



ENC 1145: Writing About the (Visual) Rhetoric of American Advertising

Section 35G8 / Class # 12978 / Spring 2022

Instructor: Alexander Slotkin

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Office Hours: W, 10:00 – 12:00pm

Office Location: TUR 4337

Masks are required in my office!

Classroom: MAT 0115

Course Website: Canvas

Class Period: 8

Class Meetings: MWF, 3:00 – 3:50pm



Image 1. “Quality Carries On,” Coca-Cola



Image 2. “We Can Do It!,” J. Howard Miller

COURSE DESCRIPTION

Words are events, and if a picture is worth a thousand words we might only imagine how persuasive advertising can be. After all, advertisements permeate almost every square inch of our (visual and digital) lives and shape how we see the world. We all know for example that we “Save Money” and “Live Better” shopping at Walmart, and that Athletes “Just Do It” with Nike. And we propose to our partners with diamonds—one of the most common minerals on Earth—because of a highly organized campaign headed by the slogan, “A Diamond Is Forever.” Just what are major American advertisements doing? How do words and images work together to rhetorically turn readers into consumers? This writing and rhetoric course will explore these questions and more as we learn key concepts of effective writing.

We will be reading various texts throughout this course that aim to demystify rhetoric, writing, and, of course, advertising. Each unit of the course will focus on different ways of reading advertisements as well as different (visual) elements of American advertising. In so doing, we will be placing recurrent themes into conversation with one another while also growing our understanding of what makes writing effective. Unit one focuses on persuasive language and the way advertisers use rhetoric to move us into action. Building on these discussions of rhetoric and

writing, we then begin exploring how American advertisements use genre conventions to frame sex and gender in unit two. The course turns its attention in unit three to studying how writing invokes diverse audiences, with a particular focus on how advertisers have (re)defined the “American.” And finally, we will wrap up the course with a final look at modern social media advertising, collapsing previous discussions of rhetoric, writing, genre, and audience.

COVID-19 Statement

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

- If you are not vaccinated, get vaccinated. Vaccines are readily available at no cost and have been demonstrated to be safe and effective against the COVID-19 virus. Visit this link for details on where to get your shot, including options that do not require an appointment: <https://coronavirus.ufhealth.org/vaccinations/vaccine-availability/>. Students who receive the first dose of the vaccine somewhere off-campus and/or outside of Gainesville can still receive their second dose on campus.
- You are expected to wear approved face coverings at all times during class and within buildings even if you are vaccinated. Please continue to follow healthy habits, including best practices like frequent hand washing. Following these practices is our responsibility as Gators.
 - Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.
 - Hand sanitizing stations will be located in every classroom.
- If you are sick, stay home and self-quarantine. Please visit the UF Health Screen, Test & Protect website about next steps, retake the questionnaire and schedule your test for no sooner than 24 hours after your symptoms began. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 (or email covid@shcc.ufl.edu) to be evaluated for testing and to receive further instructions about returning to campus. UF Health Screen, Test & Protect offers guidance when you are sick, have been exposed to someone who has tested positive or have tested positive yourself. Visit the [UF Health Screen, Test & Protect website](#) for more information.
 - Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.
 - If you are withheld from campus by the Department of Health through Screen, Test & Protect you are not permitted to use any on campus facilities. Students attempting to attend campus activities when withheld from campus will be referred to the Dean of Students Office.
- Continue to regularly visit coronavirus. UFHealth.org and coronavirus.ufl.edu for up-to-date information about COVID-19 and vaccination.

- 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 students remotely via *Zoom*; I will give students clear instructions about joining online synchronous sessions.

I am also 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.

Course Learning Objectives

During the course of this semester, students will learn to:

1. Put writing threshold concepts (e.g., audience and genre) by writing different types of analyses;
2. Identify and write for an interested audience;
3. Gainfully revise their writing on their own and with their peers;
4. Participate in productive discussions with other class members throughout the writing process;
5. Incorporate and engage other voices and texts in writing;
6. Rhetorically read advertisements like magazine covers, billboards, and packages as cultural documents;
7. And develop an understanding of advertising and visual rhetoric's role in American culture.

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

All readings assigned in this class can be found online and/or on Canvas.

Assignments

Points /1000

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

Class Participation

25

Classwork & Participation (i.e., presence, attentiveness, and contributions).

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 (x4), 250 words each

125

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 (x4), 250 words each

125

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, 750 words

150

Students will be expected to rhetorically analyze a visual advertisement with a linguistic component of their choice. 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 advertising—including but not limited to its placement, texture, coloring, and typography—come together to put forward a claim, argument, or idea.

Genre Analysis, 1000 words

175

For this assignment, students will examine an advertisement from any discourse community of their choice. Students will draw from their knowledge of persuasive

rhetoric to evaluate if their advertisement of choice is a strong or effective example of a particular genre of advertising by a) explaining the general genre conventions this type of advertisement participates in and b) discussing how this advertisement is using these conventions to appeal to the intended audience.

Audience Analysis, 1000 words

175

Rather than analyzing an advertisement for its persuasiveness or its appeal to genre conventions, students will analyze an advertisement of their choice to understand how the advertisement frames its audience's identity in relation to social codes. In so doing, students will explore how an advertisement of their choice uses cultural patterns of signification to circulate ideas about its target audience in relation to things like power, race, class, gender, respect, or authority. Students will both explore what audience a particular advertisement invokes as well as what the advertisement is saying about particular social constructs.

Your Own Ad, 1250 words

200

For this final assignment, students will create a static print or digital advertisement for a discourse community of their choice. What gets advertised is up to students (within reason). To create an appealing advertisement, students will need to formally identify their audience of choice as well as a topic their audience is passionate about. In an accompanying paper, students will analyze this audience in detailing, describing relevant motivations or desires as well as beliefs and attitudes. Students will also be expected to explain how their design choices are not only informed by demographic information about their audience, but also how their design choices rhetorically appeal to their audience.

Grading Scheme

Assignments	Words	Points
Class Participation	N/A	25
Reading Reflections	N/A	25
Discussion Posts	4 x 250 = 1000	4 x 25 = 125
Peer Review Letters	4 x 250 = 1000	4 x 25 = 125
Rhetorical Analysis	750	150
Genre Analysis	1000	175
Audience Analysis	1000	175
Your Own Ad	1250	200
Total	6000	1000

Course Policies

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

Attendance

Because we will be incrementally building writing skills together throughout the semester, all of what we do in and for class is important and difficult to make up. You are therefore required to attend class, review course material, and complete all writing assignments. ***Attendance will be taken based on your participation, as well as your presence.***

Failure to be present and attentive in class will be counted as an absence. Students who accrue four or more absences will earn a lowered course grade (e.g., an “A” will become an “A-,” an “A” will become a “B+,” and so on). ***More than six absences will result in failure from the course.*** Like all lecture-discussion courses, this one needs you! Use your allotted absences wisely (e.g., for emergencies or major illness) 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, which disrupts the entire class. ***Three instances of tardiness count as one absence.***

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. Students are expected to contribute constructively to each class session.

Etiquette

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 toward any and all members of the community: <https://titleix.ufl.edu/policy-statement/>.

Paper Format and Submission

Unless explicitly stated, all papers must be submitted as either an MS Word (.doc or .docx) or PDF (.pdf) document to Canvas. Final drafts should be polished and presented in a professional manner. Additionally, all papers (unless explicitly stated otherwise) must be written in 12-point Times New Roman/Arial font and double-spaced with 1-inch margins. Sources used *must* be cited in accordance with the MLA style guide.

Late Submissions

Late submissions will incur a ten-point penalty for each day they are late. All assignments and projects are due by their designated due date and time. I may consider extenuating circumstances, but you must contact me in writing 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 and the 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:

1. Stealing, misquoting, insufficiently paraphrasing, or patch-writing;
2. 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;
3. Submitting materials from any source without proper attribution;
4. 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

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.

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.

For information on UF Grading policies, see:

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

Course Evaluations

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://evaluations.ufl.edu/evals/Default.aspx>

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.)

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 emails and Canvas regularly for important updates. Readings and/or assignments should be completed **before** coming to the next class period (i.e., what's assigned on W 1/5 must be read before class on F 1/7 and so on).

Date	Topics and Activities	Readings and Assignments
Unit 1: Introduction to Rhetoric		
Week 1: The Rhetorical Triangle		
W 1/5	<ul style="list-style-type: none"> - Introductions - What is rhetoric, and why do we care about advertising? - The first American advertisement 	<ul style="list-style-type: none"> - Read "Rhetoric: Making Sense of Human Interaction and Meaning-Making" by Doug Downs (pp. 464-477) *Stop at "Rhetorical Composition and Inscription"*
F 1/7	<ul style="list-style-type: none"> - <i>Introduce Rhetorical Analysis</i> - Define rhetoric & the rhetorical triangle 	<ul style="list-style-type: none"> - Read "With These Words I Can Sell You Anything" by William Lutz (pp. 62-69) - SKIM "The Language of Advertising Claims" by Jeffrey Schrank (pp. 1-6)
Week 2: The Rhetorical Context		
M 1/10	<ul style="list-style-type: none"> - Recap last class - Discuss specific persuasive advertising techniques 	<ul style="list-style-type: none"> - Read "Rhetoric: How Is Meaning Constructed in Context?" from <i>Writing About Writing</i> (pp. 447-456)
W 1/12	<ul style="list-style-type: none"> - Defining the rhetorical context 	

F 1/14	- Syllabus Quiz Due - Outlining with Miro.com	- Read “Beyond Visual Metaphor: A New Typology of Visual Rhetoric in Advertising” by Barbara J. Phillips & Edward F. McQuarrie (pp. 113 – 125)
Week 3: Reading Visual Texts		
M 1/17	Holiday	
W 1/19	- Discussion Post 1 Due	- Read “Advertising’s Fifteen Basic Appeals” by Jib Fowles (pp. 273-290)
F 1/21	- Advertising’s visual appeals	- Read “Shitty First Drafts” by Anne Lamott (pp. 93-96)
Week 4: Workshopping		
M 1/24	- Reviewing a rhetorical analysis - Writing workshop	
W 1/26	- Writing workshop	
F 1/28	- Rhetorical Analysis Draft Due - Set up peer review guidelines - Peer review	- Peer Review due by 11:59pm
Unit 2: Genre and Advertising		
Week 5: What is Genre?		
M 1/31	- Rhetorical Analysis Due - Introduction to genre - <i>Introduce Genre Analysis</i>	- Read “Genres and How Writers and Readers Depend on Them” from <i>Writing About Writing</i> (pp. 34 - 41)
W 2/2	- What does it mean to say genre is social action? - Genre identification activity	- Read “ The Impact of the Women’s Liberation Movement on the Marketing of Chocolate Bonbons ” by Kathleen Banks Nutter
F 2/4	- Chocolate advertising tropes	- Read “J. Walter Thompson Co.” from <i>Soap, Sex, & Cigarettes</i> (pp. 149-161)
Week 6: Situating Genre		
M 2/7	- Genre, gender, and the rhetorical situation	- Read “The Concept of Discourse Community” by John Swales (pp. 466-473)
W 2/9	- Discourse communities and genre	
F 2/11	- Discussion Post 2 Due - Genre analysis example	
Week 7: Workshopping		
M 2/14	- Individual Meetings	
W 2/16	- Writing workshop	
F 2/18	- Genre Analysis Rough Draft Due - Review peer review guidelines - Peer review	- Peer Review due by 11:59pm
Unit 3: Crafting Audiences		
Week 8: Invoking an Imagined Audience		

M 2/21	- Genre Analysis Due - Introduction to audience awareness - <i>Introduce Audience Analysis</i>	- Read “The Writer’s Audience is Always a Fiction” by Walter Ong (pp. 9-21)
W 2/23	- Invoking audience - Writing for an audience activity	- Read “Should Writers Use Their Own English?” by Vershawn Ashanti Young (pp. 110-118)
F 2/25	- Language diversity - Writing for an audience activity	- Read “Dishing Up Dixie: Recycling the Old South” by Kimberly Wallace-Sanders (pp. 58-72)
Week 9: Identifying and Describing “Real” Audiences		
M 2/28	- Introduction to audience analysis	- Read “New Ways of Selling” from <i>Soap, Sex, & Cigarettes</i> (pp. 219-227)
W 3/2	- Audience analysis exercise	
F 3/4	- Discussion Post 3 Due	- Watch “ The Jim Crow Museum ” on YouTube
Week 10: Spring Break		
M 3/7	- Spring Break	
W 3/9	- Spring Break	
F 3/11	- Spring Break	
Week 11: Workshopping		
M 3/14	- Who is the “American” consumer?	
W 3/16	- Writing Workshop	
F 3/18	- Audience Analysis Draft Due - Peer Review	- Peer Review due by 11:59pm
Unit 4: Digital Advertising		
Week 12: The Medium is the Message		
M 3/21	- Audience Analysis Due - <i>Introduce Your Own Ad</i>	- “The Playboy Interview: Marshall McLuhan” by Playboy Magazine (pp. 1-11)
W 3/23	- Advertising through technology	- Watch “ Shoshana Zuboff on 'surveillance capitalism' and how tech companies are always watching us ” on YouTube
F 3/25	- Analyzing our online engagement	- Read “Digital Advertising” by Helen Kelly-Holmes (pp. 212-225)
Week 13: Researching Your Audience		
M 3/28	- Digitally reaching audience	- Read “ Audience ” by Joseph M. Moxley - Read “ Audience Analysis ” by the University of Pittsburgh’s Department of Communication - Read “ Tips for Analyzing an Audience ” by the University of Pittsburgh’s

W 3/30	- Identifying and describing an audience of interest	
F 4/1	- Individual Meetings	
Week 14: Workshopping		
M 4/4	- Discussion Post 4 Due	
W 4/6	- Playing with digital tools	
F 4/8	- Workshop	
Week 15: Presentations		
M 4/11	- Your Own Ad Draft Due - Peer Review	- Peer Review due by 11:59pm
W 4/13	- Presentations	
F 4/15	- Presentations	
Week 16: Last Week!		
M 4/18	- Finish presentations - Workshop	
W4/20	- Last Day of Class! - Your Own Ad Due - Eat donuts - Reflect on the semester	

Grading & Course Credit Policies

Grading for this course will be rigorous. If an assignment or project illustrates disregard for spelling, grammar, citation guidelines, or a general carelessness in the writing, the assignment or project 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.** Please note that reference, work cited, and bibliography sections/pages do not count toward the word requirement.

More information on UF grading policies may be found at:

<http://gradcatalog.ufl.edu/content.php?catoid=10&navoid=2020#grades>.

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	<p>“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.</p>
B	<p>“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.</p>
C	<p>“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.</p>
D	<p>“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.</p>
E	<p>“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.</p>