

## Course Syllabus

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### Course Information

Course: LIT 3316.501

Course Title: *Literature of Science Fiction: LeGuin and Butler*

Day and Time: Mondays, 7:00pm-9:45pm

Location: JO 4.614

Term: Fall 2015

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### Professor Contact Information

Professor: Sabrina Starnaman, Ph.D.

Email: [sabrina.starnaman@utdallas.edu](mailto:sabrina.starnaman@utdallas.edu)

Office: JO 5.514

Office Hours: Tuesday from 2:45 to 4:45pm or by appointment

Teaching Assistant: Toya Mares

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Office: JO 5.410D

Office Hours: Tuesday and Thursday, 4:30-5:30 pm. or by appointment

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### Course Pre-requisites, Co-requisites, and/or Other Restrictions

HUMA 1301 (or equivalent)

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### Course Description

Ursula LeGuin and Octavia Butler are two of America's foremost Science Fiction writers. In this course we will read stories of human abductions to alien generation ships; alternative histories; interplanetary study; and survival in an apocalyptic near future. Butler and LeGuin's stories explore themes such as power, transformation, fear, and our own obligations to ourselves and humanity.

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### Student Learning Objectives/Outcomes

- Students will be able to identify aspects of Science Fiction literature that define it as a unique genre.
  - Students will be able to apply their knowledge of literary themes covered in this course to the assigned texts in classroom discussion.
  - Students will be able to write a short essay that uses appropriate examples from the text to make an argument about an assigned story by Ursula LeGuin or Octavia Butler.
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### Required Textbooks and Materials

*Kindred*, Octavia Butler.

*Lilith's Brood*, Octavia Butler.

*Parable of the Sower: A Novel*, Octavia Butler.

"Blood Child," Octavia Butler (pdf on eLearning)

*Left Hand of Darkness*, Ursula K. LeGuin.

*The Lathe of Heaven*, Ursula K. LeGuin.

*Changing Planes*, Ursula K. LeGuin. Short Stories

Copies of the texts are available at Off Campus Books.

Off Campus Books (located behind Fuzzy's Tacos)

561 W. Campbell Road, #201

Richardson, TX 75080

### Assignments & Academic Calendar

Week	Day/Date	Material Read/Assignments Due	Notes
1	M 8/24	Syllabus, Introduction.	Start reading <i>The Lathe of Heaven</i> right away.
2	M 8/31	<i>The Lathe of Heaven</i> , Ursula K. LeGuin	
3	M 9/7	NO CLASS—LABOR DAY	Begin reading <i>Parable of the Sower</i> early
4	M 9/14	<i>Parable of the Sower</i> , Octavia Butler  Paper 1A due over <i>The Lathe of Heaven</i> by 6pm via turnitin.com assignment link on course homepage on eLearning	
5	M 9/21	“Bloodchild,” Octavia E. Butler  Paper 1B due over <i>Parable of the Sower</i> by 6pm via turnitin.com assignment link on course homepage on eLearning	Begin reading <i>Left Hand of Darkness</i>
6	M 9/28	<i>Left Hand of Darkness</i> , Ursula K. LeGuin  Rewrites for 1A due	Begin reading <i>Dawn, Adulthood Rites</i> , and <i>Imago</i>
7	M 10/5	<i>Dawn</i> from <i>Lilith’s Brood</i> , Octavia E. Butler, (1-248).  Rewrites for 1B due	Keep reading <i>Adulthood Rites</i> and <i>Imago</i>
8	M 10/12	<i>Adulthood Rites</i> from <i>Lilith’s Brood</i> Octavia E. Butler, (251-477).	Keep reading <i>Adulthood Rites</i> and <i>Imago</i>
		MIDTERM GRADES DUE SATURDAY, OCTOBER 17 <sup>TH</sup>	
9	M 10/19	<i>Imago</i> from <i>Lilith’s Brood</i> Octavia E. Butler (480-746).	
10	M 10/26	<i>Lilith’s Brood</i> discussion: <i>Dawn, Adulthood Rites</i> , and <i>Imago</i>  Paper 2A due over <i>Lilith’s Brood</i> by 6pm via turnitin.com assignment link on course homepage on eLearning	
11	M 11/2	<i>Kindred</i> , Octavia E. Butler	Creative Project Workshop Group Sign-

		Paper 2B due over <i>Kindred</i> by 6pm via turnitin.com assignment link on course homepage on eLearning	up: you MUST be present to sign up AND exchange stories in class if you wish to do the creative project. Bring 8 copies of your story.
12	M 11/9	“Sita Dulip’s Method,” “Porridge on Islac,” “The Silence of the Asonu,” and “Feeling at Home with the Hennebet,” from <i>Changing Planes</i> , Ursula K. LeGuin (1-40).	Creative project workshop meetings this week
13	M 11/16	“The Ire of the Veksi,” “Seasons of the Ansarac,” “Social Dreaming of the Frin,” “The Royals of Hegn,” and “Woeful Tales from Mahigul,” <i>Changing Planes</i> , Ursula K. LeGuin (41-132).	Creative project workshop meetings exchange stories in class
14	M 11/23	NO CLASS—FALL BREAK	Final paper writers: start working on final paper
15	M 11/30	“Great Joy,” “Wake Island,” “The Nna Mmoy Language,” “The Building,” “The Fliers of Gy,” “The Island of the Immortals,” and “Confusion of Uñi” <i>Changing Planes</i> , Ursula K. LeGuin (133-244).	Creative project workshop meetings this week  Final paper writers: consider bringing a completed draft to the professor or TA for comments. Please make an appointment with us, so that we have enough time to read and discuss your paper.
16	M 12/7	Bringing it all together	
Wednesday, December 9 <sup>th</sup>		Final paper or creative project due by noon (12:00pm) via turnitin.com assignment link on course homepage on eLearning.	
Finals Week F 12/11-Th 12/17			

### Assignments

Quizzes (8+ @ 20 points each)	160+ points
In-Class Writings (4+ @ 10 points each)	40+ points
Short Papers: See page 10 of syllabus (2 @ 50 points each)	100 points
Final Paper or Creative Project: See pages 11-12 of syllabus	100 points

**\*\*Attendance is mandatory and excessive absences (3 or more) will result in a loss of points toward your final grade.**

**-50 pts.**

	Total	400+ points
<b>Grading Policy</b>		
<b>How to Calculate your Grade:</b>		
401+ points = A+	233-266 pts. = C+	
380-400 pts. = A	200-232 pts. = C	
367-379 pts. = A-	167-199 pts. = C-	
330-366 pts. = B+	123-166 pts. = D	
300-329 pts. = B	< 124 pts. = F	
267-299 pts. = B-		

This is a reading-intensive course. Please make sure that you are prepared to invest a lot of time in reading outside of class.

This course is run as a discussion intensive seminar, so attendance and participation is *very important*. If you want to do well in, or just pass, this class you must attend all the classes. There will be **NO** make-ups or late submissions for missed assignments or quizzes, but there will be opportunities to earn extra points toward your overall grade. You make the decisions about how many points you wish to earn and therefore what grade you get in this class. The responsibility is in your hands.

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### Course & Instructor Policies

As an upper-division literature course, LIT 3316 is a discussion-intensive seminar. Thus, whole group discussions will dominate our class periods, though there will be some lecture and small group discussions. Active class participation is very important to the success of the course and to the quality of your experience in this class. If you are present and engaged, our class will be productive and enjoyable. That means everyone needs to come to class **on time** and **be prepared**.

Anyone who uses a laptop, tablet computer, electronic reader, or cell phone for activities not related to our work in class (activities like checking Facebook, sending texts, watching a ballgame, IMing, etc.) will have their behavior identified publicly, recorded, and their grade lowered accordingly. This behavior is disrespectful to your classmates and professor.

You must bring your texts to class. This class may ask you to read more than you are used to reading in other courses. You may find that you need to reread passages multiple times in order to understand them. Start early and give yourself time to enjoy these books and stories. I wholeheartedly recommend taking notes in your books, flagging important passages, and coming to class with questions or comments about the texts.

**No late assignments are accepted. You may turn in assignments early though. You cannot make up missed quizzes. There are opportunities to earn points to offset points missed. Quizzes may be given at the beginning, middle, or end of class. Quizzes will cover texts assigned for that night's discussion, as well as any previous texts.**

Recent studies suggest that students who bring laptops to class perform worse (on average) than their non-laptop using peers, and are much less likely to pay attention in class. [Feel free to check the research: e.g., <http://ssrn.com/abstract=1078740> or any of the vast literature on the detriments of multitasking for performance.] Laptops and other electronic devices can also be a distraction for other students. You may read texts on computers, tablets, Kindles, etc., but I don't recommend it. Taking notes on digital texts is generally less effective than taking notes on paper texts.

We will use our full course time. (FYI: Packing up early is a pet peeve of mine).

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## **PRO TIPS**

### **You want to do well in this class?**

- Read the syllabus carefully and refer to it often.
- Come to class with questions, sections of texts you want to discuss already flagged, and comments to make. Reflect upon the stories and jot down notes and page numbers that you think are relevant to your thoughts.
- Write in your books and/or take notes while you read! Pose questions and make observations as you read and write them down.
- Come to *every* class *prepared*. Read the stories and books carefully and take time to skim them before class to refresh details that you may have forgotten or details that you may have overlooked the first read-through.
- Consider using an audiobook version of the texts alongside the print texts if you think it would help you.
- Listen and contribute actively to the conversation.
- Know where my office is. Know where the TA's office is. Know when we have our office hours.
- Visit us in Office Hours, especially if you have a question or observation that you did not get to make in class. Visit us in Office Hours even if you don't have questions.
- Visit us in Office Hours with a draft of your paper so we can give you feedback before it is due.
- Complete every assignment on time.
- If you have concerns or questions about your work or performance (at any stage in the process), come see us. We are happy to work with you.
- Get the email addresses or phone numbers of a couple of students in case you need to find out what you missed. Consider discussing your project or the readings with each other before they are due.
- Take your papers to the Writing Center or find a quality proofreader to edit your project.
- Come to class on time and do not pack up early. If something comes up and you have to be absent or leave early, please talk to me about it. Life happens.
- If you are having difficulties (in life, class, etc.) talk to me before you get too far in a hole. Everyone has a tough semester.

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## **UT Dallas Syllabus Policies and Procedures**

### **Disability Services**

It is the policy and practice of The University of Texas at Dallas to make reasonable accommodations for students with properly documented disabilities. However, written notification from the Office of Student AccessAbility (OSA) is required. If you are eligible to receive an accommodation and would like to request it for a course, please discuss it with an OSA staff member and allow at least one week's advanced notice. Students who have questions about receiving accommodations, or those who have, or think they may have, a disability (mobility, sensory, health, psychological, learning, etc.) are invited to contact the Office of Student AccessAbility for a confidential discussion.

The primary functions of the Office of Student AccessAbility are to provide:

- academic accommodations for students with a documented permanent physical, mental or sensory disability
- non-academic accommodations
- resource and referral information and advocacy support as necessary and appropriate.

OSA is located in the Student Services Building, suite 3.200. They can be reached by phone at (972) 883-2098, or by email at [disabilityservice@utdallas.edu](mailto:disabilityservice@utdallas.edu).

## **Academic Integrity**

The faculty expects from its students a high level of responsibility and academic honesty. Because the value of an academic degree depends upon the absolute integrity of the work done by the student for that degree, it is imperative that a student demonstrates a high standard of individual honor in his or her scholastic work.

Scholastic Dishonesty: Any student who commits an act of scholastic dishonesty is subject to discipline.

*Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, submitting for credit any work or materials that are attributable in whole or in part to another person, taking an examination for another person, or any act designed to give unfair advantage to a student or the attempt to commit such acts. Plagiarism, especially from the web, from portions of papers for other classes, and from any other source, is unacceptable and will be dealt with under the university's policy on plagiarism (see general catalog for details).*

Please see the section about Avoiding Plagiarism on the UT Dallas Syllabus Policies and Procedures page:  
<http://coursebook.utdallas.edu/syllabus-policies/>

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## **Comet Creed**

*This creed was voted on by the UT Dallas student body in 2014. It is a standard that Comets choose to live by and encourage others to do the same:*

“As a Comet, I pledge honesty, integrity, and service in all that I do.”

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## **UT Dallas Syllabus Policies and Procedures**

The information contained in the following link constitutes the University's policies and procedures segment of the course syllabus.

Please go to <http://go.utdallas.edu/syllabus-policies> for these policies.

***The descriptions and timelines contained in this syllabus are subject to change at the discretion of the Professor.***

## **FAQs (Frequently Asked Questions) for LIT 3316 Literature of Science Fiction**

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### **Missing Class**

**Q:** I am . . . standing up in my sister's wedding / taking my parent/partner/pet to the doctor / scheduled for a Caesarian Section / picking up The Pope/President Obama/my kid at the airport / bound to some obligation that will keep me from attending class . . . can I take the quiz before class?

**A:** No. Everyone takes the quiz in class at the same time. This is why there are extra points built into the course.

**Q:** I missed the quiz earlier because I . . . got into a car accident / was abducted by aliens for 35 Earth minutes (4 days in alien time) / birthed a baby at 6:30pm this evening, but rushed to class immediately afterwards / was trying to submit my paper on eLearning but my computer crashed and I had to stay there and keep trying / some other unexpected event that made me miss part of class . . . can I take the quiz during break?

**A:** No. Everyone takes the quiz in class at the same time. This is why there are extra points built into the course.

**Q:** What if I bring you a note that proves that my absence is valid then can I make up the quiz?

**A:** No. This is why there are extra points built into the course.

**Q:** I work full time . . . so I will be late for class a lot / and will be traveling out of town on 4 Mondays during the semester / so I won't give your class much attention . . . what advice do you have for me?

**A:** Maybe you shouldn't take this class this semester. If this class is really important to you maybe you can change your work schedule.

**Q:** I am super sick and am . . . running a fever / vomiting / in the hospital . . . should I come to class?

**A:** No. This is why there are extra points built into the course.

**Q:** Should I tell you why I missed class?

**A:** Not unless you really want to. If there is some unexpected, ongoing reason that arises during the semester that will make you miss more than one class come speak with me/contact me.

**Q:** Are you mad at me because I had to miss class?

**A:** No. This is why there are extra points built into the course.

### **Fear & Insecurity**

**Q:** I am . . . an ATEC major not a Literary Studies Major / a Literary Studies major not some freaky science fiction nerd / a Computer Science/Neuroscience/Performing Arts major / a person enrolled at UTD and in this class . . . and I am worried that I won't do well because I don't have the required skill set for LIT 3316 Literature of Science Fiction.

**A:** I know. This course does not expect that you already 1. know how to do upper-division literary studies analysis (like those awesome advanced Literary Studies majors) or 2. already have an encyclopedic knowledge of science fiction (like those awesome nerds). In this class we will build a set of critical skills (reading and thinking) and technical skills (discussing and writing) from the ground up, while simultaneously developing a common set of texts that we can all talk about. This course is designed so that you can fail an assignment early in the semester and then get better at the task (with effort) and still do well in the class. This is not my first rodeo—don't worry. After a couple of weeks we will all be on common ground. The TA and I are here to help you. Don't fret in isolation, come fret with us. We can help you improve.

**Q:** I am returning to school after . . . 25 years in the work force / being a theoretical physicist/surgical nurse/hermit in the desert / some set of events that mean I am not a 20-year old college junior . . . and I am worried that I don't know how to be a successful student.

**A:** If you are worried about this you will likely work much harder than the 20-year old college junior who is smug about their mastery of university. Consider asking someone in this class who seems really good at college to be your study partner. Put together a small group of interested students who will meet for

coffee/wine/ice cream each week and discuss the readings and paper assignments before class (It isn't cheating. It is fulfilling your professor's greatest dream in life—the creation of a self-motivated student discussion group based on the professor's course. (\*a beam of light breaks through the clouds, somewhere a choir sings\*). The TA and I are here to help you. Don't fret in isolation, come fret with us. We can help you improve.

**Q:** I am . . . shy / quiet / not a shameless participator like the person sitting behind me . . . and therefore I don't feel comfortable speaking up in class, but I want to participate actively. What should I do?

**A:** Talk to me directly, perhaps after one of the first days of class. Come to my office hours or the TA's office hours and speak to us one-on-one. Write down your thoughts and share them with us. Make an appointment to see one of us. Make good use of the small group discussions that is why we have them.

### **eLearning**

**Q:** I am . . . technophobic / positive that eLearning doesn't work on my computer / sure that I cannot figure out how to get to the online readings/submit my papers / technoaggressive . . . and therefore have trouble with eLearning. What should I do?

**A:** 1) You should have faith that you will make it work and 2) do not give up until you have made eLearning submit to you. There are links to online tutorials all over the eLearning page to help you. Use them. You should go explore eLearning before the eleventh hour when you need it to work perfectly for you. There is a virtual helpdesk on eLearning, if you have trouble ask them for help. However if it is 25 minutes before your paper is due and you want them to help you submit it before it is late, your expectations are unreasonable.

**Q:** I just finished my paper, it is 5:57pm on the day it is due at 6:00pm, I am trying to submit my paper via the eLearning/Turnitin.com link, but it isn't uploading! What do I do!

**A:** Build a time machine. If you wait until the last minute to submit your paper the odds of being thwarted by technology skyrocket. This is a big class and many other people have waited until the last minute. Instead submit your paper on Sunday afternoon or some other time well before the due date. This is your warning: I don't accept late work. This is why there are extra points built into the course. On the off chance that you are trying to turn it in early and it is still not uploading, send the TA an email explaining your distressing state of affairs with a .pdf attachment of your paper **EXACTLY AS IT WILL BE UPLOADED** to the eLearning/Turnitin.com site and keep trying to upload it before it is late. Obviously if you have evidence that you tried to submit your paper well before the 6:00pm cut off and you sent the TA an email with a .pdf of your paper in it well before the 6:00pm cut off, then I will work with you about the late submission of your paper.<sup>1</sup> I am not a monster, . . . probably.

### **Quizzes**

**Q:** Will there be a quiz . . . today / next week / on the Monday after break?

**A:** Probably. Quizzes are unannounced and cannot be made up.

**Q:** Will the quiz be at the beginning of class because I . . . have to pick up my kid at the airport / am in labor / am bound to some obligation that will keep me from staying in class?

**A:** Quizzes may be given at the beginning, middle, or end of class. If you are not in the classroom when the other students complete the quiz then you have missed it and it cannot be made up.

**Q:** What material will the quiz cover?

**A:** Most likely the texts that you were supposed to read for class that day, plus any texts from the previous class if we did not have a quiz on them.

### **Miscellaneous**

**Q:** If a book or story is listed on the syllabus calendar next to a certain date does that mean I should be reading it that week or that I should have finished reading by class that day?

**A:** You should have read the book in its entirety before you come to class that day.

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<sup>1</sup> a screenshot or email exchange with the helpdesk are excellent evidence.

**Q:** If a book, story, or book chapter is listed on the syllabus calendar on two sequential days does that mean that I should read the first half for the first date and have it finished for the next class?

**A:** No. You should have read the book, story, or book chapter in its entirety before you come to the first class. If a book is listed next to two sequential dates it means we will likely discuss the book over two class meetings.

**Q:** I am . . . claustrophobic and the size and intensity of this class is freaking me out / pregnant and have to pee a lot / a person who needs to get out of class in a hurry. What should I do?

**A:** Plan ahead if possible. Choose a seat at or near the end of the aisle. If you need to step out do so as quietly as possible and reenter as quickly and quietly as possible. Everyone here is human, . . . probably.

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**Short Papers (50 points each)**

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**Requirements:**

- Students may complete paper 1A OR 2B, but cannot complete both. If you earn less than 25 points on paper 1A/B, you may rewrite it provided that you meet with the professor or TA with your paper to discuss it. Bring a hard copy of your paper with comments to the meeting. Your original grade and rewrite grade will be averaged for a composite final grade for the paper.
- Students may complete paper 2A OR 2B, but cannot complete both.
- Papers are due by 6pm via Turnitin assignment link in eLearning on the days they are due. See Assignment Calendar for due dates. LATE PAPERS ARE NOT ACCEPTED. See FAQ sheet or Course Policies for further information on this.
- Papers must be between 400-500 words. Put the word count in the header of the paper.
- Papers are graded holistically. See rubric below.

**Grading:**

Each paper is worth 50 points.

<b>Criteria</b>	<b>Excellent A</b>	<b>Very Good A-</b>	<b>Good B-</b>	<b>Satisfactory C+</b>	<b>Developing C-</b>	<b>Unsatisfactory F</b>	<b>Failing F</b>
<b>Thesis</b> Statement of a clear thesis that guides the entire argument of the essay.	10	9	7	6	4	3	0
<b>Evidence</b> Effective and proper use of textual examples.	10	9	7	6	4	3	0
<b>Organization</b> Effective building of an argument that supports the thesis. Movement from one idea to the next makes sense--use of transitional words and phrases.	10	9	7	6	4	3	0
<b>Writing Quality</b> Quality of the writing in terms of syntax, grammar, punctuation, flow, etc. There should be few if any errors in spelling, grammatical structure, problems at the sentence level that hinder understanding, etc.	10	9	7	6	4	3	0
<b>Format</b> Proper format as outlined by the assignment. Must meet and not exceed the word length requirement.	10	9	7	6	4	3	0

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## Creative Final Project (100 points total)

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In this Literature of Science Fiction class you may choose to complete a creative project instead of writing an analytical paper. **Please know the Creative Project is *always more* work than the Final Paper.** If you cannot commit the time necessary to do this project, be honest with yourself and choose to write the short paper.

**Structure:** Students write a short story in the science fiction genre. Sometimes they illustrate it as well. There are other possibilities negotiated on a case-by-case basis.

### Requirements:

- A short story of about 1500-2100 words and not to exceed an unreasonable length (this will be determined as we go along).
- Writing: Timely production of story drafts that are shared with group members. You will distribute *hard copies* to your groupmates the Monday before your workshop.
- Workshopping: Attendance at writing workshops is required. You must attend the workshop dates that you have signed up for. If you cannot attend, then you cannot do the project.
- Reading & Responding: Timely revision comments on the work that your groupmates create.
- Your story must be turned in by the due date and time noted on the calendar of assignments. You may turn your final story in early if you wish.
- A short reflection paper to accompany your final story. This reflection will discuss how your story relates to the topic/stories from the course. It should be 400-600 words long. Please put it after your story in the same document when you turn in to eLearning.

### Point Distribution:

**Each workshop: 40 points** (10 points for the completion of your draft/revisions; 10 points for your comments on your groupmates' work.) 40 points total for all workshops.

**Creative work: 40 points.** (This is a grade for the quality of the story overall, including the effectiveness of the revisions you made to the final version.)

**Reflective/Meta-analytical essay: 20 points**

\*\*\*Missing a workshop, not completing your story on time, or failing to make comments on your groupmates' stories may result in forfeiting the opportunity to do the creative project or it may result in a loss of points. It is at the discretion of the professor.

**Due:** Wednesday, December 9th by noon (12:00pm) via Turnitin link on eLearning

### Workshops:

Workshop groups will meet every other week (see calendar). You will sign up for dates and times on Monday, November 2<sup>nd</sup>. You **MUST** be present to sign up. Bring eight (8) copies of your story to exchange that night (Monday, November 2<sup>nd</sup>).

### A week before your first meeting:

You must have a draft of a project that can be completed in eight weeks and about seven (7) pages.

### At each meeting:

You must have read each group member's story carefully and completed a revision rubric/questionnaire. Bring a copy of your revision comments for the writer and for the workshop leader. You must participate in the group by discussing others' stories. Be prepared to summarize each of the stories, identify the strengths of the story, and offer at least one or two suggestions or constructive observations about the story. Please participate in a spirit of sincerity and generosity.

## Final Analytical Project (100 points total)

In this Literature of Science Fiction class you may choose to complete a final analytical paper instead of a creative final project.

**Structure:** Students write an analytical paper based on readings from LeGuin's *Changing Planes*. Analysis will be based in the discussions about literary themes and genre conventions that we have covered throughout the course.

**Prompt:** The stories in *Changing Planes* all take place in a shared universe in which travelers can move between worlds in different planes. The stories sometimes have traditional narrative arcs (exposition, rising action, climax, resolution, for example), but some stories seem more like vignettes or character studies. What is LeGuin trying to accomplish with these short stories? How does the form work to her advantage? Choose two or three (2 or 3) stories that you believe are good examples of how the execution of the story supports the purpose of the collection.

### Requirements:

- An analytical paper of 1500-2100 words (5-7 pages)
- You must choose two to three (2-3) stories from *Changing Planes* to analyze.
- In this paper you are expected to have a claim or thesis, use examples from the texts chosen, reference information from class discussion and handouts, and make a cohesive, well-supported argument about the texts chosen. This is simply an expansion of the kind of work you did in Papers 1 and 2.

**Due:** Wednesday, December 9<sup>th</sup> by noon (12:00pm) via Turnitin link on eLearning. No late papers accepted. You may turn this assignment in early if you wish.

### Grading:

Criteria	Excellent A+	Very Good A	Good B	Satisfactory C	Developing D	Unsatisfactory F	Failing F
<b>Thesis</b> Statement of a clear thesis that guides the entire argument of the essay.	20	15-19	13-15	10-12	7-10	3-6	0-2
<b>Evidence</b> Effective and proper use of textual examples.	20	15-19	13-15	10-12	7-10	3-6	0-2
<b>Organization</b> Effective building of an argument that supports the thesis. Movement from one idea to the next makes sense--use of transitional words and phrases.	20	15-19	13-15	10-12	7-10	3-6	0-2
<b>Writing Quality</b> Quality of the writing in terms of syntax, grammar, punctuation, flow, etc. There should be few if any errors in spelling, grammatical structure, problems at the sentence level that hinder understanding, etc.	20	15-19	13-15	10-12	7-10	3-6	0-2
<b>Format</b> Proper format as outlined by the assignment. Must meet and not exceed the word length requirement.	20	15-19	13-15	10-12	7-10	3-6	0-2