ENG 1131 - Writing Through Media: Time, Space, and Science Fiction
(Section 1983, Class # 12677), Fall 2022

Instructor Name: Amanda Rose

Course Meeting Times & Locations: M,W,F, Period 6 (12:50 - 1:40pm), WEIL408D

Screening Times: Screening R, Period 10 - E1 (Thurs, 5:10 PM - 8:10 PM), WEIL408D
-   While most films will be screened in class on Thursday evenings, there will be a few asynchronous screenings scheduled throughout the semester. These scheduled synchronous/asynchronous meetings are subject to change based on the needs of each student and the class as a whole.

Office Location and Hours: Office Location: TUR 4351, Office hours (in-person or through Zoom) will be every Monday & Wednesday from 2:30-3:30 PM (or by appointment).

Course Website: Canvas

Instructor Email: arose1@ufl.edu

Course Description:

The goal of this course is to help students better understand communication in the 21st century, specifically investigating how the digital forms, mediums, and tools of today may allow writers with new and innovative ways for attempting to represent, and thus better understand, the unique historical conditions of this contemporary moment. This course thus promotes digital writing and research as central to academic, civic, and personal expression. Whereas traditional literacy pedagogy focuses specifically on the written word in its standard and literary forms, this course seeks to expand this scope and investigate literacy in the 21st century, ultimately aiming to explore the different modes, mediums, and forms through which one can create and communicate meaning in a given context.

Throughout this semester, we will be using the sf genre as a lens through which to understand the complexities of multimodal communication. Therefore, we will be reading many popular sf stories (such as J.G. Ballard's *High-Rise* and Ted Chiang's *Stories of Your Life*), we will be watching film adaptations (including the 2016 release of *Minority Report* and the 2016 adaptation of Ted Chiang's work, *Arrival*). and we will watch a range of other sf films/shows (such as the 1999 film *The Matrix*, as well as more recent sf tv shows including *Severance* and the newest season of *Love, Death, and Robots*), specifically investigating the sf genre and its fixation on/experimentation with concepts of time and space. Why does the science fiction genre continue to remain so popular, even today? Why does this narrative form seem to be so adaptive to the changing mediums and technologies of the 20th and 21st century? What is it about science fiction, and its general association with the future, which somehow continues to attract the interests of a contemporary audience? How can a narrative that is set in the future help to provide readers with unique insights into the historical conditions of the past and present-day? Finally, how has the sf genre evolved over time (in both its content and form), and more particularly, how has sf has evolved in a way which represents the larger cultural and historical transitions in our world, such as the shift from Modernism to Postmodernism?

By examining and analyzing the sf genre through a range of different mediums and narrative forms (short stories, podcasts, television shows, and films), students will gain a better understanding of how this genre — and its representation through diverse forms — has proven to be uniquely suited for experimentations with temporality and spatiality over time. By centering our focus around sf (and the concepts of time and space), we will ultimately explore how different communicative forms, mediums, and genres rely on both temporality and spatiality as a means for communicating information in diverse

ways in the digital world. As students examine science fiction through a range of forms, they will not only consider how to define the genre of sf but, more importantly, we will explore ways through which the utilization of the sf genre (across different mediums and forms) may provide unique opportunities for stylistic experimentation and ideological expression in both the present-day and the future to come.

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COVID Statement:

> In response to COVID-19, the following recommendations 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 and have been demonstrated to be safe and effective against the COVID—19 virus. Visit one.uf for screening / testing and vaccination opportunities.
- · If you are sick, stay home. 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 to be evaluated.
- · 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.

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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.

Course Schedule:

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	M, Period 6 (12:50 - 1:40pm)		W, Period 6 (12:50 - 1:40pm)	Screening R, Period 10 - E1 5:10 - 8:10pm	F, Period 6 (12:50 - 1:40pm)	
	Office Hours: M, 2:30 - 3:30pm		**Office Hours:** W, 2:30 - 3:30pm	➤ **Note**: Please review weekly schedule for all specific screening dates		

Required Texts:

- *N/A*

Recommended Texts:

- *The Story of Your Life and Others* (1998) by Ted Chiang, ISBN: 978-0765304193

- *High-Rise: A Novel* by J.G. Ballard, ISBN: 978-0871404022

- *Graphesis: Visual Forms of Knowledge Production* by Johanna Drucker, ISBN: 978-0674724938

Grades:
- Attendance and Participation: 100 points
- Blog/Commonplace Book: 100 points
- A#2 Digitizing Borges: 125 points
- A#4 Podcast Assignment: 125 points
- Multi-Genre Project & Presentation: 300 points
- Final Portfolio: 250 points
    - =Total: 1,000 points

Assignments (See Below for Grading Rubric):
- (Ass#1) Introductory assignment
- (Ass#2) Reading Process Research Report
- (Ass#3) Synthesis Paper (formal assignment)
- (Ass#4) Mini multi-genre
- (Ass#5) Podcast Assignment (formal assignment)
- (Ass#6) Multi genre Project/Presentation (formal assignment)
- (Ass#7) Final Portfolio (formal assignment)

    - (+) Discussion Leader (for one week)
    - (+) Canvas discussion posts (every 2 weeks)
    - (+) In-Class Activities

Blog (Bi-Weekly) & Commonplace Notebook, (Roughly Every 2-3 weeks)
  - ➢ Every few weeks, students will be asked to submit a short blog response, relating to a specific assigned text and/or class assignment). (250-300 words minimum)

** PLEASE NOTE: Students may instead choose to opt out of this blog assignment and instead submit a "multi-genre" project. However, this alternative option also requires that the student include a 150 word (minimum) explanation, describing their experiences and specific choices/strategies when creating the project AND including textual evidence in order to highlight a clear connection between your chosen topic and the text. – Essentially, this short response must explicitly call attention to how the multi-genre project attempts to demonstrate some form of a "literary analysis" for the chosen text that week.

In-Class Discussion Leaders (once during the semester)
- Each student will be expected to be the discussion leader for one class seminar during the semester. You will be expected to create a list of discussion questions and/or share ideas about the text that you wanted to discuss in more detail, however, depending on the text, I may include a few discussion questions of my own. Discussion leaders will be scheduled at the beginning of the semester.

    - **A#1 and Survey (Week 1):** Complete my short survey (provided in-class and through Canvas), and
        - Submit a WordPress Blog page introducing yourself which includes:
            - a. an introductory video saying hello to the class. I will be posting my own introductory video as well! (please view the assignment page on Canvas for more specific instructions)

        b. a link to your Wordpress "Introduction Page" (which will require you to signup on the Wordpress site)

- **A#2: Digitizing Borges (Week 2), TBA:** Twine Assignment

- **A#3: Mini Multi-Genre Submissions (Parts A & B), TBA**
    - Part a) 3 genre representations with one specific theme (or element of symbolic/artistic/formal continuity) which connects all 3 genre creations
    - Part b) 4 genres with, i) a more deliberate formal, artistic, or thematic connection evident in all four submissions, and ii) more detailed rationale cards which reveal a deeper understanding of both your creative intent/methods and your understanding of the reading and assignment itself.

- **A#4: Podcast Assignment (Weeks 5 - 6), TBA**
    - With a partner, you will be asked to create a podcast submission which can focus on ANY piece of art, provided that you can argue it fits into the sf genre. Again, you may choose together on what (movie/film/song/music video, etc) you would like to focus on!
        - Students must create a script and then record an actual podcast session.

- **Multi-Genre Project & Presentation (Weeks 10 - 15)**
    - For this MGP, you will be providing a literary analysis of **one** text through the use of five different genres, ultimately creating a cohesive project (of 5 "completed genres" and rationales) for submission. When choosing your five genres, you will need to consider how each genre form/medium provides a unique means for communicating your particular ideas (i.e. you must consider the freedoms/limitations associated with each available genre, as well as how each choice will aid you in your particular project goals/literary analysis. Finally, along with each individual genre submission, you will also be providing "rationale cards,' each providing a detailed reflection which explains each individual genre submission (your choices, creative experience/process, and general goals for providing a deliberate and unique literary analysis).

- **Final Portfolio Submission (TBA, Due week following Dec 7th):**
  All of the assignments you have completed throughout this semester are to be combined and organized in a (deliberately structured) order of your choosing and then submitted as a final portfolio. You will also include a *thorough* final reflection (five pages) which considers your experiences and progress throughout the semester.
    - Your portfolio submission will be a final opportunity for both of us to take a look at your hard work throughout the semester (and to assess your overall efforts throughout this course). I believe that this holistic grading approach will be the best way for me to encourage experimentation and risk-taking in your writing; and, at the same time, this final collection of documents will be a great incentive for you to work hard and show a thorough commitment to learning/understanding the material we cover throughout the semester.
    - While I will be grading **all** of the material that you provide in this portfolio, this final assignment will provide you with an opportunity to defend your work. You will also have the opportunity to edit any/all of your weekly submissions for this portfolio.

Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance:* Students may not miss more than 6 full classes. The student will not be able to pass the course if he/she exceeds this number (unless there is some form of an emergency!)

- https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/

3. Tardy 3 times = 1 Absence
4. *Classroom Behavior and Netiquette*: Attendance will not be counted if the student is intentionally rude, disrespectful, or malicious to his/her classmates (both in-person and during any digital exchanges throughout the semester)
5. *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/about/title-ix-rights/
6. *Paper Format & Submission*: 12pt, Double-Spaced Font, MLA Format
7. *Late Papers/Assignments*: I require students to email either on or before the assignment's due date. I am willing to provide extensions when necessary!
8. *Paper Maintenance Responsibilities.* Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
9. *Academic Honesty and 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 (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.
10. 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.>
11. 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.
12. *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/
13. For information on UF Grading policies, see: https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx
14. *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.

15. *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://ufl.bluera.com/ufl/

Additional Policies:

1. Students should make sure to have a computer accessible (both in-class and at home) throughout this course. However, if this is an issue for anyone, definitely feel free to privately contact me and we'll work something out! On the same note: emails should be checked (minimally) every 2-3 days.
2. *Policy on Environmental Sustainability.* 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

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***Note:** This syllabus is subject to change based on the needs of the class.

Weekly Class Schedule:			
Date	**In-Class**	**Assigned Readings (etc.)**	**Writing Assignments**
Week 1 W (Aug 24th) - F (Aug 26th)	Syllabus Breakdown ►►►►►►►►►►►►►►►►►►► Discuss Directions for Assignment #1 - **Video Examples**: Day in the life, virtual tour, social media compilation video, show us one of your own special talents…	**Readings:** - Borges's "Garden of Forking Paths" (1941) - Excerpts from Andover Bush's "As We May Think" (1945)	Assignment #1: [Video] Introductory Blog Page - (+) Introductory Questionnaire - (+) Gmail Account Create or access this account, to use throughout the semester
Week 2 M (Aug 29th) - F (Sept 2nd)	Discuss Directions for Assignment #2	**Readings:** - H.P. .Lovecraft's "The Call of Cthulhu" (1928)	Assignment #2: Digitizing Borges (Week 1 of 2) -
Week 3 **M (Sep 5th): HOLIDAY** T (Sept 6th) - F (Sept 9th)	**M (Sep 5th): HOLIDAY** Share student work on A#3 (Twine) **THURSDAY: Film Screening**	**Readings:** - Article by Gunther Kress, "Gains and Losses" **Film:** - *Minority Report* OR *Metropolis* (TBA)	Assignment #2: Digitizing Borges (Week 2 of 2)

Week 4 M (Sep 12th) - F (Sept 16th)	Quarter-Semester In-Person Check-In ▶▶▶▶▶▶▶▶▶▶▶▶▶▶▶▶▶▶▶▶▶▶ Discuss Directions for Assignment #3: Multi-Genre Activity Discuss Directions for Upcoming A#4: Podcast Assignment (next week) - Partnering Activity In-Class	**Readings:** - Chapter in Scott McCloud's *Understanding Comics* - Samuel Beckett's *Endgame*	A#3(a): Mini Multi-Genre Project
Week 5 M (Sept 19th) - F (Sept 23rd)	**Time in Class for Podcast Work** - Including: This Friday (Sep 23rd) **THURSDAY:** Film Screening	**Readings:** - Complete Samuel Beckett's *Endgame* - Article (TBA) **Film:** - *Endgame* (2000)	A#4: Podcast Assignment (Partners)
Week 6 M (Sept 26th) - F (Sept 30th)	**Time in Class for Podcast Work** - Including: This Thursday (Sept 29th) ▶▶▶▶▶▶▶▶▶▶▶▶▶▶▶▶▶▶▶▶▶▶ Read Sladek's "New Forms" in Class	**Readings:** - Pamela Zoline's "The Heat-Death of the Universe" - Joanna Russ' "When It Changed"	A#4: Podcast Assignment -

Week 7
 	
M (Oct 3rd) -
F (Oct 7th)
	British SF New Wave Discussion
	  a) General Historical Context
	  b) SF-Specific Context
	  c) Specific Manifestos
	
	[#1] Read Michael Moorcock's "The Plays The Thing" (1963) (5 pages)
	
	[#2] Read J.G. Ballard's "Which Way to Inner Space?" (1962) (4 pages)
	
	[#3] Read J.G. Ballard's "Notes from Nowhere" (1966) (2 pages)
		Readings:
		- Read British SF New Wave Manifestos (3) by J.G. Ballard & Michael Moorcock
		- J.G. Ballard's *High-Rise* (Week 1 of 3)
			Assignment #4 Submission (PODCAST), Friday (Oct 7th)
			
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			**Blog Post

Week 8 M (Oct 10th) -	Quarter-Semester In-Person Check-In In-Class Podcast Sharing Round-Table ▶▶▶▶▶▶▶▶▶▶▶▶▶▶▶▶▶▶▶▶▶▶	**Readings:** - J.G. Ballard's *High-Rise* (Week 2 of 3)	Mid-Semester Survey - Complete Mid-Semester Survey Before Scheduled One-on-One

F (Oct 14th)	Discuss Directions for A#3 (Pt.2 of 2): Multi-Genre Project Activity - 4 genre representations, specific theme (or element of symbolic/artistic/formal continuity) which connects all 3 genre creations		□□□□□□□□□□□□□□□□□ A#3 (Pt.2 of 2): Multi-Genre Project Activity
	<u>**THURSDAY:**</u> Film Screening (Pt.1)		
Week 9 M (Oct 17th) - F (Oct 21st)	**One-On-One Conference, Pt.1 of 2** - (F, Oct 21st) ►►►►►►►►►►►►►►►►►►►►►► Multi-Genre Proposal Draft to be submitted the night before each student's scheduled conference time	**Readings:** - J.G. Ballard's *High-Rise* (Week 3 of 3) - ARTICLE (TBA) **Film:** - *High-Rise* (2015)	Multi-Genre Project Proposal, Draft 1 of 2 - Due the evening before your scheduled conference day □□□□□□□□□□□□□□□□□□ ****Blog Post** (half class)
	<u>**THURSDAY:**</u> Film Screening (Pt.2)		
Week 10 M (Oct 24th) - F (Oct 28th)	**One-On-One Conferences, Pt.2 of 2** - (M, Oct 24th) Multi-Genre Proposal Draft to be submitted the night before each student's scheduled conference time	**Readings:** - Ted Chiang's "Story of Your Life" (1998)	Multi-Genre Project Proposal, (Draft 1 of 2) - Due the evening before your scheduled conference day □□□□□□□□□□□□□□□□□□ ****Blog Post** (half class)
Week 11 M (Oct 31st) - F (Nov 4th)	IN-CLASS FINAL PROPOSAL CHECK - (During Class, 5-min check-In)	**Readings:** - Le Guin (TBA) **Film:** - *Arrival* (2016)	Multi-Genre Project Proposal, (Draft 2 of 2) **-- Due: Tues (Nov 1st)** □□□□□□□□□□□□□□□□□□□ A#6: Multi-Genre Project - (Week #3 of 5)
	<u>**THURSDAY:**</u> Film Screening		
Week 12 M (Nov 7th) - Th (Nov 10th)		**Readings:** - Excerpts from Baudrillard's *Simulacra and Simulation* (1981) - English Translation '83 - Excerpts from Debord's *Society of the Spectacle* (1967)	A#6: Multi-Genre Project - (Week #2 of 5)
F (Nov 11th): HOLIDAY	**F (Nov 11th): HOLIDAY**		

		Readings:	A#6: Multi-Genre Project
Week 13 M (Nov 14th) - Th (Nov 18th)		- ARTICLE (TBA) - Chapter(s) in *Postmodernism for Beginners* (TBA), written by Jim Powell	- (Week #3 of 5) ▢▢▢▢▢▢▢▢▢▢▢▢▢▢▢ ****Blog Post**
	THURSDAY: Film Screening	**Film:** - *The Matrix* (1999)	
Week 14 M (Nov 21st) - Tu (Nov 22nd) **W - F: HOLIDAY**	**W (Nov 23rd) - F (Nov 25th): HOLIDAY** In-Class Multi-Genre Presentations - Monday (Week 1 of 2)	**Readings:** - ARTICLE (TBA) **Film:** - *Interstellar* (2014) - Homework, Separate Screening	A#6: Multi-Genre Presentations - (Week #4 of 5)
Week 15 M (Nov 28th) - Tu (Dec 2nd)	In-Class Multi-Genre Presentations - Monday, Wednesday, & Friday (W2 of 2) **THURSDAY:** Film Screening --AND/OR-- EXTRA TIME for Multi-Genre Presentations	**Film:** - *Severance* (2021), E1 & E2	A#6: Multi-Genre Project due FRI (Week #5 of 5) ▢▢▢▢▢▢▢▢▢▢▢▢▢▢▢ Multi-Genre Presentations - (Week #2 of 2)
Week 16 M (Dec 5th) - W (Dec 7th)	Directions for Final Portfolio Final In-Class Reflections **Optional** Final Class Celebration	**Film (TBA):** - *Limitless* OR - *Love, Death, and Robots* (Selected Episodes TBA, S3) AND/OR - Black Mirror (Episode TBA)	A#7: Final Portfolio Project Prep

Course 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

Grading/Assessment Rubric

An "A" assignment satisfies the requirements laid out by the assignment sheet at a high-quality level. Additionally, the student demonstrates creativity and innovation. Assignment critically engages with major course concepts, demonstrating a thorough knowledge of the material. 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 maintains clarity, though semi-lacking in organization. Work displays an adequate understanding of the formal/stylistic conventions of its genre. 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 and clear but it is lacking in organization. Work attempts to engage with the formal/stylistic conventions of its genre. Assignment attempts to engage with the concepts of the course but fails to meet all assignment expectations/objectives. Work contains errors and requires significant revisions.

A "D" assignment satisfies the requirements laid out by the assignment sheet, though the submission is largely lacking in organization. Though the student demonstrates an attempt toward completing the learning objectives, his/her submission lacks clarity and/or organization. Work fails to engage with the stylistic conventions of its genre. 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.

Assessment Rubric

Each assignment will include a clear set of directions/learning objectives, however here is a simplified list of key writing qualities I will be looking for throughout this semester:

Content: The student's submission includes clear evidence of ideas that respond to the topic/text with complexity, critically synthesizing and evaluating sources in order to demonstrate a nuanced understanding of the chosen text and chosen scope, thereby meeting the learning objectives of the assignment through the utilization of declarative knowledge when applied strategically in an unfamiliar context or form (i.e. procedural knowledge).

Organization: Documents and paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences. For assignments this semester, you should be considering not only how best to organize your knowledge visually/spatially through a given medium, you should also be considering the order/chronology being presented and how your chosen aesthetic/practical forms of design serve to leave your reader(/viewer) with a particular experience/impression/understanding of your work and the ideas being conveyed.

Argument and Support: Documents use persuasive and confident presentation of ideas,

strongly supported with an aim toward providing extensive (direct and indirect) evidence. All students should aim to incorporate both direct and indirect textual evidence for any major assignment/project assigned in this course.

Style: Documents use a writing style with word choice appropriate to the context, genre, medium and/or discipline. Sentences should display complexity and logical structure. Students should make stylistic choices which best "fit in"/follow the conventions of the chosen form/genre.

Mechanics: Papers will feature correct or error-free presentation of ideas. At the weak end of the satisfactory range, papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper's argument or points.