ENC 1145: Writing Through Gainesville's Rhetorical Monuments
F2F (In person): Section 35G8 / Class # 13473 / Spring 2021
Hylex (Online): Section M145 / Class # 30471 / ---

Instructor Name: Alexander Slotkin
Instructor Email: aslotkin@ufl.edu
Office Hours: T, 10:00 – 11:30am
Office Location: Zoom Meeting ID
    947 3627 7276

Course Website: Canvas
Course Meeting Times: MWF, 1:55 – 2:45pm
Course Location (F2F): FLG 0220
Course Location (HyFlex): Zoom Meeting ID
    943 2632 8225

G-1—University Avenue Business Section, Gainesville, Fla.

I suppose that is the nature of the monument. Be it a small house or a mansion of Corinthian columns and wrought-iron lace. The monument does not say that this or that man walked here. No, that what he felt in one time in one spot continues […] The feeling, at least here…and there…it remains the same.

—Anne Rice, *Interview with the Vampire* (1976)

Course Description
Monuments are all around us, ranging from the Turlington Rock ("The Potato") outside of Turlington Hall to the graffiti on Gainesville's 34th Street Wall. But recent conversations surrounding the removal of Confederate monuments both here and elsewhere remind us that monuments are claims to both land and power. To write about monuments is to write about how a community remembers the past, envisions the present, and (re)imagines the future. What can we

learn about Gainesville and even the university by studying their monuments? And what exactly is a monument anyway? This rhetoric and writing course will tackle these questions and more as we explore Gainesville's monuments, in person (on your own) or online.

During this course we will read various texts that seek to explore what counts as monuments, how cultural values and systems of belief are memorialized and circulated, and why our city's monuments matter. Each unit will pose specific focuses centered on one or more monuments or types of monuments in Gainesville to better help us place reoccurring themes into conversation with one another. To begin thinking through what monuments are, we will first explore Gainesville's monumental structures and the way(s) in which they repurpose space. Building on this first unit, the second unit shifts our attention toward Gainesville's murals and graffiti, texts that do not immediately scream "monuments." While critically examining the role of paint in creating and repurposing monuments, we will also be discussing public rhetoric and the circulation of writing. Lastly, we will engage with critical race theories and perspectives on Confederate and colonial monuments near and far to highlight the role monuments play in creating or dividing our communities.

Course Learning Objectives
During the course of this semester, students will learn to:
1. Write for different genres by employing key genre conventions;
2. Engage in multimodal writing by drawing on a variety of writing techniques and technologies;
3. Write persuasive, public-facing documentation with the goal of engaging the community;
4. Participate in productive discussions with other class members during class and throughout the writing process;
5. And rhetorically read texts like monuments, buildings, and signs as cultural documents ingrained in public memory.

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 the F2F section of this class, you are required to send me proof of a negative COVID test before you may attend class. As an instructor, I have the right to deny entry to any student who has not bee 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.

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

1. All readings for this course can be found on our course Canvas page.
2. Students will need to purchase the game *Minecraft* for their phone, tablet, computer, and/or gaming console, as well as the free app *Aurasma* for an iOS or Android-based device.
3. It may be helpful to have an account with Netflix, Hulu, and/or Amazon.

Assignments, 6000 words   **Points: / 1000**

Please note that these are abbreviated descriptions. See the "Assignments" tab on Canvas for more information on each assignment, including grading rubrics.

Reading Reflections   25
Students will be responsible for writing and sharing short reflections about the assigned readings before each class period. These reflections can take the form of questions about the reading(s), interesting observations and thoughts about specific ideas introduced in the reading(s), and reactions to the reading(s). Be sure to include enough information so that your peers and I might know what you are discussing.

Discussion Posts, 1000 words (250 each)   100
Throughout the semester, students will be asked to complete four short analytical writing assignments. These assignments are designed to help you complete an upcoming paper assignment; they are not busywork. As such, your posts should be clear, concise, and carefully edited.

Peer Review Letters, 800 words (200 each)   100
Students will be expected to peer review one another's work according to a standard set of guidelines we draw up as a class. You should aim to read your peers' work as seriously as the *peer*-reviewed, scholarly articles we read.

Rhetorical Analysis, 550 words   100
Students will be expected to rhetorically analyze a physical monument from their local communities, broadly construed. A rhetorical analysis refers to the analysis of all possible means of persuasion. Hence, students can expect to critically study how the different elements of the monument—including but not limited to its placement, texture, coloring, and typography—come together to create an argument or put forward an idea about the past, present, and/or future.

Local Blog Post, 700 words   150
For this assignment, students can expect to write a researched and informative blog post on *one* site of public memory in or around the Gainesville area. Students are free to choose a site of their choice and are encouraged to either physically or digitally visit the site.

+5 extra credit points for any student who turns their blog post into a podcast episode. If you are interested in pursuing this option, please meet with me early on.

Op-Ed Article, 700 words   150
For this assignment, students will identify some aspect of their local community's public memory that interests them before writing an op-ed article forwarding or countering the dominant narrative around it as they see fit. They will also be expected to identify both an outlet that would foreseeably publish their work and a potential

audience for their work.

+5 points extra credit for any student who submits their work for possible publication to a newspaper, journal or public/community website. Interested students must submit documentation of having properly submitted their work for review.

Proposal, 750 words   **175**
Students will write a detailed proposal for their auto-ethnography reports. In this proposal, students will: a) define their intended audience(s), b) explain their connection to their audience, c) layout what their monument is meant to represent, d) give preliminary justifications for their design choices, and e) provide a rough blueprint of their monument design.

Auto-Ethnography, 1500 words   **200**
For this assignment, students will draw on our previous discussions of rhetoric, writing, and public memory to create a monument in *Minecraft* for a community of their choice (within reason). Each digital project will be accompanied by an auto-ethnography report. This report should synthesize your feelings, experiences, and thoughts while brainstorming and creating the monument, and should work to connect your design choices to reliable secondary source material. Students should aim to define their audience, defend their design choices (e.g., shape, size, material, etc.), and explain where they would place their monument in the world.

Optional Revision   **N/A**
Students will have the opportunity to revise one paper of their choice for an entirely new grade. To be eligible to receive a new grade on their paper of choice, students must demonstrate that they have sufficiently revised their work according to my feedback. All changes made to the assignment must be marked using Track Changes.

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

Preparation and Participation
Come to class prepared. Read and think carefully about the texts we will be discussing before each class. *Reading the text in preparation for class is required, not optional*. If you come to class prepared, you will find class discussion and activities much more interesting than if you come to class unprepared. Additionally, coming to class prepared will help you to take better notes, a major benefit when completing writing assignments. In general, students are expected to contribute constructively to each class session.

Attendance
Because we will be incrementally building technical writing skills together throughout the semester, all of what we do in and for class is important and difficult to make up. It is therefore important that you come to class prepared and ready to learn.

An unexcused absence is defined as a student missing from class without prior approval from the instructor. Your first three unexcused absences are free. Your fourth unexcused absence will earn you a lowered course grade e.g., an "A" will become an "A-," an "A-" will become a "B+," and so on), as will your fifth unexcused absence. **Students who earn six or more unexcused absences will fail the course.**

Like all lecture-discussion courses, this one needs you! Use you allotted absences wisely, as you would for any job.

The university exempts from this policy *only* absences involving university-sponsored events (e.g., athletics and band) and religious holidays. Any absence related to university-sponsored events and religious holidays must be discussed with me prior to the date that will be missed. ***Absences due to illness may be excused if I am presented with a doctor's note.*** For more information on UF's attendance policies, please see: https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/.

Please Note: If you are absent, it is your responsibility to make yourself aware of syllabus due dates and assignments. You will *not* earn credit for any activity you miss due to absence. If absent due to a scheduled event, students are still responsible for turning assignments in on time.

Tardiness
Students who enter class after attendance is taken are late. *Three instances of tardiness will be counted as one absence*.

Respect for Difference
We are diverse in many ways, and this diversity is important for creating a generative and equitable learning environment. To that end, we must respect the knowledge and experience that each of us bring into the classroom, informed of course by our race, gender, sex, socioeconomic status, disability, age, ethnicity, and/or culture. Our learning experiences become much richer when we value, respect, and learn from rather than ignore or denigrate our differences.

This course will cover sensitive material about Gainesville and the Confederate States of America. Students entering this course will submit at the outset that the Confederacy was built by and sustained through Black-enslaved labor and Indigenous exploitation. By enrolling in this course, you agree to unequivocally denounce the Confederacy, including all symbols of the Confederacy, as products of White supremacy that have no place in modern society.

We will not be entertaining arguments—"Devil's advocate" or otherwise—that the Confederacy was necessary, justifiable, and/or noble in any degree. Students found displaying Confederate and other White supremacist iconography or arguing for us to consider the "beneficial" nature of the Confederacy and/or colonialism will be asked to leave class and, if applicable, receive a zero on their paper or assignment.

Classroom Behavior & Netiquette
Students are expected to behave with respect, both to each other and to the instructor. Beside your own intellectual growth, this course is also about what we do together as members of the UF

community. Inappropriate language or tone of voice, interruptions, dominating class discussion, and other behaviors that might impede the creation of a safe and comfortable learning environment will not be tolerated. We cannot discuss and debate ideas without respect for our friends and their intellectual growth. Treat your peers' writing as seriously as the articles and/or books we might read.

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/.

Paper Format & Submissions
All papers must be in 12-point Times New Roman/Arial font, double-spaced with 1-inch margins, and every page should include your last name and a page number. All sources used (if any) _must_ be cited according to APA guidelines.

Papers must be submitted as MS Word (.doc or .docx) or Rich Text Format (.rtf) documents to Canvas by their designated due date and time.

Late Submissions
Late submissions will incur a ten-point penalty for each day they are late. All assignments and projects are due by their designate due date and time. I may consider extenuating circumstances, but you must contact me at least twenty-four hours before the assignment is due and provide relevant documentation.

Paper Maintenance Responsibilities
Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.

Academic Honesty & 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.

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.

Accommodations
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.

Students in Distress
Students who are in distress or who are in need of counseling or urgent help: please contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: https://counseling.ufl.edu/

A student with an increased risk for severe illness from COVID-19, as determined by the CDC (Links to an external site.), can register with the Disability Resource Center to request a temporary course modification and/or academic accommodation. The student will need to provide medical documentation that identifies their diagnosis and their medical provider's concerns related to possible COVID-19 exposure. Students should be mindful that remote course access is not always a feasible modification for every course. The DRC will work in partnership with the student's instructor to determine a reasonable modification that meets the course requirements while considering the student's concerns for exposure. Students can begin the process to register with the DRC by completing the form located on the DRC website (Links to an external site.). For questions, please contact the DRC at 352-392-8565 or drc@ufsa.ufl.edu

The following is a list of campus resources, as well as their contact information and/or location, should you need it:

U Matter We Care	**Website:** http://umatter.ufl.edu **Email:** umatter@ufl.edu **Phone:** 352-294-2273 (CARE)
Dean of Students	**Website:** https://dso.ufl.edu/ **Location:** 202 Peabody Hall **Phone:** 352-392-1261
Counseling and Wellness Center	**Website:** https://counseling.ufl.edu/ **Location:** 3190 Radio Road **Phone:** 352-392-1575
Field and Fork Pantry	**Website:** https://fieldandfork.ufl.edu/ **Location:** Near McCarty B **Phone:** 352-294-2208
Student Health Care Center	**Website:** http://shcc.ufl.edu/ **Location:** Multiple locations **Phone:** 352-392-1161

Grading Policy
For information on UF Grading policies, see:
https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx

Grade Appeals
In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Please contact Ms. Blount at cblount@ufl.edu Grade appeals may result in a higher, unchanged, or lower final grade.

Course Evaluations
Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at https://gatorevals.aa.ufl.edu/students/ (Links to an external site.). Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via https://ufl.bluera.com/ufl/ (Links to an external site.). Summaries of course evaluation results are available to students at https://gatorevals.aa.ufl.edu/public-results/ (Links to an external site.).

Writing Studio
The University Writing Studio is located in Turlington 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.

Course Schedule
The course schedule below is subject to change. I will notify students of any changes to the schedule well in advance. Students should check their email and Canvas regularly for important updates. Readings and/or assignments should be completed **before** coming to class.

Please note that days listed as "**Online**" are only applicable for students enrolled in the F2F section of this course.

Date	Topics and Activities	Readings and Assignments
Unit 1: Space, Place and Public Memory		
Week 1: What is Rhetoric and This Thing We Call Public Memory?		
Mon. 1/11 **Online**	-Go over the syllabus -Introductions -What is rhetoric and public memory? -Introduce Rhetorical Analysis	-"Public Memory" by Mike Allen -"Busting Gainesville Myths" by Bill Dean -Watch "How to Use Rhetoric to Get What You Want" by *TED-Ed*
Wed. 1/13 **Online**	-Discuss readings -How are myths turned into facts of our live realities? -Begin analyzing local monuments	-"Contemporary U.S. Memorial Sites as Exemplar's of Rhetoric's Materiality" by Carole Blair (pp. 30-48; 8 pages are photos)

Fri. 1/15 Online	-Discuss Readings -Close read passages together -Analyze local monuments	-"Public Memory in Place and Time" by Edward S. Casey (pp. 17- 25; 30-31)
Week 2: What is a Monument?		
Mon. 1/18	**Holiday—No Class**	
Tues. 1/19	**-Discussion Post 1 Due**	
Wed. 1/20 Online	-Present Discussion Posts -Go over four tenets of public memory -Introduce the concept of *topoi*	-"Shitty First Drafts" by Anne Lamott
Fri. 1/22 Online	-How do we start writing?	
Week 3: Shitty First Drafts		
Mon. 1/25 Online	**-Rhetorical Analysis Draft Due** -Draft peer review guidelines -Peer Review	-Peer Review letter due at 11:59pm
Wed. 1/27	-Writing workshop	
Fri. 1/29 Online	-Grammar	-Explore Gainesville's Graffiti Database
Unit 2: Digital Writing and Rhetoric		
Week 4: Graffiti as Public Monuments		
Mon. 2/1 Online	**-Rhetorical Analysis Due** -Discuss Graffiti and Public Writing -Explore graffiti database -Introduce Blogpost Assignment	-"Writing Boston: Graffiti Bombing as Community Publishing" by Charles Lesh (pp. 62-9)
Wed. 2/3 Online	-Discuss Readings -Practice Graffiti Writing (on paper)	-"Writing Boston" Cont. (pp. 70-8)
Fri. 2/5 Online	~Possible Guest Lecture	-"Meet the Gainesville Graffiti Wall" by Joe Kukura -"50 Lessons I Learned After 50 Months of Blogging" by Tom Kuegler
Week 5: Digitalizing Monuments		
Mon. 2/8	**-Discussion Post 2 Due** -Discuss Readings -Audience Analysis Activity	-Excerpts from "Tombstones, QR Codes, and the Circulation of Past Present Texts" by Kathleen Blake Yancey
Wed. 2/10 Online	-Discuss Readings -How do places and people bridge the digital divide?	-Explore "Death Drive(r)s: Ghost Bike (Monu)mentality" by Madison Jones & Jacob Green -Explore "Articulated Detroit: Visualizing Environments" by Jacob Greene & Madison Jones

Fri. 2/12	-Discuss Readings	
Week 6: Shitty First Drafts		
Mon. 2/15 **Online**	**-Blogpost Draft Due** -Peer Review	-Peer Review letter due at 11:59pm
Wed. 2/17	-Writing Workshop	
Fri. 2/19 **Online**	-Individual Meetings	-Watch "Why Are There SO Many Confederate Monuments?" by *Origin of Everything*
Unit 3: Public Writing		
Week 7: Confederate Monuments		
Mon. 2/22 **Online**	**-Blogpost Due** -What is a critical race framework? -Discuss and explore Gainesville's Confederate history -Introduce Op-Ed paper	-"Old Joe's History as Complicated as Current Debate" by Nick Bowman -"Racist Monuments Are Killing Us" by Chelsey R. Carter
Wed. 2/24	-Discuss Readings	-"Reappropriating Public Memory: Racism, Resistance and Erasure of the Confederate Defenders of Charleston Monument" by James Chase Sanchez & Kristen R. Moore
Fri. 2/26	-Discuss Readings -Document Analysis Activity	-"Writing Advice" by Jerry Plotnick -"Confederate Statues Can't Be Considered Apart From the Racism and Terror They Represent" by James Chase Sanchez
Week 8: Engaging the Public		
Mon. 3/1	**-Discussion Post 3 Due** -Writing Op-Ed Articles ~Possible Guest Lecture	-"California Finally Sweeps Away Most of Its Tributes to the Confederacy. What Took So Long?" by Kevin White
Wed. 3/3	-Discuss Readings -Analyze Op-Ed Articles	-Watch *Man on Fire* by Joel Fendelman & James Chase Sanchez
Fri. 3/5 **Online**	-Discuss the Documentary	
Week 9: Shitty First Drafts		
Mon. 3/8 **Online**	**-Op-Ed Draft Due** -Peer Review	-Peer Review letter due at 11:59pm
Wed. 3/10	-Writing Workshop	
Fri. 3/12	-Grammar	-Experiment with Creative Mode on *Minecraft*
Unit 4: Auto-Ethnographic Writing		
Week 10: Keeping a Notebook		
Mon. 3/15	**-Op-Ed Article Due**	-"On Keeping a Notebook" by Joan

Online	-Introspective Writing -Introduce Proposal Assignment and Auto-Ethnography paper	Didion
Wed. 3/17	-Discuss Reading -Start project notebook -What communities do you belong to?	-"Exploring Virtual Heritage in Higher Education with Microsoft and Minecraft" by Valentina DeNardis
Fri. 3/19	-Discuss Reading -*Minecraft* world exploration	-"MIT Out-MITs Itself; Builds Full Scale Campus Replica on Minecraft" by Alyssa Vaughn
Week 11: Reimagining (Virtual) Space		
Mon. 3/22	**-Discussion Post 4 Due** -Discuss the digital spaces/places	-Take a digital tour through Machu Picchu, the Pyramids of Giza, and the Temples of Angkor -"Proposals" from *Technical Communication Today*
Wed. 3/24	-Discuss Readings -What makes a great proposal? -How does virtual architecture build community?	
Fri. 3/26	**Mental Health Day / Open Office Hours**	
Week 12: Designing Space		
Mon. 3/29	**-Proposal Due** -Share project ideas and get feedback	-"'Everywhere You Go, It's There': Forgetting and Remembering the University of Texas Tower Shootings" by Rosa A. Eberly
Wed. 3/31	-Discuss Readings -How does a space's design influence its inhabitants?	-Explore the "Virtual Tour of United States Veterans and War Memorials"
Fri. 4/2 **Online**	-Discuss the tour -Work on designing the space for your memorial on *Minecraft*	-Watch "Mascots, Myths, Monuments, and Memorials—Contested Symbols in Sports and American Culture" by *SmithsonianNMAI*
Week 13: Understanding Iconography		
Mon. 4/5 **Online**	**-Optional Paper Revisions Due** -Discuss video -Why does iconography matter? -What iconography will you be using for your monument?	-Watch "The New Jim Crow Museum" by *Jim Crow Museum*
Wed. 4/7 **Online**	-Discuss Video -How is iconography cultural? -How do we make meaning through iconography?	-Brainstorm iconography that is culturally significant to the community for whom you intend to honor
Fri. 4/9	-Draft iconography for your	

	project	
Week 14: Shitty First Drafts		
Mon. 4/12	**-Auto-Ethnography Draft Due** -Peer Review	-Peer Review letter due at 11:59pm
Wed. 4/14	-Writing Workshop	
Fri. 4/16 **Online**	-Grammar	
Week 15: Final Week!!		
Mon. 4/19 **Online**	-Work on Auto-Ethnography	
Wed. 4/21	**-Auto-Ethnography Due** **Last Day of Class**	

Grading Scale

A	4.00	93-100 (%)	930-1000 (pts.)	C	2.00	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	3.00	83-86	830-869	D	1.00	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	00-59	000-599

General Grading Rubric

While different writing assignments are assessed or graded according to individualized criteria—all of which may be found on Canvas—the following is a general overview of the grading criteria I follow:

A/-	"A" papers far exceed the goal of the assignment. The drafts are thoughtful, the writing is clear, the content is sophisticated and demonstrates critical thinking, and the reflection is candid and shows growth. Since careful editing and proofreading are essential in effective, technical communication, "A" papers must be free (or mostly free) of typos and grammatical or mechanical errors.
B+/-	"B" papers meet and sometimes exceed the goal(s) of the assignment. Perhaps there are some mechanical or organizational issues, or the process is not what it should be, or the thinking could be more developed. Papers in this grade range are adequate and/or complete in content, organization, and style, but need further revision.
C+/-	"C" papers fall short of the goal(s) of the assignment in some way. They might not demonstrate critical thinking, or they might not include part of the process, or fail to show significant revision based on feedback. Papers that fall into this grade range are, at a minimum, complete in content and logically ordered. "C" paper may also feature a straightforward but unremarkable style, imprecise word choice, and/or numerous mechanical errors.
D+/-	"D" papers fall significantly short of the goals of the assignment, are missing significant pieces, or show a significant lack of clarity and effort. For "D" papers, the content (and support) is often incomplete and/or the organization is hard to discern.

	The ideas presented in papers that fall into this grade range are oversimplified or superficial and/or are not organized around a central argument. Attention to style and mechanics in "D" papers is uneven and/or nonexistent.
E	"E" letter grades are typically reserved for missing assignments and plagiarized work. Any paper that is short of the word requirement, does not demonstrate an awareness of the task at hand, and/or is sufficiently deficient across the board in terms of content, organization, mechanics and style will also earn an "E" mark.