

**LIT 2120**  
**LIT 2120 – World Literature, 17<sup>th</sup> Century to Modern (Section 05DA, Class #14693),**  
**Spring 2021**  
**MWF Period 8**

**Instructor Name:** Mosúnmólá Ọmówùnmí Adéòjọ

**Course meeting times & locations:** MWF Period 8

<https://ufl.zoom.us/j/99379728757?pwd=VE4vcWkzZW1iNHRXS1dkeFdHTFc3dz09>

**Office Location and Hours: Mondays 11-12pm (by appointment on Zoom)**

**Course website:** Canvas

**Instructor Email:** mosunmola.adeojo@ufl.edu

**Course Description:**

This course will explore texts from around the world between the 17th century to Modern times. One consistent motif during these periods is how migration defined human interactions. From the way humans came to interact with and define the “other,” to the cultural collision, alienation and apathy that arose from such interactions, humans continue to grapple with the idea of the foreigner even today. In this class, we will engage with texts that portray travel to other countries and imaginary worlds. We will also examine texts that discuss migration, loss, cultural conflict, and war. We will analyze texts written and set in these periods to further engage with human understanding of their times and current interpretations of worlds that existed before. This course will specifically cover examples of these ideas in writings from Trinidad and Tobago, Nigeria, Cameroon, Pakistan, the Middle East, South Africa, England, and the United States. In order to explore the themes of migration, loss and conflicts, students will engage with these texts through discussions and writing assignments. We will also connect the texts to contemporary realities and design final projects that illustrate themes and/or concepts learned in class.

**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. Please note that F2F and online classes will hold on Wednesdays and Fridays. Mondays will be online only.*

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

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

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

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

*I am aware of the fact that COVID-19 continues to impact our daily lives. Thus, if you are experiencing any hardships because of the virus, please contact me as soon as possible so that we may make any necessary arrangements contingent on your*

### **General Education Objectives:**

This course confers General Education credit for Composition (C), and 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:

- *Oroonoko* by Aphra Behn
- *The Arabian Nights Entertainments* [The Project Gutenberg eBook of The Arabian Nights Entertainments, by Anonymous](#)
- *The Coming Race* by Edward Bulwer-Lytton
- "Metamorphosis" by Franz Kafka [Metamorphosis by Franz Kafka \(gutenberg.org\)](#)
- *Arrow of God* by Chinua Achebe
- *Miguel Street* by V.S. Naipaul
- *Quicksand* by Nella Larsen
- *Exit West* by Mohsin Hamid
- *The Hidden Star* by Sello Duiker
- *Season of the Shadow* by Leonora Miano

"Migration is what **our species does**, what humans need to **do**. We need to see the beauty and potential in this." -Mohsin Hamid

**PLEASE NOTE that supplementary readings will be added subsequently.**

**Assignments** (see below for Grading Rubric and Due Dates):

Total = 6000 words

You can find information about the **University Writing Requirement** [here](#).>

#### **1. Weekly Canvas Discussions (12%) 15 points each**

##### **Minimum of 8 discussion posts (250 words per post): 2000 words**

Throughout the semester, students are required to post a 200-word analysis of the text for each week (starting from the second week) AND contribute to the online discussion forum. Discussion posts should be submitted at 11am on Mondays. To engage in the online discussion forum, students should respond to another student's post on Wednesday. They may also ask interpretive or critical questions at the end of their discussion posts. Students must ensure they engage with their peers' posts and be prepared to discuss those questions in class. ***I will take the scores of your top 8 posts for your Weekly Canvas Discussions grade.***

*Interpretive* (or *Critical*) questions are open-ended and are concerned with textual meaning. They ask for opinions on themes, figurative language, and symbolism within the narrative. They also ask for judgments regarding the period, history, politics, and ethical questions that are relevant to the text. The open-endedness of Interpretive and Critical questions—which often use phrases such as "do you think" or "why do you suppose"—indicates that there may well be neither simply "right" nor simply "wrong" answers; the success of a response is based on the evidence and reasoning students employ to support their analysis and judgment.

## **2. Discussion Class leading (20%) 200 points**

### **Class presentation on one primary text: 10 minutes presentation with 2 discussion questions (10%)**

Each student is required to select a primary text and prepare a 10-minute power point presentation. The presenter should research the author's biography, historical or cultural contexts, characterization and setting and other topics that are relevant to the text. Consider this as an opportunity to share your thoughts on the text. You may use videos, movie clips or any media reference that you consider relevant to your presentation. Basically, own your presentation. At the end of the presentation, the presenter must pose a minimum of 2 open-ended discussion questions to lead the class discussion for that week. Presentations will be held before the class discussion.

*Post your presentation to the appropriate discussion board before your presentation day. This means the presenter will only submit their prepared handout/visual aid and discussion questions to the discussion board for the week. We will select primary texts during the first week of class.*

## **3. Draft of Researched Argument Paper + Annotated Bibliography (with at least five secondary sources) (15%) 150 points DUE Week 6 (2/15/2021)**

### **Minimum of 1000 words**

Students will write a draft of their final paper. The draft should include an introduction that provides an overview of existing scholarship and conversations on the topic. Students will also include an annotated bibliography of at least five secondary sources. Sources should be academic articles and/or reviews. The draft will be a total of 1000 words. Students should use the MLA reference guide for the paper.

## **4. Character Analysis assignment (15%) 150 points DUE Week 10 (3/19/2021)**

### **Minimum of 1000 words**

To write this essay, students will choose 1 character from any of the texts we have read up to Week 9 of class and discuss their role in the text. Students should analyze 1 or 2 primary themes that become central to the character's arc as well as stylistic features of the text that become more apparent during this character's arc. Essays must also include a brief synopsis of the chosen text in the introduction.

## **5. Final Research Argument Paper + Works Cited (with at least six secondary sources) (30%) 300 points DUE Week 13 (4/9/2021)**

### **Minimum of 1500 words**

Students will choose two large texts from different countries to formulate an original argument that is supported using history and peer-reviewed research from both fields. This paper should be 6-8 pages and should include a "Works Cited" page at the end. This paper must include at least six secondary sources.

## **6. Rewriting the Past Project (8%) 80 points DUE Week 15 (4/19/2021)**

### **Minimum of 500 words**

This assignment will help students deepen their understanding of the connections of literature to our contemporary realities. For this project, students will create a project that

interprets one of the primary texts studied in the class. The project should be a personal interpretation of one of the texts or a topic that interests you during the semester. It should offer a critique and/or addition to the interpretation. You could create a video, scrapbooks, a collage, an original poem, a game, a short graphic novel (especially for poems), painting etc. Finally, include a short artist's statement (minimum of 600 words) to explain why your work is a significant critique and addition to interpretations of the text/topic you have chosen. The statement should also explain how the project connects to the class. Please note: I may ask you to give me permission to use your final project as a model for academic purposes, such as for teaching or research. **The Final Project assignment is due during the 15<sup>th</sup> week of the semester.** *A proposal for the project should be sent to me 2weeks before the end of the semester.*

### Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance:* Attendance is required in order to succeed in the class. Students are allowed three absences and, after these three, the student's final grade will be lowered. If a student misses six absences, they will automatically fail the course. Tardies: Three tardies will equal one absence. It is the student's responsibility to make sure they have been marked present when they arrive late. (Please Note: If students are absent, it is their responsibility to make themselves aware of all graded assignments and due dates. If absent due to a scheduled event, students are still responsible for turning assignments in on time.) Use your allotted absences wisely (for emergencies, major illness) as you would for any job. Should you miss a class for any reason, you are responsible for informing yourself as to what was covered in class.  
<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>
3. Students should be respectful to their colleagues and instructor. Speak kindly and respectfully to one another. Respect each other's views as well. **To ask questions or respond to a question, online students should use the "raise your hand" feature on zoom. Online students should ensure their cameras are on and microphones muted upon entry. Students may use virtual backgrounds if they are not comfortable showing their location.**
4. *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/>
5. *Paper Format & Submission:* All papers must follow the MLA reference guidelines. Students should submit word files (.doc) only.
6. *Late Papers/Assignments:* Late assignments will receive a zero grade. It is the student's responsibility to reach out if they require an extension or if they have issues turning an assignment or discussion post in.
7. *Paper Maintenance Responsibilities.* Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
8. *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.

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.
9. 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.
  10. *Students who are in distress* or who are in need of counseling or urgent help: please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>
  11. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
  12. *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](mailto:cblount@ufl.edu) Grade appeals may result in a higher, unchanged, or lower final grade.
  13. *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/>

### ***Recommended Policies:***

14. *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.)

**SYLLABUS**  
**Tentative Schedule**

<b>Week</b>	<b>Date</b>	<b>Read/View for Class</b>	<b>DUE</b>
Week One Introductions	1/11/2021 Monday	Syllabus Review Questions	
	1/13/2021 Wednesday	Presentation Prep and Writing a Literary Analysis Essay	
	1/15/2021	“Making Conversation” on Migration, Globalization and Cosmopolitanism  <i>Oroonoko</i> by Aphra Behn Introduction <ul style="list-style-type: none"> <li>Appiah, Kwame Anthony. <i>Cosmopolitanism: Ethics in a World of Strangers</i></li> </ul>	
<b>Uprooted</b>			
Week Two 17 <sup>th</sup> Century	1/18/2021	Martin Luther King Jr. Day	Break
	1/20/2021	<i>Oroonoko</i> by Aphra Behn <ul style="list-style-type: none"> <li>Historical Context</li> </ul>	Discussion Post 1 DUE
	1/22/2021	<i>Oroonoko</i> by Aphra Behn Discussion	
<b>Location and Cultural Preservation</b>			
Week Three 18 <sup>th</sup> Century	1/25/2021	<i>The Arabian Nights Entertainments</i> <a href="#">The Project Gutenberg eBook of The Arabian Nights Entertainments, by Anonymous</a> Presentation/Introduction <ul style="list-style-type: none"> <li>MacDonald, D. B. “The Earlier History of the Arabian Nights.” <i>Journal of the Royal Asiatic Society of Great Britain and Ireland</i>, no. 3, 1924, pp. 353–397. <i>JSTOR</i>, <a href="http://www.jstor.org/stable/25220531">www.jstor.org/stable/25220531</a>. Accessed 9 Jan. 2021.</li> </ul>	Discussion Post 2 DUE
	1/27/2021	<i>The Arabian Nights Entertainments</i> Discussion “The Sultan and His Vow” and “The Story of the Merchant and the Genie”	
	1/29/2021	<i>The Arabian Nights Entertainments</i> Discussion	

		“The Story of the Three Sisters” and “The Story of Sinbad the Sailor”	
<b>The Self and the “Other”</b>			
Week Four 19 <sup>th</sup> Century	2/1/2021	<i>The Coming Race</i> by Edward Bulwer-Lytton Presentation/Introduction <ul style="list-style-type: none"> <li>Nayder, Lillian. "Bulwer Lytton and Imperial Gothic: Defending the Empire in The Coming Race."</li> </ul>	Discussion Post 3 DUE
	2/3/2021	<i>The Coming Race</i> by Edward Bulwer-Lytton Discussion (Chapters 1-10)	
	2/5/2021	<i>The Coming Race</i> by Edward Bulwer-Lytton Discussion (Chapters 11-20)	
<b>The Transformed Self</b>			
Week Five 20 <sup>th</sup> Century	2/8/2021	<i>The Coming Race</i> by Edward Bulwer-Lytton Conclusion (Chapters 21-29)	Planning for Research Argument Paper Draft
	2/10/2021	“Metamorphosis” by Franz Kafka <a href="http://www.gutenberg.org">Metamorphosis by Franz Kafka (gutenberg.org)</a>	
	2/12/2021	“Metamorphosis” by Franz Kafka	
<b>Negotiating Human Conflict</b>			
Week Six	2/15/2021	<i>Arrow of God</i> by Chinua Achebe Presentation/Introduction <ul style="list-style-type: none"> <li>Chinua, Achebe. “The Novelist as Teacher.” <i>Morning Yet on Creation Day</i>, Doubleday Anchor Books, 1975.</li> </ul>	Paper Draft and Annot. Bib. DUE
	2/17/2021	<i>Arrow of God</i> by Chinua Achebe Discussion (Chapters 1-5)	
	2/19/2021	<i>Arrow of God</i> by Chinua Achebe Discussion (Chapters 6-10)	
<b>Negotiating Human Conflict</b>			
Week Seven	2/22/2021	<i>Arrow of God</i> by Chinua Achebe Discussion (Chapters 11-15)	Discussion Post 4 DUE
	2/24/2021	<i>Arrow of God</i> by Chinua Achebe Discussion (Chapters 16-19)	
	2/26/2021	<b>Rethinking World Wars</b> <i>Miguel Street</i> by V.S. Naipaul Presentation/Introduction <ul style="list-style-type: none"> <li>Simpson, Louis. “Disorder and Escape in the Fiction of V. S. Naipaul.”</li> </ul>	



Week Eight	3/1/2021	<i>Miguel Street</i> by V.S. Naipaul Discussion (Chapters 1-8)	Discussion Post 5 DUE
	3/3/2021	<i>Miguel Street</i> by V.S. Naipaul Discussion (Chapters 9-17) <a href="#">BBC NEWS   Africa   The Africans who fought in WWII</a>	
	3/5/2021	<b>The World is not Black and White</b> <i>Quicksand</i> by Nella Larsen Presentation/Introduction <ul style="list-style-type: none"> <li>Lunde, Arne, and Anna Westerstahl Stenport. "Helga Crane's Copenhagen: Denmark, Colonialism, and Transnational Identity in Nella Larsen's 'Quicksand.'"</li> </ul>	
		<b>The World is not Black and White</b>	
Week Nine	3/8/2021	<i>Quicksand</i> by Nella Larsen Discussion (Chapters 1-9)	Discussion post 6 DUE
	3/10/2021	<i>Quicksand</i> by Nella Larsen Discussion (Chapters 10-18)	
	3/12/2021	<i>Quicksand</i> by Nella Larsen Discussion (Chapters 19-25)	
		<b>A Borderless World</b>	
Week Ten 21 <sup>st</sup> Century	3/15/2021	<i>Exit West</i> by Mohsin Hamid Presentation/Introduction <ul style="list-style-type: none"> <li><a href="#">Immigration Enforcement   Patriot Act with Hasan Minhaj   Netflix - YouTube</a></li> </ul>	Discussion post 7 DUE
	3/17/2021	<i>Exit West</i> by Mohsin Hamid Discussion (Chapters 1-5)	
	3/19/2021	<i>Exit West</i> by Mohsin Hamid Discussion (Chapters 6-11)	Character Analysis Paper DUE
		<b>Reality and Fantasy</b>	
Week Eleven	3/22/2021	<i>The Hidden Star</i> by Sello Duiker Presentation/ Introduction <ul style="list-style-type: none"> <li>Ojaide, Tanure. "The Perils of a Culture-less African Literature in the Age of Globalization." <i>Indigeneity, Globalization, and African Literature</i>, 2015, 1-17.</li> </ul>	Discussion post 8 DUE

	3/24/2021	<i>The Hidden Star</i> by Sello Duiker Discussion (Chapters 1-5) Reality and Fantasy in African Literature	
	3/26/2021	<i>The Hidden Star</i> by Sello Duiker Discussion (Chapters 6-10)	
<b>Seeing New Worlds</b>			
Week Twelve	3/29/2021	<i>The Hidden Star</i> by Sello Duiker Discussion (Chapters 11-16)	
	3/31/2021	<i>The Hidden Star</i> : Your Response to Magic Realism <ul style="list-style-type: none"> <li>Brown, Molly. "Between a Rock and a Hard Place: Hidden Stories and <i>The Hidden Star</i> "</li> </ul>	
	4/2/2021	Conferences for Final Research Paper	
<b>Preserving Cultural Memories</b>			
Week Thirteen	4/5/2021	<i>Season of the Shadow</i> by Leonora Miano Presentation/Introduction <ul style="list-style-type: none"> <li>Miano, Léonora. "Sub-Saharan Literatures and the Conquest of the Self."</li> </ul>	
	4/7/2021	<i>Season of the Shadow</i> by Leonora Miano Fulginous Dawn	
	4/9/2021	Brainstorming for Tracing the Past Project	Final Research Argument Paper DUE
<b>Re-imagining the Past</b>			
Week Fourteen	4/12/2021	<i>Season of the Shadow</i> by Leonora Miano The Shadow Speaks	Discussion post 9 DUE
	4/14/2021	<i>Season of the Shadow</i> by Leonora Miano Water Trails	
	4/16/2021	<i>Season of the Shadow</i> by Leonora Miano Lands of Capture	
<b>Lessons Learnt</b>			
Week Fifteen	4/19/2021	<i>Season of the Shadow</i> by Leonora Miano End Times <a href="#">Year of Return: The African Americans moving to Ghana - BBC Africa - YouTube</a>	Tracing the Past Project Due
	4/20/2021	Presentations	
	4/21/2021	Presentations/End of Class	Goodbye
<b>Goodbye</b>			

## Grading/Assessment Rubric

Please include a brief explanation of how you will assess each letter grade. (E.g., an “A” grade does such-and-such, a “B” does such-and-such, etc. Make room for “+” and “-” grades: e.g., B+ and B-.)

Points will be given for each major assignment and correspond to the following criteria. Minor assignments and daily grades will be assessed on a complete/incomplete basis. In order to receive the grade in the left-hand column, the assignment must meet ALL of the criteria in the description.

<b>A</b> 100-	<b>A-</b> 92-	<b>B+</b> 89-	<b>B</b> 86-	<b>B-</b> 82-	<b>C+</b> 79-	<b>C</b> 76-	<b>C-</b> 72-	<b>D+</b> 69-	<b>D</b> 63-	<b>D-</b> 62-	<b>E</b>
93	90	87	83	80	77	73	70	67(1.33)	66	60	59-
(4.0)	(3.67)	(3.33)	(3.0)	(2.67)	(2.33)	(2.0)	(1.67)		(1.0)	(0.67)	(0)

Grade	Description
A	<ul style="list-style-type: none"> <li>• Follows all instructions specific to the assignment sheet</li> <li>• Generates and elaborates on original ideas relevant to the course content</li> <li>• Assignment is mechanically sound and free of distracting grammatical, stylistic, and/or technical errors</li> <li>• Assignment displays clear organizational forethought including attention to transitions, introduction, and conclusion.</li> <li>• Assignment is properly formatted in MLA or other style guide approved by instructor</li> <li>• Assignment incorporates source material appropriately and effectively</li> <li>• Assignment provides evidence to support claims</li> </ul>
B	<ul style="list-style-type: none"> <li>• Follows most instructions specific to the assignment sheet</li> <li>• Incorporates and elaborates ideas relevant to the course content</li> <li>• Assignment may have a few minor errors but is free of distracting grammatical, stylistic, and/or technical errors</li> <li>• Assignment has an identifiable organizational structure</li> <li>• Assignment has a few minor formatting issues</li> <li>• Assignment incorporates source material appropriately</li> <li>• Assignment provides evidence to support most of its claims</li> </ul>
C	<ul style="list-style-type: none"> <li>• Follows some instructions specific to the assignment sheet</li> <li>• Incorporates ideas relevant to the course content</li> <li>• Assignment has a few distracting grammatical, stylistic, and/or technical errors</li> <li>• Assignment has an identifiable organizational structure</li> <li>• Assignment has a few minor formatting issues</li> <li>• Assignment incorporates source material</li> <li>• Assignment provides evidence to support some of its claims</li> </ul>
D	<ul style="list-style-type: none"> <li>• Follows very few instructions specific to the assignment sheet</li> <li>• Incorporates ideas irrelevant to the course content</li> <li>• Assignment has numerous distracting grammatical, stylistic, and/or technical errors</li> <li>• Assignment has an unclear organizational structure</li> <li>• Assignment has formatting issues</li> </ul>

	<ul style="list-style-type: none"><li>• Assignment incorporates no (or very little) source material</li><li>• Assignment provides little to no evidence to support its claims</li></ul>
E	<ul style="list-style-type: none"><li>• Does not follow instructions specific to the assignment sheet</li><li>• Incorporates no ideas relevant to the course content</li><li>• Assignment has numerous distracting grammatical, stylistic, and/or technical errors</li><li>• Assignment has no identifiable organizational structure</li><li>• Assignment has numerous formatting issues</li><li>• Assignment incorporates no source material</li><li>• Assignment provides no evidence to support its claims</li></ul>