

**ENC 1145 Writing About Insanity: From Victorian literature to  
Korean Dramas  
(Class #13471; Section #35G4) and (Class #30459; Section #M143)  
Spring 2021  
Zoom Meeting ID: 4023539790**



**Instructor Name:** Min Ji Kang

**Course meeting time:** T8-9 (3:00-4:55 pm)/R 9 (4:05-4:55pm)

**Location:** In person: Tues WEIM 2056/ Thurs MAT 0116 and Online (Zoom Meeting ID: 4023539790)

**Office Hours:** TR 1-2pm or by appointment (Zoom Meeting ID: 4023539790)

**Course Website:** Canvas

**Instructor Email:** mkang6@ufl.edu

### **COURSE DESCRIPTION**

As Octavia E. Butler states, "Sanity is that combination of perceptions, interpretations, teachings, and beliefs that we share with others of our community." People who fall outside of the 'norms' of society have often been labeled as insane,

outcasted, and locked up in asylums. We see tropes of insanity from the 17<sup>th</sup> century British literature, with Ophelia from Shakespeare's *Hamlet* (1603), Mary Wollstonecraft's *Maria: or, the Wrongs of Woman* (1798) and later popularized during the Victorian era by Bertha in Charlotte Brontë's *Jane Eyre* (1847). Contemporary American culture also depicts the trope in works including novel (1962) and film (1975) versions of *One Flew Over the Cuckoo's Nest*, neo-slave narrative *Stigmata* (1998) by Phyllis Alesia Perry, even to the recent Korean drama *It's Okay Not to Be Okay* (2020). This course will challenge students to think about insanity and sanity, and how these labels have been constructed based on time period and culture. How and why are certain characters 'othered' through being seen as insane? This course will explore what popular cultural works depicting insanity tell us about larger concepts such as (dis)ability, gender, incarceration, and slavery.

Readings will integrate theoretical works of Michel Foucault, Sandra Gilbert, and Susan Gubar with works of popular culture including novels, short stories, film, and TV shows. Assignments will consist of short response papers, weekly discussion posts, and a creative final project discussing one's own reflection on the trope of insanity based on course material, mad maps, and personal experience.

## COVID STATEMENT

This semester, the university has mandated a return to face-to-face (F2F) teaching. To this end, it has required courses such as our own to observe the HyFlex model, wherein some students are present in the classroom even as others are simultaneously participating from remote locations.

I am mindful, however, of the fact that we are still in the midst of a global pandemic and that a vaccine has not been made available to the general population.

If you are enrolled in a F2F section of this class, you are required to send me proof of a negative COVID test before you may attend class. As the instructor, I have the right to deny entry to any student who has not been tested or who has tested positive for COVID.

If you are registered for a F2F section of this class and suspect you may have been exposed to COVID, you should report for testing immediately and observe an obligatory quarantine period. <https://coronavirus.ufhealth.org/screen-test-protect-2/> You should also report to me immediately so that you may continue your coursework by joining your classmates enrolled in remote sessions.

Likewise, if I suspect I have been exposed to the virus, I will immediately report and quarantine. During this time, I will continue to teach all my students on the platform initially reserved for those enrolled in a remote section: I will give students enrolled in my F2F section clear instructions about joining online synchronous sessions.

I am aware of the fact that COVID-19 continues to impact our daily lives. Thus, if you are experiencing any hardships because of the virus, please contact me as soon as

possible so that we may make any necessary arrangements contingent on your circumstances.

### 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.

### COURSE 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: MANY OF THESE ARE AVAILABLE IN AUDIOBOOKS OR EBOOKS, AS WELL AS PHYSICAL COPIES

- *Jane Eyre* (1847), Charlotte Bronte ISBN: 9781604594119

- *Wide Sargasso Sea* (1966), Jean Rhys (1966) ISBN: 9780393352566
- *Stigmata* (1998), Phyllis Alesia Perry ISBN: 0786864087
- *One Flew Over the Cuckoo's Nest* (1975), Available for streaming on Netflix
- *The Headless Woman* (2008), On course electronic reserve UF Ares
- *It's Okay Not to Be Okay* (2020), Available for streaming on Netflix

**\*ALL OTHER READINGS WILL BE AVAILABLE ON CANVAS**

## ASSIGNMENTS

Assignment	Points (Percentage)	Due Date
Participation (including attendance & other in-class activities)	80 (8% of final grade)	N/A
Peer Reviews (3 total)	50 points each, 150-point total (15% of final grade)	Various
Brief Response Discussion Posts (10 total; 250 words each; 2500 words total)	10 points each, 200-point total (20% of final grade)	Various
Perusall Assignment (2 total, 4 comments each)	10 points each, 20 point total (2% of final grade)	Various
Close Reading Analysis Paper (1000 word minimum)	100 (10% of final grade)	2/17
Comparative Analysis Paper (1500-word minimum)	200 (20% of final grade)	3/23
Final Research Project (1500-word minimum)	250 (25% of final grade)	4/15

## ASSIGNMENT DESCRIPTIONS:

### Discussion Posts (250 words each; 10 posts total)

You will write weekly discussion posts in response to our readings. Discussion posts are designed to ready you for class discussion and to explore ideas you could develop further in your longer paper. The post (200 words minimum) *must always address the reading for that day* and will be due before class begins. In your discussion post, you should not repeat previous class discussions or provide a summary of the reading. Instead, your post should begin to analyze the reading assigned for that class session, selecting an issue or theme or question you feel to be significant and analyzing how it functions in the text. I recommend that you select a word, phrase, image, or short quotation from the reading to initiate your response.

You must also include 1 question you have about the text. You are also required to respond to one other person's response (50 words minimum) within two days after responses are due.

### **Peer Review Drafts (3 each; all sections must be complete)**

On days we do peer review, you are required to turn in a copy of your essay that should be complete. Peer review is designed to keep you on track for the major assignments and is an opportunity for you to receive feedback on your essay to fine-tune your draft. Failure to turn in the draft on time or missing sections in draft essays will lead to a loss of points.

### **Close Analysis Paper (1000 word minimum)**

For this essay, you will be expected to analyze a text carefully and develop an original argument regarding the whole of the text through close reading and critical thinking. 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.

### **Comparative Analysis Paper (1500 word minimum)**

This analysis paper is aimed at analyzing two texts, or films together to create a cohesive, critical argument that encompasses both works. You should discuss the similarities and differences, but go beyond that to say *why* those are important to consider in discussing the main ideas of the two texts together. 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. This essay also requires you to have at least one credible, academic source to support your ideas and/or provide background. Remember to have in-text citations as well as a work-cited page in MLA format.

### **Final Project (1500 word minimum including words in mad map)**

In the Final Project, you will use the skills we have developed throughout the course to complete a creative project exploring the concept of madness.

Create a mad map for one of the characters discussed in the second half of the semester. Your mad map may be in the form of your choosing, including a playlist, mood board, collection of drawings, collection of poems, podcast, video essay, or other format (discuss with instructor if you choose a format other than the ones listed.) Following your mad map include an essay discussing: the oppression faced by the character (macro and microaggressions), how the oppression affects the way they perceive themselves and others, how they are perceived by others due to the conditions surrounding them, how they cope with the impact of their oppression, and at least 3 other ideas you would suggest for how they could navigate their oppression individually and collectively (3 ideas for each). You must use at least one outside source in your essay, using correct in-text and citation formatting.

The mad maps will be uploaded on our class website, and the essays must be turned in on canvas.



## COURSE POLICIES:

**You must complete *all assignments* to receive credit for this course.**

### 1. Attendance

Attendance is mandatory and will be taken daily. I allot 3 absences for the semester before your grade will be affected. After 3 absences, your grade will be lowered a third of a grade for every missed class. This means that an A would be reduced to an A-, a B+ to a B, and so on. If you are going to be absent, please email me, so I'm aware you will not be attending class that day. *Missing a double period classes counts as 2 absences.* You automatically fail the course if you miss 6 classes (failure at the sixth absence).

Absences will be excused only in accordance with UF policy. Acceptable reasons include illness, religious holidays, military obligation, and those absences covered by UF's twelve-day rule

(<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>). This policy is exempt only for those absences involving severe illness, which will require a signed doctor's note or university-sponsored events, such as athletics, band, and religious holidays. Absences related to university-sponsored events must be discussed with the instructor *prior* to the date that will be missed.

Please Note:

If you are absent, it is your responsibility to make yourself aware of all due dates and turn in assigned work on the assigned due date. If absent due to a scheduled event, students are still responsible for turning assignments in on time.

If you still have questions, please contact me by email, see me in office hours, or ask another student. I highly suggest having contact information for at least one other person in the class to help stay updated on any new information.

### 2. Tardiness

Students who enter class after roll not only disrupt the class, but also will be marked late. *Three instances of tardiness count as one (1) absence.*

### 3. Class Participation

Whether you are attending class in person or online, there are some guidelines you should follow:

Avoid distractions during class time: Close all other tabs and put your phone away. Net-surfing or cellphone use is disruptive and will result in grade penalty. Attend from an area with no distractions.

Make sure that whatever is visible (your attire, the background) is reasonable for class.

Try to participate at least once per class to receive full credit. If you are present in class but not able to participate on a particular day, you can send me a paragraph based on the material we read in class for that day or your thoughts on what we

discussed that day to receive participation credit for that day. This does not apply if you missed class for an unexcused absence.

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. The material we look at may contain language and terms that may cause discomfort, and be offensive. I envision the classroom to be a safe and respectful space to discuss the uncomfortable realities and traumatic histories that encompass our lives. 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.

#### **4. Paper Format & Submission**

Final drafts should be polished and presented in a professional manner. All papers must be submitted on time on Canvas and uploaded before scheduled peer reviews. Paper should be in 12-point Times New Roman font and double-spaced. Your final drafts should be polished and presented in a professional manner. I will be discussing the format all your papers should be in, and you should follow that format for all your papers. *All drafts should conform to MLA style* and will be submitted as an MS Word (.doc or .docx) to Canvas.

#### **5. Late Papers/ Assignments**

No late papers or assignments will be accepted. Failure of technology is not an excuse.

#### **6. Paper Maintenance Responsibilities**

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a resubmission of papers or a review of graded papers it is the students' responsibility to have and to make available this material.

#### **7. 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:

- 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.

**Important Tip:** You should never copy and paste something from the Internet without providing the exact location from which it came.

### **8. Students with Disabilities**

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.

### **9. University Writing Studio**

The University Writing Studio currently holding online appointments and is available to all UF students free of charge.

### **10. UF Grading Policies**

For information on UF Grading policies, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

### **11. 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. For more information on UF Grading policies, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

### **12. 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 asking you to go online and evaluate this course:

<https://ufl.bluera.com/ufl/>

### **13. Mental Health and Wellness**

Students who are in distress or who are in need of counseling or urgent help: please contact [umatter@ufl.edu](mailto: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. 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:  
<https://titleix.ufl.edu/about/title-ix-rights>

### **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. Field and Fork Pantry**

The food pantry remains open for staff and students facing food insecurities. The website (<https://pantry.fieldandfork.ufl.edu/about/contact-us/>) states that “The Hitchcock Pantry team, in consultation with UF officials, will continue to monitor the COVID-19 situation and update this page as changes to our hours, services, etc. are impacted. There is no proof of need required in order to shop at the Pantry; you must only bring in your valid UFID card.”

### **17. Emergency Funding**

Available for students experiencing unanticipated financial expenses due to the current crisis. Apply for an “Aid-A-Gator” grant on <https://www.sfa.ufl.edu/aidagator/>.

### **18. LGBTQ+ Resources**

For community resources, feel free to check out <http://gainesvillepride.org/lgbtq-resource-guide/>.

### **COURSE SCHEDULE:**

This is only a guide to the expected course of the semester. Changes can be made at any time, so it is up to you to check Canvas often and attend all classes.

<b>Week 1</b>	<b>Unit 1: Definitions of Sanity, Insanity, and Madness</b>	<b>Assignments</b>
1/12	Syllabus and course overview	
1/14	Tracing the settings and conditions of Madness: Excerpt from Michel Foucault’s <i>Madness and Civilization</i> (Canvas) Excerpt from Elaine Showalter’s <i>Female Malady</i> (Canvas)	Perusal Introduction: Optional
<b>Week 2</b>	<b>Unit 2: Madness in Victorian Literature</b>	

1/19	<i>Jane Eyre</i> Ch1-8	Brief response 1 due
1/21	<i>Jane Eyre</i> Ch 9-18 Thesis Building Exercise	
<b>Week 3</b>		
1/26	<i>Jane Eyre</i> Ch 19-25	Brief response 2 due
1/28	<i>Jane Eyre</i> Ch 33-38	Comments due on Perusall by 4:05pm
<b>Week 4</b>	<b>Unit 3: Madness Speaks Back</b>	
2/4	Excerpt from <i>The Madwoman in the Attic</i> (Canvas) Excerpt from <i>Female Malady</i> (Canvas)	Brief response 3 due
1/29	<i>Wide Sargasso Sea</i> Part 1	
<b>Week 5</b>		
2/9	<i>Wide Sargasso Sea</i> Part 2	Brief response 4 due
2/11	<i>Wide Sargasso Sea</i> Part 3	
<b>Week 6</b>	<b>Unit 4: Madness, Confinement, and Mental Institutions</b>	
2/16	"The Yellow Wall Paper"-Charlotte Perkins Gilman <a href="https://www.gutenberg.org/files/1952/1952-h/1952-h.htm">https://www.gutenberg.org/files/1952/1952-h/1952-h.htm</a>  Peer review for Close Analysis Paper	Peer Review due <b>2/16</b> by 3pm Close Analysis Paper due <b>2/17</b> 11:59pm
2/18	<i>One Flew Over the Cuckoo's Nest</i> (Netflix)	
<b>Week 7</b>		
2/23	"Reconsidering Confinement: Interlocking Locations and Logics of Incarceration" (p3-24 of <i>Disability Incarcerate</i> document on Canvas)	Brief Response 5 due

2/25	Recharge Day	
<b>Week 8</b>	<b>Unit 5: Madness in the Aftermath of Slavery</b>	
3/2	<i>Stigmata</i> 1-43 (Beginning-Ch 4)	Brief Response 6 due
3/4	<i>Stigmata</i> 44-80 (Ch 5-Ch 9)	
<b>Week 9</b>		
3/9	<i>Stigmata</i> 81-127 (Ch 10-Ch 4)	Brief Response 7 due
3/11	<i>Stigmata</i> 128-168 (Ch 15-Ch 18)	
<b>Week 10</b>		
3/16	<i>Stigmata</i> 169-end (Ch 19-end)	Brief Response 8 due
3/18	Peer Review	Draft for peer review due <b>3/18</b> by 3 pm
<b>Week 11</b>		
3/23	Excerpt from <i>Bodyminds Reimagined</i> (Canvas)	Comparative Analysis Essay due <b>3/23</b> 11:59 pm
3/25	Excerpts of poetry from <i>The Women of Plums: Poems in the Voices of Slave Women</i> (internet archive) <a href="https://urldefense.proofpoint.com/v2/url?u=https-3A_archive.org_details_womenofplumspoem00kend&amp;d=DwIBAg&amp;c=sJ6xIWYx-zLMB3EPkvcnVg&amp;r=FLijOeVHJqF18Wdlau9IP7IZYvfpY78ZKp5KqdCUxy0&amp;m=INqFMnhVdrv8qyV3qskapTrCtSCQjrL9_2GLVzo2R4I&amp;s=vsyw0Pvs4WjVoYN6rcJYwd24q-9F9c85OWJFfN7hPYY&amp;e=">https://urldefense.proofpoint.com/v2/url?u=https-3A_archive.org_details_womenofplumspoem00kend&amp;d=DwIBAg&amp;c=sJ6xIWYx-zLMB3EPkvcnVg&amp;r=FLijOeVHJqF18Wdlau9IP7IZYvfpY78ZKp5KqdCUxy0&amp;m=INqFMnhVdrv8qyV3qskapTrCtSCQjrL9_2GLVzo2R4I&amp;s=vsyw0Pvs4WjVoYN6rcJYwd24q-9F9c85OWJFfN7hPYY&amp;e=</a> “Sidney, Looking for Her Mother (79-83)-grief what if the mother is dead?, “Anne’s Hideaway” (91-94), “Miss Maggie’s Little Room” (105-107), Emma in Deafness (114-116)-disability seen as crazy or dumb and how she makes up her own commands	Comments due on Perusall by 4:05 pm
<b>Week</b>		

<b>12</b>		
3/30	<i>The Headless Woman</i> (Online Course Reserve) How to sign on to Ares to watch the film: <a href="https://accesssupport.uflib.ufl.edu/course-reserves/ares-login/">https://accesssupport.uflib.ufl.edu/course-reserves/ares-login/</a>	Brief Response 9 due
4/1	Mad Map section 1 and 2: Identifying Oppression and Impact of Oppression	
<b>Week 13</b>	<b>Unit 6: Transforming Our Understanding of Madness</b>	
4/6	Episode 1-2 <i>It's Okay Not to Be Okay</i> (Netflix)	Brief Response 10 due
4/8	Episode 3 <i>It's Okay Not to Be Okay</i> (Netflix)	
<b>Week 14</b>		
4/13	Episode 4 <i>It's Okay Not to Be Okay</i> (Netflix) Mad Maps Section 3&4: Coping With Oppression and Transforming Our Communities Activity: Putting Together Database of Community Organizations for Mental Health	
4/15	Peer Review	Draft for Peer review due (by 3:00pm)
<b>Week 15</b>		
4/20	Course Wrap Up and Course Evaluations "Crippin' Jim Crow: Disability, Dis-Location, and the School-to-Prison Pipeline" (p 81-end of <i>Disability Incarcerate</i> document on Canvas)	Final Project due 4/21 11:59 PM

## GRADING SCALE

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

## ASSESSMENT RUBRIC

	A Level Paper	B Level Paper	C Level Paper	D Level Paper	Failing Paper
Thesis	Thesis is clear and specific, presenting a thoughtful, critical, engaging, and creating interpretation of the text.	Thesis is clear and specific, but less critical and/or creative than the A level paper	Thesis is unspecific and demonstrates a lack of critical and creative thinking	Thesis is vague and demonstrates a lack of understanding about the text	Thesis is not presented
Supporting Ideas in Paragraph	Support in paragraphs relate back to the thesis and provides in-depth, critical thinking about the text and sources	Support is general and logical, but lacking in-depth critical thinking	Support is weak and illogical; or does not provide critical thinking;	Support is weak and does not show an understanding of the text	No support is given in paragraphs
Incorporation of Sources	All sources are gracefully incorporated in the paper, explaining the source and author; quotes seamlessly flow into the language of the writer; quotes demonstrate careful thinking and have in depth analysis that relates back to the main thesis	Sources are sufficiently incorporated but not introduced, or given context; quotes are awkward in placement and language; quotes do not show in depth analysis or do not relate back to the thesis	Quotes seem misplaced ; Paragraphs are heavy with quotes but inadequate analysis of the quotes; quotes are not related to thesis	Quotes are randomly chosen and placed; there is no analysis of the quote	No quotes are provided
Organization of	Paragraphs exhibit identifiable	Paragraphs exhibit uncl	Paragraph transition	Topic sentences	Topic sentences

Paragraphs	e structure for topics, including a clear thesis statement and topic sentences that introduce the main idea of each paragraph. Each paragraph seamlessly connects to the next; conclusion restates the thesis, summarizes the overall ideas, and clearly states why the thesis matters to the larger societal issues or concerns	ear structure and topic sentences do not introduce the main idea of each paragraph. Paragraphs seem disjointed; conclusion does not restate the thesis, or does not summarize the overall ideas and why the thesis matters to the larger societal issues or concerns	s are too abrupt; topic sentences are clumsy or paragraphs start abruptly with quotes; conclusion does not restate the thesis and does not summarize overall ideas and implications of the thesis	are missing and conclusion does not summarize ideas at all or shows a lack of understanding of the text	are missing or body paragraphs or conclusion is missing
Style and Tone	Sophisticated academic style and tone at all times. Paper has word usage that is appropriate and relevant to course material.	Paper relies on word usage that does not fit well with the context and genre. Sentences may be overly long or short with awkward construction. Paper may also	Paper relies on word usage that is inappropriate for the context, genre, or discipline. Sentences are overly long or short with awkward constructi	Inappropriate style, language, and use of words that do not show an understanding of course material	Paper does not have formal, academic writing style or has offensive language



		use words incorrectly.	on. Paper uses words incorrectly.		
MLA Formatting / Citations	No errors; Paper has properly cited in-text citations and works cited	Few errors	Some errors	Many errors	Missing works cited, in-text citations and lack of formatting
Grammar/ Mechanics	No errors	Few errors	Some errors	Many errors	Number of errors makes the paper unreadable