ENGLISH 1010: WRITING

ENGL 1010-37 (TR 3:30-5:20)                Office: Norman Mayer 202
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Tulane University, Spring 2012            Contact: ssmajic@tulane.edu

COURSE DESCRIPTION

The purpose of English 1010 is to teach students to write clearly and to organize complex arguments that engage in a scholarly way with expert knowledge. Students will . . .

• learn to conduct independent bibliographic research and to incorporate that material appropriately into the sort of clear, complex, coherent arguments that characterize academic discourse.

• learn that to write clearly means that they must take a piece of writing through multiple drafts in order to eliminate any grammatical errors or stylistic flaws that might undermine the author-audience relationship.

• learn that, to write with meaningful complexity, they must learn to practice a variety of invention strategies, from the five classical appeals to freewriting to commonplaces to analytic reading strategies to library research – and to revise continuously the material generated by these methods.

• learn that, in order to make coherent arguments out of the material generated through these invention strategies without sacrificing complexity, their practice of revision must be guided by certain principles of style and arrangement – for example, principles of emphasis, cohesion, parallelism, figuration, and syntactic variation, to name a few.

• grow adept in the genre of argument itself through work with models and templates of the sort outlined in the standard rhetorics of argument (for example, Williams, Heinrichs, Toulmin, or Graff and Birkenstein).

• learn that in order to create effective arguments they must cultivate strategies for analyzing the texts of others – that is, they will grow adept at situating the texts of others in a context, looking at them through the lens of some other body of
thought, to see how such a move heightens the significance of certain elements of the text under analysis.

- learn strategies for **active, critical reading**, strategies for **deciphering why a text might be arranged a certain way** and what that arrangement might mean, as well as strategies for **summarizing, paraphrasing, and quoting**.

- conduct research in **Howard-Tilton Memorial Library**, and will subsequently learn the intellectually responsible methods for evaluating sources, incorporating the work of others into their texts, and doing so while following the proper conventions of citation endorsed by the **Modern Language Association**.

Finally, in order to maximize the students’ potential for developing these abilities, the method of instruction in English 101, week by week, will be organized as a hybrid that combines **four different instructional modes**:

1. discussions as appropriate to a seminar
2. hands-on, productive work as appropriate to a studio or lab
3. brief lectures
4. regular one-on-one conferencing with the teacher

Through all of these means, students in English 101 will learn to produce **clear, complex, coherent writing with meaningful academic content**.

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**COURSE OUTCOMES**

Students will learn how to write clearly and how to develop complex, coherent arguments that engage with expert knowledge through independent scholarly research and correct citation of sources.

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**COURSE THEME**

Through readings, class discussions, and writing assignments, this course investigates how technology (especially digital and information technology) intersects with and impacts our social and political, public and private lives.

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**COMMUNICATION**

In order to facilitate better communication between us, **I require that you check your email at least once a day**, as I may have an urgent message to convey (about, say, room change or class cancellation) or a useful reminder to offer (for example, about an upcoming
assignment). In other words, I will not accept the excuse that you did not know about some course-related activity because you “did not get a chance” to check your email.

My office hours are listed on the first page of this syllabus. I will be available during office, except on University holidays and on days when we have course-related activities such as one-on-one student conferences. Walk-ins during office hours are welcome, but to make sure that out time is well spent and the meeting is productive, I ask that you:

1. **Make an appointment ahead of time.** This reduces the chances of finding me unavailable due to a prior engagement or appointment.

2. **Come to the meeting prepared,** i.e. be ready to ask me specific questions about specific assignments. The more you know about how I can help you, the easier it is for me to offer this help.

3. **Arrive on time.** If you are going to be late, or if you cannot make the appointment, common courtesy requires that you let me know via email as quickly as possible. In you are more than 15 minutes late, I will assume that you are not coming and that we need to reschedule.

Regardless of how jovial and relaxed the atmosphere in class may get, I always expect to see in you a high level of decorum in addressing me as well as your classmates When emailing your professors, it is customary to open with “Dear Professor [Lastname]” or “Dear Dr. [Lastname]” and to adopt a courteous, respectful tone in the message.

**TEXTS**

- Gerald Graff and Cathy Birkenstein, “They Say / I Say”: Moves That Matter in Academic Writing
- Additional course materials

The “additional course materials” constitute the majority of the reading assignments; they are all available for you to download from Blackboard. There may be an occasion or two when I will distribute hard copies of handouts at the beginning of class or leave them for you to pick up at a specified location. In all instances, it is your responsibility to acquire the handouts and bring them with you to class on the designated day.

Concerning the readings posted on Blackboard: I urge you to **print several weeks’ worth of readings at a time**, as this will help you avoid the scenario where your computer malfunctions at the last minute and you are unable to access and read the material for the following day.
ATTENDANCE

Students in English 1010 develop skills that will serve them for the rest of their academic and professional lives. No matter how well a student writes, he or she can and should cultivate these skills yet further. To do this, students must come to class, participate in class activities, and sustain positive, productive membership in the classroom community of student-writers. Thus attendance, punctual arrival, and participation are absolutely essential.

Cell phones must be silenced, and text-messaging and emailing are forbidden. These disruptions, as with tardiness, can be counted as absences.

Students are allowed four absences over the course of the semester. After these four, the student's final grade will be lowered by one-third of a letter for each additional absence. In cases of excessive absenteeism, defined as eight absences, the student’s grade for the course automatically becomes an F.

I will document the date of each absence and, after four absences, file an “Absence Report Form” with the student and the student's Dean. If the student's attendance problem persists to an eighth absence, I can file a second “Absence Report Form” recommending that the student be withdrawn from the course with an F.

Student absences that result from serious illness, injury, or critical personal problems may be excused only if (a) the student's advisor notifies the instructor in writing, and (b) the student stays in contact with the instructor while absent and arranges to complete any missed work in a timely fashion.

PARTICIPATION AND CLASSROOM CONDUCT

You are expected to come to class having read the assigned text(s) and prepared to participate in a discussion pertaining to this material. Participation constitutes 10% of your grade for the course. I urge you to take this requirement seriously from the first day.

The term participation, as used in this syllabus, covers:

(1) decorous conduct toward one’s teacher and classmates
(2) thoughtful and productive engagement in class discussions
(3) active and respectful engagement in peer editing sessions
(4) commitment to in-class writing (studio) sessions and various writing exercises
All students will have a chance to assess their own class participation grade by voluntarily submitting a 300-word report arguing for a suggested participation grade. I encourage you to rely on the different kinds of analytical and argumentative techniques that we will have covered over the course of the semester in order to make the best case possible for your own participation grade. I will take your recommendation into consideration when calculating this portion of your final grade. This report is due on the last day of class.

ASSIGNMENT SUBMISSION GUIDELINES

Hard-copies of essays should be handed to me by the original author at the beginning of class on the appointed date. NOTE: I do not accept essay submissions over email, slipped under my office door, or placed in my department mailbox unless arrangements have been made with me ahead of time.

For each essay I will provide you with an assignment sheet. It is your responsibility to study the assignment sheet carefully. Essays that fail to respond to the specified requirements will be at a serious disadvantage. If there is anything about the assignment sheet that you find vague or puzzling, ask me, I will be happy to clarify the matter for you.

Essays must be typed in font Times New Roman size 12 and must be double-spaced throughout, including the Works Cited page. Top and bottom margins must be exactly 1 inch. Left and right margins must be exactly 1.25 inches. In other words:

> TOP 1 inch
> LEFT 1.25 inches  RIGHT 1.25 inches
> BOTTOM 1 inch

Do not get creative with font type, font size, or the width of the margins.

In the top-left corner of the first page include the following information:

Firstname Lastname  
ENGL 1010-37 / Dr. Smajić  
Tulane University, Spring 2012  
Essay Type and # (e.g. Major Essay #1)

Follow this with:

(1) one blank line (i.e. skip a line)  
(2) the title of your essay, centered, in Times New Roman 12 (not italicized, not bold)  
(3) the remainder (content) of your essay  
(4) the Works Cited page
In addition, essays must be **stapled** (not paperclipped or, heaven forbid, earmarked) and **paginated**. Essays that fail to adhere to these guidelines will be returned to the author for correction and automatically **marked down 1 point**—on top of any other penalties assessed.

**Any major assignment will lose 0.5 points for each day it is late.** That is, if you hand in work that would otherwise receive 13/15, it automatically moves to 12.5/15 and so forth per day it is late (this includes weekend days). A **short essay submitted late will also be marked down 0.5 points for each day it is late.** That is, an essay that would otherwise receive 2/2 automatically moves down to 1.5/2 and so forth per class period it is late. I provide minimal margin comments on late work, so make sure to submit your work on time.

**Computer malfunction is not an acceptable excuse for late work.** There are plenty of computers and printers at the Howard-Tilton Library, so if you are experiencing problems with your personal computer, there are many alternatives.

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**GRADING POLICY**

The final grade will be calculated according to the following scales:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short essays (5)</td>
<td>20%</td>
</tr>
<tr>
<td>Analysis essay</td>
<td>15%</td>
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<tr>
<td>Argument essay</td>
<td>20%</td>
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<tr>
<td>Hybrid essay</td>
<td>15%</td>
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<tr>
<td>Research essay</td>
<td>20%</td>
</tr>
<tr>
<td>Participation</td>
<td>10%</td>
</tr>
</tbody>
</table>

- 100% - 94%: A
- 93% - 90%: A-
- 89% - 87%: B+
- 86% - 83%: B
- 82% - 80%: B-
- 79% - 77%: C+
- 76% - 73%: C
- 72% - 70%: C-
- 69% - 67%: D+
- 66% - 63%: D
- 62% - 60%: D-
- 59% and lower: F

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**ACADEMIC DISHONESTY**

The following link will take you to the Newcomb-Tulane Code of Academic Conduct: [http://college.tulane.edu/code.htm](http://college.tulane.edu/code.htm). All students must take responsibility for studying this code and adhering to it. We will devote some time in class to it. Our purpose in these discussions will be not only to teach you how to avoid plagiarism and how to cite sources, but to initiate you into the contemporary discussion of intellectual property and the nuanced dynamics between individuality, authorship, and what is sometimes called *intertextuality*, so that you can make informed and thoughtful choices about your writing for the rest of your university career and later in life.
THE GRADE OF “INCOMPLETE”

If a student has a legitimate excuse for being unable to complete all of the work for a course, I will give that student an “I” (Incomplete) on the final grade sheet. If the student does not complete the work and I do not change the grade, however, that grade will revert to an “F.” The deadline for addressing incompletes varies each semester but is usually about one month after the final exam period. Before a student is given an “I,” I will confirm with the student in writing what he or she needs to finish and retain a dated copy of this correspondence in the event that the student misses the deadline and then expresses confusion about the new grade of “F.”

STUDENTS WITH SPECIAL NEEDS

Students who need special help with the course, such as note-taking, free tutoring, additional time, and/or a distraction-reduced environment for tests and final exams, may contact the Goldman Office of Disability Services (ODS), located in the Center for Educational Resources & Counseling (ERC). It is the responsibility of the student to register a disability with ODS, to make a specific request for accommodations, and to submit all required documentation. On a case-by-case basis, ODS staff determines disability status, accommodation needs supported by the documentation, and accommodations reasonable for the University to provide. University faculty and staff, in collaboration with ODS, are then responsible for providing the approved accommodations. ODS is located in the ERC on the 1st floor of the Science and Engineering Lab Complex, Building #14. Please visit the ODS website for more detailed information, including registration forms and disability documentation guidelines:
http://tulane.edu/studentaffairs/erc/services/disabilityserviceshome.cfm

WRITING CENTER

Tulane University offers free Writing Center instruction for all Tulane students who wish to receive additional guidance with any aspect of the writing process. Should you choose to visit the Center, be sure to bring a copy of the paper assignment with you: it will help the Center tutors better understand the nature of the assignment and hence better assist you. The Writing Center is located in the Tutoring Center on the first floor of the Mechanical Engineering Building. To make an appointment call 865-5103.

READING AND WRITING ASSIGNMENT SCHEDULE

Below is the day-to-day outline of our projected work. Just so that there is no confusion: the text(s) listed for a particular day will be discussed in class on that day. You are to
come to class **having read** this material. Coming to class without your copy of the text(s) is unacceptable. I will take this as a sign that you have no interest in doing well in the course.

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**A DISCLAIMER**

You will most likely write more—and write more frequently—in this class than in any other you take at Tulane: five short essays, four longer essays (including a lengthy research project), and a variety of in-class writing exercises. This is an ambitious course whose goal is to train you to think and write coherently and efficiently, as well as boldly, generously, and against the grain of clichés, bigotry, and shallow worldviews. All this requires practice—lots of it. Hence all the hard work that I am going to have you do.

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**Abbreviations:**

EW  Andrea Lunsford, *The Everyday Writer*

TSIS  Gerald Graff and Cathy Birkenstein, *They Say / I Say*

B  Material on Blackboard

H  Handout (in class)

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**Week 1**

**T 1.17**

Text(s): English 1010 syllabus (H)

Strategies for Analytic Reading (H)

**Discussion:** Review of course goals and policies.

**Studio:** Q: What do you hope to gain from a university education?

**Homework:** Read Allman and Woodward; Hinman

**R 1.19**

Text(s): Kevin Allman and Alex Woodward, “The Columnist” (B)

Lawrence M. Hinman, “Virtual Virtues: Reflections on Academic Integrity in the Age of the Internet” (B)

**Discussion:** Plagiarism; intellectual property; academic integrity.

**Assigned:** SHORT ESSAY #1

**Homework:** Read Marx

Write Short Essay #1

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**Week 2**

**T 1.24**

**DUE:** SHORT ESSAY #1

Text(s): Leo Marx, “Technology: The Emergence of a Hazardous Concept” (B)

**Discussion:** The rise of “technology”; the idea of “progress.”

**Studio:** Reviewing Short Essay #1

**Homework:** Read Lightman; EW
R 1.26  **Text(s):** Alan Lightman, “The World Is Too Much With Me” (B)
*EW*, pp. 374-409: MLA documentation
**Discussion:** The benefits and tradeoffs of digital technology.
**Homework:** Read Weinberger; Smith

**Week 3**
T 1.31  **Text(s):** David Weinberger, “The Internet Increases Social Interaction” (B)
Zadie Smith, “Generation Why?” (B)
**Discussion:** Online communities; social networking; our digital selves.
**Assigned:** MAJOR ESSAY #1
**Homework:** Read Lanier
  Work on Major Essay #1

R 2.2  **Text(s):** Jaron Lanier, from *You Are Not a Gadget: A Manifesto* (B)
**Discussion:** The “lock-in” effect; rise of online collectivity; loss of individuality.
**Studio:** Writing Major Essay #1
**Homework:** Read Leaning
  Work on Major Essay #1

**Week 4**
T 2.7  **Text(s):** Marcus Leaning, from *The Internet, Power and Society* (B)
**Discussion:** Theories of technology and society; theories of the Internet.
**Studio:** Writing Major Essay #1
**Homework:** Read Harris
  Finish draft of Major Essay #1

R 2.9  **DUE:** DRAFT OF MAJOR ESSAY #1 (bring 3 printed & stapled copies)
**Text(s):** Joseph Harris, from *Rewriting* (B)
**Studio:** Peer editing drafts of Major Essay #1
**Homework:** Read Carr; Badke; Fischer
  Finish Major Essay #1

**Week 5**
T 2.14  **DUE:** MAJOR ESSAY #1
**Text(s):** Nicholas Carr, “Is Google Making Us Stupid?” (B)
  William Badke, “How Stupid is Google Making Us?” (B)
  Hervé Fischer, from *Digital Shock: Confronting the New Reality* (B)
**Discussion:** The act of googling; digital amnesia; natural and artificial memory.
**Homework:** Read Huesemann and Huesemann

R 2.16  **Text(s):** Michael Huesemann and Joyce Huesemann, from *Techno-Fix* (B)
**Discussion:** Technophilia and technophobia; progress and religious faith.
**Homework:** Read TSIS (pp. 1-51); Warwick
**Week 6**

**T 2.21**  
Mardi Gras Break

**R 2.23**  
**Text(s):** *TSIS* (pp. 1-51): “I Say”  
Kevin Warwick, “Cyborg 1.0” (B)  
**Discussion:** Cyborgs; posthumanism; transcending our mortal selves.  
**Assigned:** SHORT ESSAY #2  
**Homework:** Read Pijnenburg and Leget; Harris  
Write Short Essay #2

**Week 7**

**T 2.28**  
**DUE:** SHORT ESSAY #2  
**Text(s):** Pijnenburg and Leget, “Who Wants to Live Forever?” (B)  
John Harris, “Immortal Ethics” (B)  
Introduction to Types of Ethical Systems (H)  
**Discussion:** Immortality and the ethics of enhancement.  
**Assigned:** MAJOR ESSAY #2  
**Homework:** Read *TSIS* (pp. 55-101)  
Work on Major Essay #2

**R 3.1**  
**Text(s):** *TSIS* (pp. 55-101): “They Say”  
Purdue Owl: fundamentals of argumentative writing (H)  
**Discussion:** Crafting a thesis; research and evidence; ethos, pathos, and logos.  
**Studio:** Writing Major Essay #2  
**Homework:** Read *TSIS* (pp. 105-155); Joy  
Work on Major Essay #2

**Week 8**

**T 3.6**  
**Text(s):** *TSIS* (pp. 105-155): Tying It All Together  
Bill Joy, “Why the Future Doesn’t Need Us” (B)  
**Studio:** Writing Major Essay #2  
**Homework:** Read Rottenberg  
Finish draft of Major Essay #2

**R 3.8**  
**DUE:** DRAFT OF MAJOR ESSAY #2 (bring 3 printed & stapled copies)  
**Text(s):** Annette Rottenberg, “Warrants” (B)  
**Studio:** Peer editing drafts of Major Essay #2  
**Homework:** Read Kurzweil  
Finish Major Essay #2

**Week 9**

**T 3.13**  
Spring Break
Week 10
T 3.20  **DUE:** MAJOR ESSAY #2  
**Text(s):** Ray Kurzweil, “Promise and Peril” (B)  
**Discussion:** Technological optimism; technology as a double-edged sword.  
**Homework:** Read Bess; McKibben

R 3.22  **Text(s):** Bess, “Blurring the Boundary Between “Person” and “Product”” (B)  
Bill McKibben, “Designer Genes” (B)  
**Discussion:** Promises and perils of genetic engineering.  
**Homework:** Read Singer  
Find some information about WikiLeaks—and something about the source of this information (e.g. about the website you used)

Week 11
T 3.27  **Text(s):** Peter Singer, “Visible Man: Ethics In a World Without Secrets” (B)  
**Discussion:** Surveillance and sousveillance; visibility and privacy; WikiLeaks.

R 3.29  **Screening:** D. J. Caruso, *Eagle Eye*  
**Assigned:** SHORT ESSAY #3  
**Homework:** Read EW (pp. 149-197): conducting research  
Write Short Essay #3

Week 12
T 4.3  **DUE:** SHORT ESSAY #3  
**Text(s):** *EW* (pp. 149-197): conducting research  
**Discussion:** *Eagle Eye*.  
**Assigned:** MAJOR ESSAY #3 + MAJOR ESSAY#4  
**Homework:** Work on Major Essay #3

R 4.5  Visit to CLUE at the Howard Tilton Memorial Library (3rd floor, room 309)  
**Assigned:** SHORT ESSAY #4 (Research Proposal)  
**Homework:** Work on Major Essay #3  
Develop a research topic for Major Essay #4

Week 13
T 4.10  **Screening:** Godfrey Reggio, *Koyaanisqatsi: Life Out of Balance*  
**Homework:** Read Turkle  
Work on Major Essay #3  
Develop a tentative thesis for Major Essay #4
DUE: MAJOR ESSAY #3

Text(s): Sherry Turkle, “Spinning” Technology “What We Are Not Thinking About When We Think About Technology” (B)

Discussion: Technology, spin, and the media.

Assigned: SHORT ESSAY #5 (Annotated Bibliography)

Homework: Read Bear

Work on Major Essay #4

Week 14

T 4.17 DUE: SHORT ESSAY #4 (Research Proposal)
 Scheduled one-on-one conferences

R 4.19 DUE: SHORT ESSAY #4 (Research Proposal)
 Scheduled one-on-one conferences

Week 15

T 4.24 DUE: SHORT ESSAY #5 (Annotated Bibliography)
 Studio: Writing Major Essay #4
 Homework: Read Bear
 Work on Major Essay #4

R 4.26 Text(s): Greg Bear, “Blood Music” (B)
 Studio: Writing Major Essay #4
 Homework: Work on Major Essay #4

Week 16

T 5.1 DUE: PARTICIPATION GRADE ESSAY
 Studio: Writing Major Essay #4
 Homework: Finish Major Essay #4

S 5.6 Due: MAJOR ESSAY #4
APPENDIX I
DEFINITIONS OF TYPES OF ASSIGNMENT

THE ANALYSIS PAPER
An analysis paper is a paper that discusses some text through the lens of some other text; it asks, in this new, explicit context, what special features of the text under consideration become more important or more ambiguous or more controversial or more meaningful than they otherwise might seem? What are the points of tension between the text and its context? Also, what does the text seem to foreground or repeat or emphasize or draw into stark opposition? What aspects of the text ought one to quote in order to support the analysis under development? What aspects ought one to paraphrase? Teaching students to write an analysis paper this way, always considering one text through the lens of another, will enable them to control increasingly complex relationships with multiple texts and, in turn, to manifest that complexity in the texts they themselves create with greater and greater control and coherence; moreover, this dynamic (looking at one text in terms of another) will enable them to handle increasingly sophisticated academic content in their own papers, for this simple structural dynamic governs what can otherwise be a very confusing jumble of viewpoints. Finally, students will see that in developing analysis papers in particular, the process of revision follows straightforwardly as a matter of adjusting the context through which they consider the text under analysis to see what new features thereby emerge as important and worth further comment and deeper analysis. To “adjust the context” means to adopt a different “lens” (a different text) through which to consider the text one is analyzing. One can accumulate multiple lenses, and thereby extend the analysis farther and farther. This is how one revises an analysis paper, as distinct from other kinds of papers. Example: to analyze *The Great Gatsby* through the lens of an essay about the history of the Jazz Age will lead certain parts of that novel to seem more important than others; but if one wants to revise this analysis significantly, one can study the novel in the context of an essay on gender roles in the early twentieth-century, and this will lead one’s analysis in a new direction.

THE ARGUMENT PAPER
An argument paper is a paper that stakes out a position that opposes a position staked out in some other piece of writing. It coheres around a basic structure, in which the paper first summarizes some particular position attributed to others and then delineates its own position as a departure from that other position. This approach to writing argument papers according to the “they say / I say template” (as Gerald Graff and Kathy Birkenstein has dubbed it) can be found in any number of books on the craft of argument. As students grow more adept at using this formula, they must then cultivate other dimensions of the craft of argument: how to articulate claims, how to use warrants, what counts as strong evidence, what kinds of logic to use, and how to avoid fallacies. By cultivating these elements of craft, students will be able to write more coherently and, in turn, grow adept at managing more
and more complex ideas and relationships between thoughts; the content of their work will grow more sophisticated. And this trajectory, in turn, should shape how revisions proceed with argument papers: a more and more nuanced and judicious exploration of what “they say,” and, in turn, a similar development of what “I say,” as students grow increasingly adept at articulating claims and warrants, marshalling evidence, and using logic.

THE RESEARCH PAPER
A research paper is a paper that uses the writings of others, discovered independently through research, in order to advance its claims and that documents correctly the presence of the writings of others in the paper. Students must learn how to move from a general area of interest to an actual topic; and they must learn to turn that topic into a question that, in turn, can lead them to a set of sources where its answer can be found. Moreover, they need to learn how to frame research questions in a way that identifies the costs of failing to arrive at good answers to the research questions – that is, they need to grapple with what is sometimes called the ‘so what’ question with respect to their project. The process of revising a research project as the research proceeds will lead students to produce papers that are increasingly coherent and increasingly complex, and it will lead them to sift through an array of sources as they arrive at those that will give their paper sophisticated academic content. Revision figures in the process of writing research papers precisely as this adjusting of focus as different discoveries are made in the scholarly enterprise, as students learn to keep a lively dynamic in play between the question they want to answer and the kinds of potential answers that they begin to discover. Through this dynamic, students can ultimately arrive at complex, coherent papers that deliver information as a solution to some problem in the world that, without that information, would persist at some cost.
APPENDIX II
GRADING RUBRICS

GENERALIZED RUBRIC (15 POINTS POSSIBLE)

1. CONTENT: THE IDEAS ARE...
- many, complex, ambitious, surprising, carefully situated among readings 3
- somewhat familiar, few in number, simpler, with limited relation to readings 2
- only slight extensions of class discussion without real engagement with readings 1
- discernible only as repetition of class discussion without relevance to readings 0

2. COMPLEXITY: THE PAPER AS A WHOLE OFFERS A...
- timely, passionate, uniquely voiced articulation of an intricately logical conflict 3
- less urgently felt, more generalized articulation of a simpler issue 2
- flat rehearsal of fairly obvious truisms 1
- a complete absence of any engagement with the potentials of the assignment 0

3. COHERENCE / ARRANGEMENT: THE FOCUS IS...
- achieved through many subtle strategies of coherence, cohesion, and emphasis 3
- sustained but a few, rather minor transitions could be improved 2
- compromised by more than one very abrupt, graceless transition 1
- not achieved: strategies of coherence, cohesion, and balance too seldom used 0

4. COHERENCE / STYLE: THE SENTENCES ARE...
- varied in distinctive, consistent, original voice and memorable phrases 3
- less varied, voice less distinctive, occasional lapsing into the less-than-graceful 2
- repetitive, dull, and often structurally awkward 1
- sufficiently ill-formed to distract reader from the intended message 0

5. CLARITY: THE PROSE HAS...
- no errors 3
- only a few, very minor errors 2
- a few errors that significantly distract the reader 1
- several errors that significantly distract the reader 0
THE ANALYSIS PAPER (15 POINTS POSSIBLE)

1. CONTENT: THE INSIGHTS ARE...
- many, complex, ambitious, surprising, and carefully situated among readings 3
- somewhat familiar, few in number, simpler, and with limited relation to readings 2
- only slight extensions of class discussion without real engagement with readings 1
- discernible only as repetition of class discussion without relevance to reading 0

2. COMPLEXITY: THE PAPER AS A WHOLE OFFERS...
- several insights disrupt a common-sense first glance at what’s analyzed 3
- a few insights that shift the reader’s experience of what’s analyzed 2
- only one insight that offers little by way of new perspective on what’s analyzed 1
- no new insights at all 0

3. COHERRNCE / ARRANGEMENT: THE FOCUS OFFERS...
- an elegant juxtaposition of the entity under analysis with the context enabling the analysis 3
- a more haphazard articulation of the dynamic between the analyzed text and context 2
- an awkward, even jumbled oscillation between text and context 1
- no discernible relation between what’s analyzed and the context that would enable analysis 0

4. COHERENCE / STYLE: SAME AS GENERALIZED MODEL

5. CLARITY: SAME AS GENERALIZED MODEL
THE ARGUMENT PAPER (15 POINTS POSSIBLE)

1. CONTENT: THE CLAIM...
- is important, delivered with sufficient warrants & evidence to be persuasive 3
- is not as important, nor crafted well enough to be altogether persuasive 2
- is delivered with an argument too flawed to be persuasive at all 1
- is not discernible, nor is any argumentative craft 0

2. COMPLEXITY: THE ARGUMENT...
- is multi-dimensional, re: kinds of evidence, warrants, and counterarguments 3
- offers more limited evidence, warrants, and counterarguments 2
- is weakened by overmuch simplicity in evidence, warrants, or counterarguments 1
- is missing a key element, either evidence, warrants, or counterarguments 0

3. COHERENCE / ARRANGEMENT: THE ARGUMENT...
- follows the “they say, I say” template and larger craft with subtlety and elegance 3
- follows the template and elements of craft more formulaically 2
- follows the template and elements of craft almost not at all 1
- is unformed 0

4. COHERENCE / STYLE: SAME AS GENERALIZED MODEL

5. CLARITY: SAME AS GENERALIZED MODEL
THE RESEARCH PAPER (15 POINTS POSSIBLE)

1. CONTENT: The Topic...
- has been articulated as an important question that the research answers 3
- has either not yielded an important question or research that answers it 2
- has neither yielded an important question nor any research that answers it 1
- is never defined adequately nor linked to any relevant research 0

2. COMPLEXITY: The Research Question...
- has multi-dimensional, contestable answers and implications 3
- has a simpler array of answers and few implications 2
- has only one, incontestable answer and one implication 1
- has no conclusive answer nor any clear implications 0

3. COHERENCE/ARRANGEMENT: The Movement From Important Question to Researched Answer...
- is subtle and engaging 3
- is simpler, more abrupt 2
- breaks into two halves 1
- is never made 0

4. COHERENCE/STYLE: Same as Generalized Model

5. CLARITY: Same as Generalized Model
APPENDIX III

GRADING CRITERIA

**The A Paper** is characterized by the freshness, ambition, maturity, coherence, and complexity of its content. Its claims are stated clearly and effectively, supported well, with relevant nuances interpreted and delineated in ways that go beyond the obvious. It manifests a distinctive voice that explicitly engages a meaningful rhetorical context and, in turn, an actual audience. It situates itself thoroughly among assigned readings, perhaps even key, related texts in public discourse. It effectively balances the specific and the general, the compelling detail and the larger point, personal experiences and direct observations of the outer world. It grows out of large-scale revisions (both in terms of content and structure). It not only fulfills the assignment, but inventively uses the assignment as an occasion to excel. Its only errors, if any, are purely typographical and quite rare. Finally, it manifests a certain stylistic flair – the *bon mot*, the well-turned phrase, the significant metaphor – that helps to make it, for the reader, memorable.

**The B Paper** is characterized by content that is a relatively familiar, less daring, less integrated or a little simpler than one might hope. Its claims could use more support or more exploration, or could perhaps be stated more directly. Its voice could be more distinct and it could situate itself more engagingly in the rhetorical context and go farther to reach its audience. It could do more with the assigned readings, create a better balance between specific and general, detail and idea, personal anecdote and larger point. It fulfills the assignment, but in a way slightly perfunctory. It makes very few errors and shows no systematic misunderstanding of the fundamentals of grammar, but its overall structure might appear somewhat uneven. Finally, it could benefit from more large-scale revision and from more careful attention to its style at the sentence-by-sentence level.

**The C Paper** is characterized by overmuch dependence on the self-evident, is dotted with clichés, and is inadequately informative. Its essential point is uninteresting or only hazily set forth or developed aimlessly. It has no particular voice, nor any significant sense of context or audience, nor any real engagement with other texts. In terms of the dynamics between detail and idea, it seems to lose the forest-for-the-trees or vice versa. It fulfills the assignment but does so in a way wholly perfunctory. It has grammatical errors that significantly disrupt the reading experience. It has not been sufficiently revised.

**The D Paper** is characterized by minimal thought and effort, which shows through the absence of a meaningful, central idea or the lack of any controlled development of that idea. It fails to fulfill some key aspect of the assignment. It makes no meaningful use of other texts nor ever situates itself in any sort of context. It needlessly offends its audience. Its
sentences and paragraphs are both built around rigidly repeated formulas and soon become predictable. It is riddled with error. It has apparently never been revised.

**THE F PAPER** is characterized by plagiarism or lateness or a total misunderstanding of the assignment or is simply incomprehensible owing to a plethora of errors or desperately poor organization. It has not only not been revised – it really hasn't been begun.