

## ENG 1131: POLITICS OF THE SUPERHERO, SPRING 2019

### ENG 1131: Politics of the Superhero (Class #13890)

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### COURSE DESCRIPTION

The superhero has had a lasting cultural legacy starting from the archetype's 1930s origin and continuing with an almost overwhelming proliferation of superhero media into the 21st century. This course will examine that legacy, focusing on the political and cultural contexts that shape superheroes and how superhero narratives respond to these contexts. In addition, as this is a Writing Through Media course, we will be exploring the myriad of different mediums creators utilize for superhero stories, including comics, animation, blockbuster films, television shows, radio shows, etc.

This course will begin by introducing some of the pulp heroes that served as superhero antecedents, such as Zorro, the Scarlet Pimpernel, and the Phantom. We will then explore the relationship between the superhero and American identity, focusing on the emergence of the Golden Age of superhero comics with characters such as Superman and Captain America. This exploration will demonstrate the cultural legacy of Jewish identity on the origin of the superhero, the pivotal role superhero comics played in WWII, and the continued political relevance of these characters in contemporary American culture. The next unit will center around superheroines, beginning with Wonder Woman and the influence of first wave feminism on her genesis. Moving into the contemporary, we will look at a number of postmodern takes on the superheroine in a range of formats from independent webcomics to anime to television.

Using Batman as a primary case study, the next unit will demonstrate the intersections of camp, queerness, masculinity, and disability in superhero media. Students will learn the impact Fredric Wertham's 1950s critique of the medium *Seduction of the Innocent* had on the genre, both in terms of rising censorship and the continued complicated queer legacy of Batman. We will then trace the role of camp and queerness in Batman media as the character has evolved over the years, beginning with the campy, pop art classic 1960s *Batman* television series, leading into the 1980s "remasculinization" of Batman with projects like Frank Miller's *The Dark Knight Returns*, and concluding with the "re-camping" of Batman in the contemporary with works such as *Gotham*, *The Lego Batman Movie*, and Telltale's Batman video game series.

The course will then turn to the rise of Marvel Comics in the 1960s, as readers recognized in characters such as the Hulk, Fantastic Four, and the X-Men a struggle of difference emblematic

of the civil rights movement. The final unit of the course will focus on race and the superhero, beginning with 1970s blaxploitation inspired heroes such as Luke Cage and Black Lightning, followed by the superheroes of the 1990s black independent publishing company Milestone Comics, and then finally ending the course with 2018's film adaptation *Black Panther*. Following our viewing of *Black Panther* (2018), we will conclude the course with a discussion of these narratives continued relevance to political conversations around race, gender, etc., in the contemporary moment.

Through this course, students will come to understand how the superhero genre has reflected a myriad of social issues throughout American history, exploring cultural hopes, questions, and anxieties about race, gender, sexuality, ethnicity, war, politics, social justice, etc.

## COURSE 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 will include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students will 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.

## 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.

## COURSE MATERIALS

### Required Texts

\*All additional readings will be available through Canvas.

*Batman: The Enemy Within.* Telltale Games, 2017.

Bennett, Marguerite. *DC Comics: Bombshells Vol. 1: Enlisted.* DC Comics. ISBN-10: 1401261329.

Claremont, Chris and Brent Anderson. *X-Men: God Loves, Man Kills.* Marvel. ISBN-10: 0785157263.

Landis, Max. *Superman: American Alien.* DC Comics. ISBN-10: 1401274463.

McCloud, Scott. *Understanding Comics: The Invisible Art.* William Morrow Paperbacks. ISBN-10: 006097625X.

Miller, Frank. *The Dark Knight Returns.* DC Comics. ISBN-10: 9781401263119.

Morrison, Grant and Dave McKean. *Batman: Arkham Asylum 25th Anniversary.* DC Comics. ISBN-10: 9781401251246.

Orlando, Steve and Fernando Blanco. *Midnighter and Apollo.* DC Comics. ISBN-10: 1401272010.

Rivera, Gabby and Joe Quinones. *America Vol. 1: The Life and Times of America Chavez.* Marvel. ISBN-10: 9781302908812.

Shooter, Jim. *Spider-Man: Birth of Venom.* Marvel. ISBN-10: 0785124985.

## ASSIGNMENTS

### **Visual Analysis Essay (150 points; 15% of grade; 750+ words)**

For this assignment, students will formally analyze a single page from any comic we have considered in class up to this point. For this assignment, you will make a claim about the meaning of the page and provide a close visual analysis of the formal elements of the page (such as color, panel size and shape, use of the gutter, etc.) to support your claim. Well-developed assignments will thoroughly engage with the comics terminology of the course and consider the page within the larger technical and cultural context of the comic. The final visual analysis essay must be **750+words. Due: February 8.**

### **Superhero Project (100 points; 10% of grade; 750+ words)**

For this creative assignment, students will create and design their own superhero. Students will write a brief character sketch of their superhero, including their name and alias, powers (or lack thereof), a description of their character design, and any other significant biographical and narrative information (including relevant material about their cultural background, their motivations, the inciting incident that made them a superhero, their character's narrative arc, their supporting cast and villains, etc.). This assignment must also include a visual element. This component can take several forms including but not limited to: 1) a full artistic rendering of your superhero 2) a short original comic about the character 3) a photo collage serving as an artistic impression of the character and/or 4) another visual design of your choosing approved by the instructor. Students will then write a reflective artistic statement explaining the reasoning behind the choices for their character design, how their visual adaptation represents their chosen character, and the ways in which their character responds to or represents specific historical, political, and cultural contexts. Final projects must be **750+ words. Due: March 11.**

### **Adaptation Essay (200 points; 20% of grade; 1000+ words)**

For this assignment, students will select a text and adaptation we have considered in class and write an analytical essay centered around the process of adaptation. Students will compare and contrast the two works, considering the transformation to the between texts in the process of adaptation. Essays should include analysis of elements including alterations to characters, narrative changes, different historical/political contexts (for example, a 2010s film adaptation of a 1940s comic), shifts between forms (i.e. comic-to-film, radio-to-television), etc. Essays should NOT attempt to prove whether the original or adaptation is "better," but rather present a thoughtful consideration of the motivations behind such changes, the potential critical advantage of continuing to adapt works, and the difficulties and opportunities of translation through adaptation. The final adaptation essay must be **1000+ words. Due: April 10.**

### **Research Paper (250 points; 25% of grade; 1500+ words)**

For this final assignment, students will write a critical essay engaging with one or more of the central themes/texts that have been discussed throughout the course. This paper should have a clear thesis making an innovative claim about the student's chosen topic. This claim must be supported by evidence in the form of sound academic/critical research [**at least 3 sources**]. The final research paper must be **1500+ words**. **Due: May 1.**

### **Tumblr Blog (200 points; 20% of grade; 2000 words in total)**

Students will keep an active Tumblr blog throughout the semester. These blogs will serve as a network for rigorous, analytical discussion of the topics presented during the course.

Accordingly, students will write **10 posts** of **150+ words** responding to the texts presented in class. These posts should be lively but critical reflective pieces on course themes, written in a professional manner and observing standard grammar rules. Students will also be expected to engage with Tumblr as a platform by reblogging **at least 10 posts** from other users alongside their written posts. Reblogged content should correspond with assigned course readings/viewings. In addition, throughout the course of the semester, students must reblog **at least 5 posts** made by fellow students with a **100+ word** response. This activity will simulate the Tumblr reblog and response form of interaction and correspondence, as well as allowing for additional written peer discussion. **Due: May 1.**

### **Participation (100 points; 10% of grade)**

This will include attendance, class discussion, in class activities, peer reviews/responses, etc.

## **COURSE POLICIES**

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance*: Missing six or more classes will result in automatic failure of the course. Exemptions from this policy include:

- University-sponsored events, such as athletics and band
- Religious holidays
- Medical or family emergencies

In each of these instances, students must provide appropriate documentation. In addition, three tardies (of five or more minutes late) will result in one absence.

3. *Paper Format & Submission*: All assignments must be MLA style and will be submitted to Canvas (or otherwise specified platform) by 11:59 pm on the due date.
4. *Late Papers/Assignments*: Late papers and assignments will not be accepted for credit. If a student finds that they will not be able to complete an assignment on time, they should consult with the instructor **BEFORE** that assignment is due.
5. *Paper Maintenance Responsibilities*: Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over. No late work will be accepted.

6. *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 Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.
7. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)), which will provide appropriate documentation to give the instructor.
8. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
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. 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>
12. *Classroom Conduct:* Students come from diverse cultural and economic backgrounds. All class participants will be required to treat differing ideas with respect. Disrespectful behavior toward the instructor or peers may result in dismissal from class and an absence for the day.
13. *Tech Policy:* Recreational use of cell phones, computers, and other devices (including texting, posting to social media, or web surfing) will not be permitted. Use of technology will be permitted for classroom activities only. Failure to comply may result in dismissal from class and a subsequent absence for the day.
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-equity-diversity/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.)

## **COURSE SCHEDULE**

\*This schedule is subject to change throughout the semester. Please be sure to regularly consult the syllabus posted on Canvas.

<b>Date</b>	<b>Primary Reading/Viewing</b>	<b>Supplemental</b>	<b>Due</b>
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	Material	Reading/Activities	
<b><u>UNIT 1: THE PROTO-SUPERHERO</u></b>			
<b><u>Week 1</u></b>			
<b>M 1/7</b>	Introduction to Course; Syllabus Review	Workshop: Set Up Tumblr Blogs, Discuss Guidelines for Posting, and Brief Tumblr Tutorial	
<b>W 1/9</b>	Select issues of <i>The Phantom</i>	Scott McCloud's <i>Understanding Comics: The Invisible Art</i> Ch. 1-5	
<b>Screening</b>	<i>The Mark of Zorro</i> (1920); <i>The Scarlet Pimpernel</i> (1934)		
<b>F 1/11</b>	Discuss <i>The Mark of Zorro</i> and <i>The Scarlet Pimpernel</i>	Scott McCloud's <i>Understanding Comics: The Invisible Art</i> Ch. 6-9	<b>Tumblr Post #1</b>
<b><u>UNIT 2: "TRUTH, JUSTICE, AND...OTHER STUFF"-THE SUPERHERO AND AMERICAN IDENTITY</u></b>			
<b><u>Week 2</u></b>			
<b>M 1/14</b>	Select early issues of <i>Action Comics/Superman</i>	Harry Brod's "Superman as Supermensch: How the Ultimate Alien Became the Iconic All-American" in <i>Superman is Jewish? How Comic Book Superheroes Came to Serve Truth, Justice, and the Jewish-American Way</i> ; Activity: Crafting Argumentative Theses	
<b>W 1/16</b>	<i>Superman: American Alien</i>		
<b>Screening</b>	<a href="#"><i>The Adventures of Superman "Clan of the Fiery Cross"</i> (1946)</a>		

<b>F 1/18</b>	Discuss radio show		<b>Tumblr Post #2</b>
<b><u>Week 3</u></b>			
<b>M 1/21</b>	NO CLASS: MARTIN LUTHER KING JR. DAY		
<b>W 1/23</b>	<i>Captain America</i> #1-4	Nicholas Yanes’s “Graphic Imagery: Jewish American Comic Book Creators’ Depictions of Class, Race, Patriotism and the Birth of the Good Captain” in <i>Captain America and the Struggle of the Superhero: Critical Essays</i> ; Activity: Assessing Critical Arguments	
<b>Screening</b>	<i>Captain America: The Winter Soldier</i> (2014)		
<b>F 1/25</b>	Discuss <i>Captain America: The Winter Soldier</i>		<b>Tumblr Reblog Response #1</b>
<b><u>UNIT 3: WONDER WOMEN AND SUPER GIRLS-FEMINISM AND THE COMIC BOOK SUPERHEROINE</u></b>			
<b><u>Week 4</u></b>			
<b>M 1/28</b>	<i>Captain America: Steve Rogers</i> #1-2; <i>Secret Empire</i> #1-2	Activity: Close Analyzing Comic Panels	
<b>W 1/30</b>	<i>Wonder Woman</i> #1-4	Excerpts from Jill Lepore’s <i>The Secret History of Wonder Woman</i>	
<b>Screening</b>	<i>Professor Marston and the Wonder Women</i> (2017); <i>Wonder Woman</i> (1976) “Wonder Woman Meets Baroness von Gunther”		
<b>F 2/1</b>	Discuss <i>Professor Marston and the Wonder Women</i>		<b>Tumblr Post #3</b>
<b><u>Week 5</u></b>			



<b>M 2/4</b>	<i>DC Comics Bombshells</i> Vol. 1	Activity: Exploring the Critical Visual Arguments of <a href="#"><i>The Hawkeye Initiative</i></a>	
<b>W 2/6</b>	Visual Analysis Paper Peer Review		
<b>Screening</b>	<i>Jessica Jones</i> “AKA Ladies Night” and “AKA Crush Syndrome”; <i>Supergirl</i> “Pilot”		
<b>F 2/8</b>	Discuss <i>Jessica Jones</i> and <i>Supergirl</i>		<b>Visual Analysis Paper; Tumblr Post #4</b>
<b><u>Week 6</u></b>			
<b>M 2/11</b>	<i>America</i> Vol. 1	Activity: Analyzing How Contemporary Superhero Political Cartoons Make Rhetorical Arguments	
<b>W 2/13</b>	Selections from <i>Strong Female Character; Supermutant Magic Academy</i>		
<b>Screening</b>	Select episodes of <i>Sailor Moon</i> and <i>Buffy the Vampire Slayer</i>		
<b>F 2/15</b>	Discuss <i>Sailor Moon</i> and <i>Buffy</i>		<b>Tumblr Reblog Response #2</b>
<b><u>UNIT 4: HOLY MASCULINITY, BATMAN! CAMP, QUEERNESS, AND MENTAL ILLNESS IN THE BATMAN FRANCHISE</u></b>			
<b><u>Week 7</u></b>			
<b>M 2/18</b>	Fredric Wertham’s <i>Seduction of the Innocent</i> Ch. 7 “I Want to Be a Sex Maniac!”: Comic Books and the Psycho-Sexual Development of Children”;	Lecture/Discussion: sample Batman and Wonder Woman comics; “Secret Identity: The Fetish Art of Superman’s Co-creator Joe Shuster”; Activity:	

	Will Brooker's <i>Batman Unmasked: Analyzing A Cultural Icon</i> "1954: Censorship and Queer Readings"	Understanding Logical Fallacies	
<b>W 2/20</b>	<i>Midnighter and Apollo</i>	Lecture/Discussion: Select panels from <i>The Authority</i>	
<b>Screening</b>	<i>Batman</i> (1966) "The Joker Trumps an Ace"/"Batman Sets the Pace"; "Hizzoner the Penguin"/"Dizzoner the Penguin"; "The Wail of the Siren"; "Louie's Lethal Lilac Time"		
<b>F 2/22</b>	Discuss <i>Batman</i> (1966)	Will Brooker's <i>Batman Unmasked: Analyzing A Cultural Icon</i> "1961-1969: Pop and Camp"	<b>Tumblr Post #5</b>
<b><u>Week 8</u></b>			
<b>M 2/25</b>	<i>The Dark Knight Returns</i>		
<b>W 2/27</b>	<i>The Dark Knight Returns</i>		
<b>Screening</b>	<i>Gotham</i> 3x4-3x6; 3x14		
<b>F 3/1</b>	Discuss <i>Gotham</i> episodes	Activity: Comparative Analysis of <i>The Dark Knight Returns</i> and <i>Gotham</i>	<b>Tumblr Post #6</b>
<b><u>Week 9</u></b>			
<b>M 3/4 - F 3/8</b>	NO CLASS: SPRING BREAK		
<b><u>Week 10</u></b>			
<b>M 3/11</b>	<i>Batman: The Enemy Within</i> episode 1 and 2		<b>Superhero Project</b>
<b>W 3/13</b>	<i>Batman: The Enemy Within</i> episode 3 and 4		

<b>Screening</b>	<i>The Lego Batman Movie</i> ; <i>Venture Bros.</i> “Handsome Ransom”		
<b>F 3/15</b>	Discuss <i>The Lego Batman Movie</i> , <i>Venture Bros.</i> , and <i>Batman: The Enemy Within</i>	<i>Batman: The Enemy Within</i> episode 5	<b>Tumblr Reblog Response #3</b>
<b><u>Week 11</u></b>			
<b>M 3/18</b>	<i>Arkham Asylum: A Serious House on Serious Earth</i>		
<b>W 3/20</b>	<i>Arkham Asylum: A Serious House on Serious Earth</i>		
<b>Screening</b>	<i>Batman: The Animated Series</i> “Feat of Clay: Part 1 and 2”; “Harley and Ivy”; “Holiday Knights”; “Mad Love”; select episodes of <i>Gotham Girls</i>		
<b>F 3/22</b>	Discuss <i>Batman: The Animated Series</i> episodes	Select issues of <i>Harley Quinn</i>	<b>Tumblr Post #7</b>
<b><u>UNIT 5: THE RISE OF MARVEL COMICS AND YOUTH COUNTERCULTURE</u></b>			
<b><u>Week 12</u></b>			
<b>M 3/25</b>	Select early issues of <i>Fantastic Four</i> #1-2, <i>The Incredible Hulk</i> #1-2, and <i>The Amazing Spider-Man</i> #1-2	Ramzi Fawaz’s <i>The New Mutants: Superheroes and the Radical Imagination of American Comics</i> “‘Flame On!’: Nuclear Families, Unstable Molecules, and the Queer History of <i>The Fantastic Four</i> ”	
<b>W 3/27</b>	<i>X-Men: God Loves, Man Kills</i>		
<b>Screening</b>	<i>X2</i> (2003); <i>Venture Bros.</i> “Ice Station-Impossible!”		
<b>F 3/29</b>	Discuss <i>X2</i> ; <i>Venture Bros.</i>		<b>Tumblr Post #8</b>
<b><u>Week 13</u></b>			

<b>M 4/1</b>	<i>Spider-Man: Birth of Venom</i>	Activity: Finding Reliable Sources	
<b>W 4/3</b>	<i>Spider-Man: Birth of Venom</i>	Ramzi Fawaz's <i>The New Mutants: Superheroes and the Radical Imagination of American Comics</i> "Consumed by Hellfire: Demonic Possession and the Limits of the Superhuman in the 1980s"	
<b>Screening</b>	<i>Venom</i> (2018)		
<b>F 4/5</b>	Discuss <i>Venom</i>	Select issues of <i>Venom</i> (2016)	<b>Tumblr Reblog Response #4</b>
<b><u>UNIT 6: SUPER BLACK-BLAXPLOITATION, MASCULINITY, AND THE BLACK SUPERHERO</u></b>			
<b><u>Week 14</u></b>			
<b>M 4/8</b>	Adaptation Essay Peer Review		
<b>W 4/10</b>	Select issues of <i>Luke Cage, Hero for Hire</i> and <i>Black Lightning</i>		<b>Adaptation Essay</b>
<b>Screening</b>	<i>Luke Cage</i> "Moment of Truth"; <i>Black Lightning</i> "The Resurrection" and "Lawanda: The Book of Hope"		
<b>F 4/12</b>	Discuss <i>Luke Cage</i> and <i>Black Lightning</i>		<b>Tumblr Post #9</b>
<b><u>Week 15</u></b>			
<b>M 4/15</b>	Excerpts from Jeffrey A. Brown's <i>Black Superheroes, Milestone Comics, and Their Fans</i>		
<b>W 4/17</b>	<i>Static</i> #1-6		

<b>Screening</b>	<i>Static Shock</i> “Shock to the System”; “Aftershock”; “Sons of the Fathers”; “Static in Africa”; “Flashback”; “Blast from the Past”		
<b>F 4/19</b>	Discuss <i>Static Shock</i>		<b>Tumblr Post #10</b>
<b><u>Week 16</u></b>			
<b>M 4/22</b>	<i>Black Panther</i> (2018)	Select early issues of <i>Black Panther</i>	
<b>W 4/24</b>	Class Wrap-Up; Peer Review	Share Superhero Projects	<b>Tumblr Reblog Response #5</b>
<b>W 5/1</b>	<b>RESEARCH PAPER DUE!!!!</b>		

## GRADING

### 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

Information on current UF grading policies for assigning grade points can be found here:

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

### Rubric

An “A” assignment satisfies the requirements laid out by the assignment sheet at a high quality level and demonstrates creativity and innovation. Work is complete and well organized, and moves beyond the expectations of the assignment. Work displays a thorough understanding of the stylistic conventions of its genre. Assignment critically engages with the concepts of the course and demonstrates a clear and logical rationality. Work is relatively free of error.

A “B” assignment satisfies the requirements laid out by the assignment sheet at a proficient level. Work is complete and reasonably organized. Work displays an adequate understanding of the stylistic conventions of its genre. Assignment engages with the concepts of the course and demonstrates some logical rationale. Work may contain a few errors or require minor revisions.

A “C” assignment satisfies the requirements laid out by the assignment sheet. Work is complete, but somewhat disorganized. Work attempts to engage with the stylistic conventions of its genre. Assignment attempts to engage with the concepts of the course but fails to demonstrate a clear rationale. Work contains errors and requires significant revisions.

A “D” assignment satisfies the requirements laid out by the assignment sheet a poor quality level. Work is disorganized to the point of feeling incomplete. Work fails to engage with the stylistic conventions of its genre. Assignment fails to engage with concepts of the course and lacks a clear rationale. Work contains errors and requires significant and even complete revision.

An “E” is primarily reserved for work that is incomplete or has not been turned in on time. Assignments at this level fail to meet the requirements laid out by the assignment sheet. However, work that is incoherent, shoddy, or shows a lack of understanding of the assignment may also receive a failing grade.