet Jacobs: I-X	Close Reading Response #2

		<p><u>Friday</u> <i>Incidents in the Life of a Slave Girl</i> (1861) by Harriet Jacobs: XI-XV Close Reading Response #2 DUE Sunday on Canvas by 11:00pm</p>	
5	09/16	<p><u>Monday</u> <i>Incidents in the Life of a Slave Girl</i> (1861) by Harriet Jacobs: XVI-XXII</p> <p><u>Wednesday</u></p> <ol style="list-style-type: none"> Paragraph & Thesis Development Workshop <i>Incidents in the Life of a Slave Girl</i> (1861) by Harriet Jacobs: XXIII-XXVII <p><u>Friday</u></p> <ol style="list-style-type: none"> <i>Incidents in the Life of a Slave Girl</i> (1861) by Harriet Jacobs: XXVIII-XLI “Black Message/ White Envelope: Genre, Authenticity, and Authority in the Antebellum Slave Narrative” (1987) by John Sekora 	Paragraph & Thesis Development Workshop
6	09/23	<p><u>Monday</u></p> <ol style="list-style-type: none"> “The Love Song of J. Alfred Prufrock” (1915) by T. S. Eliot “The Negro Speaks of Rivers;” “Aunt Sue’s Stories;” “Dream Variations;” “The Weary Blues;” “Suicide’s Note;” “Mother to Son” from <i>The Weary Blues</i> (1926) by Langston Hughes <p><u>Wednesday</u></p> <ol style="list-style-type: none"> “John Redding Goes to Sea” (1926) by Zora Neale “The Gilded Six-Bits” (1933) by Zora Neale Hurston <p><u>Friday</u> Library Resource Day @Library West rm. 211 (Do not meet in classroom. Please go to library.)</p>	Library Resource Day #1
7	09/30	<p><u>Monday</u></p> <ol style="list-style-type: none"> “Foreword” by Ta-Nehisi Coates from <i>The Origin of Others</i> by Toni Morrison “Romancing Slavery” from <i>The Origin of Others</i> by Toni Morrison “Being or Becoming the Stranger” from <i>The Origin of Others</i> by Toni Morrison <p><u>Wednesday</u> Peer Review Workshop #1 (Bring hard copies of your full rough draft)</p> <p><u>Friday</u> No Class; UF Homecoming Weekend (Go Gators!) Critical Analysis Paper DUE Thursday on Canvas by 11:00pm</p>	Peer Review Workshop #1 3-p Critical Analysis Paper
8	10/07	<p><u>Monday</u></p> <ol style="list-style-type: none"> “The Color Fetish” from <i>The Origin of Others</i> by Toni Morrison “Configurations of Blackness” from <i>The Origin of Others</i> by Toni Morrison “Narrating the Other” from <i>The Origin of Others</i> by Toni Morrison <p><u>Wednesday</u></p> <ol style="list-style-type: none"> <i>Jazz</i> (1992) by Toni Morrison: “Forward” <i>Jazz</i> (1992) by Toni Morrison: p. 4-24 <p><u>Friday</u> <i>Jazz</i> (1992) by Toni Morrison: p. 27-51</p>	
9	10/14	<p><u>Monday</u> <i>Jazz</i> (1992) by Toni Morrison: p. 53-87</p> <p><u>Wednesday</u></p>	Writing Movement Paper

		<p><i>Jazz</i> (1992) by Toni Morrison: p. 89-112</p> <p><u>Friday</u> <i>Jazz</i> (1992) by Toni Morrison: p. 117-135 Writing Movement Paper DUE in on Canvas on Sunday by 11pm</p>	
10	10/21	<p><u>Monday</u> <i>Jazz</i> (1992) by Toni Morrison: p. 137-162</p> <p><u>Wednesday</u> 1. Comparative Analysis & Organization Workshop 2. <i>Jazz</i> (1992) by Toni Morrison: p. 165-229</p> <p><u>Friday</u> Student Presentations</p>	<p>Comparative Analysis & Organization Workshop</p> <p>Student Presentations</p>
11	10/28	<p><u>Monday</u> Student Presentations <i>Ella Minnow Pea</i> (2001) by Mark Dunn</p> <p><u>Wednesday</u> <i>Ella Minnow Pea</i> (2001) by Mark Dunn Class TBD; Instructor Conference</p> <p><u>Friday</u> No class; Instructor Conference Close Reading Response #3 DUE Sunday on Canvas by 11:00pm</p>	<p>Student Presentations</p> <p>Close Reading Response #3</p>
12	11/04	<p><u>Monday</u> <i>Ella Minnow Pea</i> (2001) by Mark Dunn</p> <p><u>Wednesday</u> <i>Ella Minnow Pea</i> (2001) by Mark Dunn</p> <p><u>Friday</u> <i>Ella Minnow Pea</i> (2001) by Mark Dunn Abstract & Annotated Bibliography DUE Sunday on Canvas by 11pm</p>	<p>Abstract & Annotated Bibliography</p>
13	11/11	<p><u>Monday</u> No Class; Veterans Day</p> <p><u>Wednesday</u> 1. Plagiarism Workshop 2. "The Foreigner's Home" from <i>The Origin of Others</i> by Toni Morrison</p> <p><u>Friday</u> Library Resource Day @Library West rm. 211 (Do not meet in classroom. Please go to library. Attendance is mandatory)</p>	<p>Plagiarism Workshop</p> <p>Library Resource Day #2</p>
14	11/18	<p><u>Monday</u> <i>When They See Us</i> (2019) by Ava DuVernay</p> <p><u>Wednesday</u> <i>When They See Us</i> (2019) by Ava DuVernay Recommended Viewing- <i>Oprah Winfrey Presents: When They See Us Now</i> (2019)</p> <p><u>Friday</u> 1-on-1 Conferences</p>	<p>1-on-1 Conferences</p>
15	11/25	<p><u>Monday</u> 1-on-1 Conferences</p>	<p>1-on-1 Conferences</p>

		<p><u>Wednesday</u> No Class; School Break</p> <p><u>Friday</u> No Class; School Break</p>	
16	12/02	<p><u>Monday</u></p> <ol style="list-style-type: none"> 1. <i>Dirty Computer: An Emotion Picture</i> (2018) by Janelle Monáe 2. “Janelle Monáe On Owning Her Queer Identity With 'Dirty Computer': 'It's Important to Speak From That Perspective'” by Gab Ginsberg https://www.billboard.com/articles/columns/pop/8472705/janellemonae-interview-dirty-computer-tour 3. “Janelle Monáe on the meaning of "Dirty Computer" and what she promised her grandmother” by CBS News https://www.cbsnews.com/news/janelle-monae-on-album-dirtycomputer-importance-of-voting/ <p><u>Wednesday</u> <i>Dirty Computer: An Emotion Picture</i> (2018) by Janelle Monáe Last day of classes Peer Review Workshop #2 Instructor Evaluations Research Paper DUE Sunday on Canvas by 11pm</p>	<p>Peer Review Workshop #2</p> <p>Research Paper</p>

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
“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 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
“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; 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
“D-level” Paper and below	<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

