

## AML 2070-0541 (Class #10506)

# “Other” Spaces within the American Landscape

### Spring 2019

*Say, who are you that mumbles in the dark?  
And who are you that draws your veil across the stars?*  
“Let America Be America Again” by Langston Hughes

**Instructor Name:** Ashley D. Clemons

**Course meeting times & locations:** RNK 0210/ Monday/ 9:35am-10:25am

LIT 0217/ Wednesday & Friday/ 9:35am-10:25am

**Office Location and Hours:** TUR 4342/ Monday & Wednesday/ 11am-12pm

**Instructor Email:** [adclemmons@ufl.edu](mailto:adclemmons@ufl.edu)

### Course Description

In this course, we will survey American literature beginning the late 17<sup>th</sup> Century and spanning to the 21<sup>st</sup> Century. We will concentrate on writings from marginalized, “Other” spaces—both physical and the metaphysical. Through close investigation of Colonial, anti-colonial, Antebellum, post-Antebellum, Civil Rights, and dystopic readings, we will situate literature from “Othered” spaces (and those placed in the periphery of a certain group) in conversation with mainstream, 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, etc. 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/ Recommended Texts

### REQUIRED TEXTS

\**The Declaration of Independence* (1776)

- <http://www.ushistory.org/declaration/document/>

\**Bradford's History of 'Plimoth Plantation'* (1898) by William Bradford (Chpts. 1-6)

- <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

- [https://www.gutenberg.org/files/851/851-h/851-h.htm#link2H\\_4\\_0001](https://www.gutenberg.org/files/851/851-h/851-h.htm#link2H_4_0001)

\**The Wonders of the Invisible World. Observations as Well Historical as Theological, upon the Nature, the Number, and the Operations of the Devils* (1693) by Cotton Mather (p. viii-70)

- <https://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1019&context=etas>

\**Incidents in the Life of a Slave Girl* (1861) by Harriet Jacobs

- ISBN: 978-048-641931-2

*The Crucible: A Play in Four Acts* (1953) by Arthur Miller

- ISBN: 978-014-243733-9

*Song of Solomon* (1977) by Toni Morrison

- ISBN: 978-140-003342-3

*The Origin of Others* (2017) by Toni Morrison

- ISBN: 978-0674-97645-0

*Ella Minnow Pea: A Novel in Letters* (2002) by Mark Dunn

- ISBN: 978-0385-72243-8

*Westworld* (2016)

-episodes will be viewed in class-TBD

\**Dirty Computer: An Emotion Picture* (2018) by Janelle Monáe

- <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- 4<sup>th</sup> Edition* (2015) by Chris Baldick

- ISBN: 978-0198-71544-3
- **Texts with (\*) may be available online for free**

### Assignments (see below for Grading Rubric)

Assignment	Word Count	Points
<p><b>Close Analysis Paper</b></p> <p>The purpose of this paper is to observe and think critically about a particular reading with the purpose of interpretation. Using an assigned selection from Harriet Jacobs' narrative, you will look for a common theme or pattern and examine Jacob's authorial choices, content, use of language/ tone, symbolism, and rhetorical devices. You will then explain how the particular theme or form contributes to the overall theme/ purpose of the text. Your 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>	<b>800</b>	<b>100</b>
<p><b>Writing as "Other" Paper and Presentation</b></p> <p>Students will chose two primary texts covered in class (including future readings). Then, they will compare and examine how each respective author addresses the "Other"—including, but not limited to aspects of a marginal subject (gender, sexuality, race, nationality, etc.), elements of a majority, the effects/impact of the margins. In the development of critical writing skills, the paper needs to reach beyond textual analysis/ summary by evaluation of similarities and/or differences in argument, writing devices, and perspective of micro/macro settings that surrounds, disturbs, or controls the "Other." Students will create a visual aid (PowerPoint, Prezi slides, Youtube clip, etc.) and share their findings in a 5-7 minute presentation to the class.</p> <p><b>Paper= 100 points and Presentation= 50</b></p>	<b>1000</b>	<b>150</b>
<p><b>Abstract &amp; Annotated Bibliography</b></p> <p>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>	<b>1200</b>	<b>150</b>
<p><b>Final Research Paper</b></p> <p>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</p>	<b>1500</b>	<b>150</b>

additional scholarly sources.		
<p><b>Class Discussion Leader</b></p> <p>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 post them on Canvas by Sunday at 5pm 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 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>		<p><b>60pts each=120</b></p>
<p><b>Close Reading Responses</b></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, you 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 75 words and thoughtfully build on your classmate's entry in some way. To receive credit for the assignment and fulfill the word requirement, your journal entries and responses should not be free-responses; instead, they should be mini-arguments in which you make a claim and analyze textual evidence to support your claim. The responses will be spread throughout the semester and announced one class meeting ahead.</p> <p><b>225-WORD Discussion Post and 75-WORD Response to Peer= 300 WORDS/ assignment DUE on Wednesdays @ 11:59pm</b></p>	<p><b>5 responses @300 WORDS/post= 1500</b></p>	<p><b>40pts each= 200</b></p>
<p><b>In-Class Activities, Quizzes, &amp; Class Participation</b></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><b>100</b></p>
<p><b>Peer Review Workshops</b></p> <p>For the Close Analysis and Final Research assignments; students will bring complete rough drafts to workshop with peers during the class</p>		<p><b>15pts each= 30</b></p>

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.		
<b>COURSE TOTAL</b>	<b>6000</b>	<b>1000</b>

## 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 4 missed days (50-minute period= 1day). Upon the 6<sup>th</sup> absence of the semester, your grade will result in a failure for the entire course.** 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>

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. 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- 8<sup>th</sup> 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.
5. Late Papers/Assignments: Late work will not be accepted. **You might say you'll consider documented extenuating circumstances 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.
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
8. Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.
9. 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.
10. 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>
11. Community Conduct Guidelines: Our class is both a safe and brave space. Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts that we will discuss and write about engage controversial topics and opinions. Diversified student

backgrounds combined with provocative texts require that you demonstrate respect for idea that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

12. *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>
13. *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.
14. *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-equitydiversity/resources/harassment/>
15. *Policy on environmental sustainability*: Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County Friends of the Library annual book sale.)
16. *Writing Studio*: The University Writing Studio is located in TUR 2215 and is available to all UF students. Free appointments can be made up to twice a week. See <https://writing.ufl.edu/writing-studio/> to learn more.
17. *Students with Disabilities*: The University of Florida complies with the Americans with Disabilities Act. Students requesting accommodation should contact the Students with Disabilities Office, Peabody 202. That office will provide documentation to the student whom must then provide this documentation to the instructor when requesting accommodation.
18. *Students in Distress*: For guidance during distressing situations, please contact U Matter We Care or the Dean of Students Office. They can help students navigate resources and academic procedures for personal, medical, and academic issues. Below, are additional resources
  - a. U Matter We Care: <http://umatter.ufl.edu>, [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-294-2273 (CARE)
  - b. Dean of Students: <https://dso.ufl.edu/>, 202 Peabody Hall, (352) 392-1261
  - c. Counseling & Wellness Center: <https://counseling.ufl.edu/>, 3190 Radio Road, (352) 392-575
  - d. Field and Fork Pantry: <https://fieldandfork.ufl.edu/>, located near McCarty B, 352-294-2208
  - e. Student Health Care Center: <http://shcc.ufl.edu/>, multiple locations, (352) 392-1161

## Syllabus

(Dates and material are subject to change, as needed for the flow of the course)

Week	Daily Reading/ Viewing for Class	Due
<b>Unit 1: Anti-Colonial Spaces</b>		
1	<u>Monday, January 7<sup>th</sup></u> ■ Introduction to course/ Review of Syllabus <u>Wednesday, January 9<sup>th</sup></u> ■ <i>The Declaration of Independence</i> <u>Friday, January 11<sup>th</sup></u> ■ <i>Bradford's History of 'Plimoth Plantation'</i> by William Bradford (Chapters 1-6)	
2	<u>Monday, January 14<sup>th</sup></u> ■ <i>Narrative of the Captivity and Restoration of Mrs. Mary</i>	Grammar & Writing Process Workshop

	<p><i>Rowlandson</i> (The 1<sup>st</sup> Remove – The 10<sup>th</sup> Remove) by Mary Rowlandson  <u>Wednesday, January 16<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>▪ Grammar &amp; Writing Process Workshop</li> <li>▪ <i>Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson</i> (The 11<sup>th</sup> Remove – The 20<sup>th</sup> Remove) by Mary Rowlandson</li> <li>▪ “Mary Rowlandson’s Captivity and the ‘Place’ of the Woman Subject” (1993) by Lisa Logan</li> <li>▪ Close Reading Response DUE on Canvas by 11:59pm</li> </ul> <p><u>Friday, January 18<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>▪ <i>Incidents in the Life of a Slave Girl</i> by Harriet Jacobs</li> <li>▪ “On Being Brought from Africa to America” by Phyllis Wheatley</li> <li>▪ “Forward” by Ta-Nehisi Coates from <i>The Origin of Others</i></li> </ul>	Close Reading Response #1
3	<p><u>Monday, January 21<sup>st</sup></u>  <b>Martin Luther King, Jr. Day- No Class</b>  <u>Wednesday, January 23<sup>rd</sup></u></p> <ul style="list-style-type: none"> <li>▪ <i>Incidents in the Life of a Slave Girl</i> by Harriet Jacobs</li> </ul> <p><u>Friday, January 25<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>▪ <i>Incidents in the Life of a Slave Girl</i> by Harriet Jacobs</li> <li>▪ “Romancing Slavery” from <i>The Origin of Others</i> by Toni Morrison</li> </ul>	
4	<p><u>Monday, January 28<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>▪ <i>Incidents in the Life of a Slave Girl</i> by Harriet Jacobs</li> </ul> <p><u>Wednesday, January 30<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>▪ <b>No Class, Close Reading Response #2 DUE on Canvas by 11:59pm</b></li> <li>▪ <i>Incidents in the Life of a Slave Girl</i> by Harriet Jacobs <u>Friday, February 1<sup>st</sup></u></li> <li>▪ <i>Incidents in the Life of a Slave Girl</i> by Harriet Jacobs (Class TBD)</li> </ul> <p><b>Instructor Conference: Class TBD 01/30-02/01</b></p>	Close Reading Response #2
5	<p><u>Monday, February 4<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>▪ <i>Incidents in the Life of a Slave Girl</i> by Harriet Jacobs</li> </ul> <p><u>Wednesday, February 6<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>▪ Paragraph &amp; Thesis Development Workshop</li> <li>▪ <i>Incidents in the Life of a Slave Girl</i> by Harriet Jacobs</li> <li>▪ “‘I Was Born’: Slave Narratives, Their Status as Autobiography and as Literature” (1984) by James Olney</li> <li>▪ “Black Message/ White Envelope: Genre, Authenticity, and Authority in the Antebellum Slave Narrative” (1987) by John Sekora</li> </ul> <p><u>Friday, February 8<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>▪ <i>The Wonders of the Invisible World. Observations as Well Historical as Theological, upon the Nature, the Number, and the Operations of the Devils</i> by Cotton Mather (viii-xxxii)</li> </ul>	Paragraph & Thesis Development Workshop
<p><b>Unit 2: Looking at Spirituality, Suspicion, &amp; Society as “Othered” Metaphysical Spaces</b></p>		
6	<p><u>Monday, February 11<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>▪ <i>The Wonders of the Invisible World. Observations as Well</i></li> </ul>	<ul style="list-style-type: none"> <li>▪ Close Reading Response #3</li> </ul>



	<p><i>Historical as Theological, upon the Nature, the Number, and the Operations of the Devils</i> by Cotton Mather (p. 1-70)</p> <ul style="list-style-type: none"> <li>▪ <i>The Crucible: A Play in Four Acts</i> by Arthur Miller</li> </ul> <p><u>Wednesday, February 13<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>▪ <i>The Crucible: A Play in Four Acts</i> by Arthur Miller</li> <li>▪ Close Reading Response #3 DUE on Canvas by 11:59pm</li> </ul> <p><u>Friday, February 15<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>▪ <b>Library Resource Day @Library West rm. 211 (Do not meet in classroom. Please go to library. Attendance is mandatory; Instructor conference)</b></li> </ul>	<ul style="list-style-type: none"> <li>▪ Library Resource Day #1</li> </ul>
7	<p><u>Monday, February 18<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>▪ <i>Song of Solomon</i> by Toni Morrison</li> </ul> <p><u>Wednesday, February 20<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>▪ <i>Song of Solomon</i> by Toni Morrison</li> <li>▪ Peer Review Workshop 1(Bring in full drafts)</li> </ul> <p><u>Friday, February 22<sup>nd</sup></u></p> <ul style="list-style-type: none"> <li>▪ <i>Song of Solomon</i> by Toni Morrison</li> <li>▪ Critical Analysis Paper DUE in class and on Canvas by 9:35am</li> </ul>	<ul style="list-style-type: none"> <li>▪ Peer Review Workshop 1</li> <li>▪ 3-p Critical Analysis Paper</li> </ul>
8	<p><u>Monday, February 25<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>▪ <i>Song of Solomon</i> by Toni Morrison</li> </ul> <p><u>Wednesday, February 27<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>▪ <i>Song of Solomon</i> by Toni Morrison</li> <li>▪ “The Color Fetish” from <i>The Origin of Others</i> by Toni Morrison</li> </ul> <p><u>Friday, March 1<sup>st</sup></u></p> <ul style="list-style-type: none"> <li>▪ <i>Song of Solomon</i> by Toni Morrison</li> <li>▪ “Configurations of Blackness” from <i>The Origin of Others</i> by Toni Morrison</li> </ul>	
9	<b>No School- Spring Break</b>	
10	<p><u>Monday, March 11<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>▪ Review of semester readings, writing skills, and presentation expectations/ model</li> <li>▪ Comparative analysis and Organization Workshop</li> </ul> <p><u>Wednesday, March 13<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>▪ Student Presentations</li> </ul> <p><u>Friday, March 15<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>▪ Student Presentations</li> <li>▪ “Writing as Other” Paper DUE in DUE in class and on Canvas by 9:35am</li> </ul>	<ul style="list-style-type: none"> <li>▪ Comparative Analysis &amp; Organization Workshop</li> <li>▪ Writing as Other Paper &amp; Presentations</li> </ul>
11	<p><u>Monday, March 18<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>▪ “Being or Becoming the Stranger” from <i>The Origin of Others</i> by Toni Morrison</li> </ul> <p><u>Wednesday, March 20<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>▪ “The Foreigner’s Home” from <i>The Origin of Others</i> by Toni Morrison</li> </ul> <p><u>Friday, March 22<sup>nd</sup></u></p> <ul style="list-style-type: none"> <li>▪ <i>Ella Minnow Pea: A Novel in Letters</i> (2002) by Mark Dunn</li> </ul>	
<b>Unit 3: Reimagining America: Dystopias and Futuristic Spaces</b>		
12	<p><u>Monday, March 25<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>▪ <i>Ella Minnow Pea: A Novel in Letters</i> (2002) by Mark Dunn</li> </ul>	Close Reading Response #4



	<p><u>Wednesday, March 27<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>▪ <i>Ella Minnow Pea: A Novel in Letters</i> (2002) by Mark Dunn</li> <li>▪ Close Reading Response #4 DUE on Canvas by 11:59pm</li> </ul> <p><u>Friday, March 29<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>▪ <i>Ella Minnow Pea: A Novel in Letters</i> (2002) by Mark Dunn</li> </ul>	
13	<p><u>Monday, April 1<sup>st</sup></u></p> <ul style="list-style-type: none"> <li>▪ <i>Ella Minnow Pea: A Novel in Letters</i> (2002) by Mark Dunn</li> <li>▪ “Utopia/Dystopia” (2011) by Vivien Greene</li> </ul> <p><u>Wednesday, April 3<sup>rd</sup></u></p> <ul style="list-style-type: none"> <li>▪ <i>Ella Minnow Pea: A Novel in Letters</i> (2002) by Mark Dunn</li> <li>▪ <i>Westworld</i> (In-class viewing)</li> </ul> <p><u>Friday, April 4<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>▪ <i>Ella Minnow Pea: A Novel in Letters</i> (2002) by Mark Dunn</li> <li>▪ <i>Westworld</i> (In-class viewing continued)</li> <li>▪ Abstract &amp; Annotated Bibliography DUE in class and on Canvas by 9:35am</li> </ul>	<ul style="list-style-type: none"> <li>▪ Abstract</li> <li>▪ Annotated Bibliography</li> </ul>
14	<p><u>Monday, April 8<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>▪ <i>Ella Minnow Pea: A Novel in Letters</i> (2002) by Mark Dunn</li> <li>▪ <i>Westworld</i> (In-class viewing)</li> <li>▪ Plagiarism Workshop</li> </ul> <p><u>Wednesday, April 10<sup>th</sup></u></p> <p>Instructor Conference, class TBD</p> <p><u>Friday, April 12<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>▪ <b>Library Resource Day @Library West rm. 211 (Do not meet in classroom. Please go to library. Attendance is mandatory; Instructor conference)</b></li> </ul>	<ul style="list-style-type: none"> <li>▪ Plagiarism Workshop</li> <li>▪ Library Resource Day #2</li> </ul>
15	<p><u>Monday, April 15<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>▪ <i>Dirty Computer: An Emotion Picture</i> (2018) by Janelle Monáe</li> </ul> <p><u>Wednesday, April 17<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>▪ <i>Dirty Computer: An Emotion Picture</i> (2018) by Janelle Monáe</li> <li>▪ Close Reading Response #5 DUE on Canvas by 11:59pm</li> <li>▪ 1-on-1 Conferences</li> </ul> <p><u>Friday, April 19<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>▪ 1-on-1 Conferences</li> </ul>	Close Reading Response #5
16	<p><u>Monday, April 22<sup>nd</sup></u></p> <ul style="list-style-type: none"> <li>▪ “Janelle Monáe On Owning Her Queer Identity With 'Dirty Computer': 'It's Important to Speak From That Perspective'” by Gab Ginsberg <a href="https://www.billboard.com/articles/columns/pop/8472705/janelle-monae-interview-dirty-computer-tour">https://www.billboard.com/articles/columns/pop/8472705/janelle-monae-interview-dirty-computer-tour</a></li> <li>▪ “Janelle Monáe on the meaning of "Dirty Computer" and what she promised her grandmother” by CBS News <a href="https://www.cbsnews.com/news/janelle-monae-on-album-dirty-computer-importance-of-voting/">https://www.cbsnews.com/news/janelle-monae-on-album-dirty-computer-importance-of-voting/</a></li> </ul> <p><u>Wednesday, April 24<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>▪ Last Day of Class</li> <li>▪ Course Wrap Up and Skills Review</li> <li>▪ Research Paper DUE</li> </ul>	<ul style="list-style-type: none"> <li>▪ Research Paper</li> </ul>

### Grading/ Assessment Rubric

Grading for this course will be rigorous. If an assignment illustrates disregard for spelling, grammar, citation guidelines, or a general carelessness in the writing, the assignment will be failed. Do not rely on your instructor for copy-editing, even on drafts.

The writing assignments for this course are designed to meet the minimum requirements of the University Writing Requirement credit. To satisfy this requirement, **every** assignment’s word count must be fulfilled. **Submitted assignments short of the minimum word count will receive zero credit.**

I will evaluate and provide feedback on the student's written assignments with respect to content, organization and coherence, argument and support, style, clarity, grammar, punctuation, and mechanics. More specific rubrics and guidelines applicable to individual assignments may be delivered during the course of the semester.

### Grading Scale and General 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 contain so many mechanical or grammatical errors that they impede the

	papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper’s argument or points.	reader’s understanding or severely undermine the writer’s credibility.
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<b>Paper Score</b>	<b>Key Traits/ Qualities</b>
“A-level” Paper	<ul style="list-style-type: none"> <li>• Follows and meets all the requirements in the assignment guidelines</li> <li>• 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.</li> <li>• Subsequent paragraphs build on and support the paper’s central thesis or argument</li> <li>• Examples and evidence from the texts back up (but do not subsume) your own critical analysis</li> <li>• The writing is clear and dynamic with varied sentence length and structure.</li> <li>• The paper is free of most grammatical and spelling errors.</li> <li>• MLA formatting is uniformly (and correctly) followed throughout.</li> <li>• Should have a distinct and strong conclusion that does not simply rehash the paper’s original thesis</li> </ul>
“B-level” Paper	<ul style="list-style-type: none"> <li>• Follows and meets most of the requirements in the assignment guidelines</li> <li>• Has a good thesis, but the wording might be less clear and/or fluid or weaker in its argumentation</li> <li>• 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</li> <li>• Does not analyze textual evidence as critically or as in depth as the “A” paper</li> <li>• Puts forth a solid argument but may have unclear language, spelling, or grammatical errors and superficial or vague analysis in a few places</li> <li>• MLA formatting is uniformly (and correctly) followed throughout</li> <li>• Conclusion is strong</li> </ul>
“C-level” Paper	<ul style="list-style-type: none"> <li>• Follows and meets some of the requirements in the assignment guidelines</li> <li>• Does not clearly articulate or fully develop thesis; it is more descriptive rather than analytical</li> <li>• Does not wholly engage with or defend the paper’s key argument throughout</li> <li>• The writing is largely incoherent and disorganized but may have instances of proper analysis and clear argumentation</li> <li>• Does not incorporate sufficient textual evidence to support the main argument and claims</li> <li>• MLA formatting is not uniformly (nor correctly) followed throughout</li> <li>• Lacks a clear conclusion</li> </ul>
“D-level” Paper and below	<ul style="list-style-type: none"> <li>• Does not meet any of the requirements in the assignment guidelines</li> <li>• Lacks a clearly articulated and well-developed thesis</li> <li>• Does not engage with or defend the paper’s key argument throughout</li> <li>• Does not successfully incorporate any textual evidence to support the main argument and claims</li> <li>• Shows blatant disregard of proper grammar and punctuation</li> <li>• The writing is vague and has several errors in analysis and argumentation</li> <li>• Does not follow MLA formatting guidelines</li> <li>• Lacks a conclusion</li> </ul>