

DRAFT Syllabus

University of California Santa Cruz

Crown College

CRWN 80F-01 Science Fictions M/W 9:00 a.m.-12:30 p.m. Summer Session 1 – 2021

Lecturer: Dion Farquhar, Ph.D. dnfarquh@ucsc.edu
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WELCOME TO CRWN 80F-01 (Zoom format)
Please turn your video on and keep it on for the duration of each class.

“It matters what stories make worlds, what worlds make stories.”
--Donna Haraway*

Course Description:

Science fiction and speculative fiction (SF) are genres that record people’s desires for a different way of life because they resist the view that history is over and the future is merely (and *can only be*) an extension of the present. SF’s imagined technologies are about the different possibilities they create—either as hope for a better world or as a warning about a worse world to come. SF also raises important questions about the independence of the technological from the social and the political realms.

This course will ask how SF has shaped popular receptions of science (and even stimulated science research projects) at the same time that it asks how SF shapes knowledge and criticizes the present. Whether utopic or dystopic, SF imagines alternative scenarios for social relations and ways of living. This course reads and analyzes the force of this utopian impulse from the late nineteenth century to the present.

SF implodes many binary divides—between art/science, body/mind, organic/artificial, M/F, human/animal, and entertainment/art (high-brow/low-brow; literary fiction/genre fiction). Asking readers to imagine the (technologically) *impossible*, SF demands different reading strategies. It rejects the assumption that the future is (and can only be) an extension of the present by embracing “what-if” scenarios. Indeed, its themes are time travel, intergalactic space travel, androids and robots, alien worlds, cyberspace, and virtual technologies that presume radically-different social practices and institutional worlds. Or, following SF theorist Darko Suvin in defining SF as entailing “cognitive estrangement,” readers assess the impact of entering worlds that are different from our empirical, realist present. For better and for worse.

*Donna Haraway, Science Fiction Research Association talk, July 2011

SF takes up the search for community (or dealing with its lack), the conflict between individual and community, the role of individual agency, domination and colonization, the destructiveness of war, exploitive social relations, embodiment, artificial life, viruses, genetic engineering, the role of machines and robots, surveillance, apocalyptic environmental degradation, and others. The novels this course reads presume alternate worlds that are peopled by racialized and gendered androids, cyborgs (and slaves), robots, and AIs—enacting unconventional virtual or real relations among people, machines, and animals. A central question this course asks is how science fiction’s utopic and/or dystopic projections give us insights about equality, justice, and difference—and their subsumption to institutional histories of exploitation and oppression.

This course will examine how SF can help us imagine (and demand) better futures that include social justice and equality as well as better forms of association, work, play, and social organization—and how a “better” future might go beyond the techno-optimism of better AI, robots, and self-driving cars or business-as-usual, globalized digital capitalism of offshored labor, job elimination, and lionization of the “free” market, the role of the state or centralized governance (for whom?), and the goals of ever-increasing consumption and profit—all to the end of preserving the power, money, and conquest that is the legacy of the global North—the context that supplies most SF authorship and readership. As such, this course explores some of the contradictions that overlay our present—such as siloed isolation (exacerbated under conditions of Shelter-in-Place) and ubiquitous surveillance, continual data bombardment, compulsory consumption, and environmental crisis.

Required Reading –Fiction* (in order of assignment):

Isaac Asimov. “The Fun We Had” (short story: PDF on Canvas)

Ursula LeGuin. “The Ones Who Walk Away from Omelas” (short story; PDF on Canvas)

N.K. Jemison, “The Ones Who Stay and Fight” (short story; PDF on Canvas)

Philip K. Dick. *Do Androids Dream of Electric Sheep?* (PDF on Canvas)

Ken MacLeod, *The Cassini Division* (New York: Tor) (may need to buy unless someone can find a PDF?!))

* Please try to secure a print copy of the required fiction reading. Access to hardcopy allows you to read texts off-screen and mark and cross-reference them in a variety of ways that are not available electronically. In addition, the scale and the materiality of reading articles or books in hard copy is different from screen reading in aspect ratio (like in film) and corporeal engagement.

Required Reading – Articles:

Mark Bould. “Sf Now: Introduction.” *Paradoxa*. Volume 26

H. Bruce Franklin. “What is Science Fiction and How It Grew.” *Reading Science Fiction*. James Gunn, et al. Palgrave Macmillan, 2008

Sherryl Vint. “Introduction to the Futures Industry”

Steven Best and Douglas Kellner. “The Apocalyptic Vision of Philip K. Dick.”

*All are available on Canvas.

Learning Outcomes:

- Developing strategies for critical reading, understanding, and analyzing challenging SF texts
- Understanding of the history of discourse about tools and machines (technology)
- Increased ability to think independently, understand, and analyze the arguments of others, and argue persuasively in an academic classroom community
- Understanding the historical context of science and technology production and reception in the U.S. including its ties to military weapon development
- Attunement to a text’s rhetorical situation, purpose, audience, context, and genre
- Ability to craft well-supported arguments in discussion and writing by using examples from source texts
- Broad familiarity with the diversity of styles and subject matters of U.S. SF
- Ability to provide helpful feedback to peers in class discussion and respond to student presentations

Course Methods

This course will use a variety of methods to explore a selection of science fiction texts and a sampling of critical literature about them. These include lecture, textual analysis (close reading of the text), reading and discussing literary and historical criticism, student presentations, discussion in both small and large groups, Go-Arounds, and brief (timed) writing in the “chat.”

- In-class Presentations (2-4 minutes) – Each Student is required to do *one* presentation.
 - Beginning on the second day of class, students (who have signed up in advance) will note what they found interesting, provocative, or challenging about the work’s themes. Does the text make an argument, advance a thesis, or question an

assumption? Assess, analyze, and interpret what the text adds to, or challenges about, your understanding of the world. Identify the element of “cognitive estrangement” in the novel, and note what is significant about it.

- Say *what you think* about the novel; don’t merely summarize it. Note a significant argument, point, or thesis of the text. Discuss how the text relates to challenges and dilemmas of contemporary life.
- Three Response Papers on Canvas (800-word minimum)

Course Requirements with grade weight:

- Regular attendance and punctuality are priceless
 - *Two or more* absences jeopardize your ability to *pass* the course.
- Class participation* in discussion, Go-arounds, Breakout Rooms, etc. **10%**
 - Please listen respectfully to your peers.
 - Optimal engagement entails being present, prepared, and intellectually alert at each class meeting. Come prepared to discuss. Be collegial, listen, and engage viewpoints with which you disagree.

Note: You cannot earn the grade of “A” unless you are a regular participant in class discussion.

- *One* short (2-4-minute) in-class oral presentation Sign-ups are under vertical nav Bar “Assignments” on Canvas **15%**
- **THREE Response Papers (75%)**. See below.
 - The Prompt for each is on Canvas under the vertical nav bar “Assignments.”
 - Students will address only one or two of the a few questions (from array of micro-questions) in the Prompt.
 - Use reflection, close reading, criticism, contextualization, personal experience, historical knowledge, research—or a combination of these methods.
- Response Paper 1 (800-word minimum) has two parts:
 - Self-introduction (300-word min.)
 - Brief response to Asimov, LeGuin, or Jemison’s story (500-word min.) **25%**
- Response Papers 2 and 3 (800-word min.) refer to specific readings. **50%**

All Response Papers must include:

- At least **two quotations** to support your observations, analysis, and assertions.
- **Critical analysis** (connecting the text to a contemporary social, political, or philosophical issue, question, or theme)
- **No Plot summaries**; we’ve all read the book (or stories)
- What oppositions or **framework/s** does the text use to center its

themes and worldview—and your evaluation of these?

Lateness policy:

All Response Paper are due on their due date. If you must miss it, please send your Response Paper **to me via an email** with a Word doc attachment. Though a late Paper will be accepted, it will lose 20% of its total point value.

Reading/Writing Schedule:

Week 1

Monday, June 21, 2020 – Introductions: Staff/Syllabus/expectations; Asimov

Required Reading (We will read it in class.):

- Isaac Asimov, “The Fun We Had” (short story)

Discuss:

- What is your main take-away about Asimov’s story?
- What does the story imply is lost with mechanical teaching machines?
- Is anything gained? What has your learning experience on Zoom been like?
- What does the technological capacity for remote learning presuppose? (Then or now?)
- What gender relations are explored in this story?
- Do you think education was “fun” before remote or mechanical learning?

***All Response Papers are due by the *exact date and time* specified. If you miss the due date, please send your post to me via an email Word doc attachment. Though I will accept a late Post, it will lose 25% of its total point value.**

Wednesday, June 23 – LeGuin and Jemison

Reading due:

- Ursula LeGuin, “The Ones Who Walk Away from Omelas”
- N.K. Jemison, “The Ones Who Stay and Fight”
link: <https://www.lightspeedmagazine.com/fiction/the-ones-who-stay-and-fight/>

In class:

- Student Presentations (5+ people each day): Students sign up to present (on Google Sheet on Canvas)

Week 2

Monday, June 28 – NO CLASS (Juneteenth)

Tuesday, June 29, 11:59 p.m. – Writing due: Response Paper 1

Note: Response paper prompts include many micro-questions. You are never expected to answer them all. They are intended to engage your attention and imagination and get your thinking and writing started.

Full prompt is on Canvas (under “Assignments”).

- Part 1: Introducing yourself
- Part 2: In-depth reflections on *one* of the three short stories

Wednesday, June 30 (1 of 3 classes on *Androids*)

Reading due:

- *Androids*, Chapters 1-8 (pp. 3-96)
- Mark Bould. “Sf Now: Introduction.” *Paradoxa*. Volume 26

In class: Student Presentations

- Connect the text to larger contemporary trends, events, or institutions (E.g.: The publication of *Androids* in 1968 precedes the establishment of “Earth Day,” or the dissemination of popular consciousness of environmental consciousness by two years.)
- What are Deckard’s motivations for doing his job, which is “retiring” androids?
- Which characters struggle with marginalization, persecution, contingency, piecework, survival, and consumption?
- Describe Deckard’s social relations? His affect and worldview? Other characters?

Supplementary Reading:

- Sherryl Vint, “Introduction to ‘The Futures Industry’”

Week 3

Monday, July 5 – NO CLASS (July 4th celebrated)

Wednesday, July 7 (2 of 3 classes on *Androids*)

Reading due: *Androids*, Chapters 9-12 (pp. 97-144)

In class: Student Presentations

Discuss:

- Does Deckard think for himself, and if not, where does he get his orders—and his ethics?
- How does technology influence feeling (affect)—in the novel? In your life?
- Note one thing that is strange for you (that engages your cognitive estrangement).
- Name a specific difference between the world of the novel and your world.

Week 4

Monday, July 12 – (3 of 3 classes on *Androids*)

Reading due: *Androids*, Chapters 13-22 (pp. 145-244)

- Steven Best and Douglas Kellner. “The Apocalyptic Vision of Philip K. Dick.” *Cultural Studies Critical Methodologies* (2003)

In class: Student Presentations

- Discuss some of the antagonisms the novel raises.
- Discuss the role of technology in exacerbating inequality, normalizing servitude. Be specific.

Supplementary Reading:

- H. Bruce Franklin. “What is Science Fiction and How It Grew.”

Wednesday, July 14 – (1 of 3 classes on *The Cassini Division*)

Reading due: *The Cassini Division*, Chapters 1-3 (pp. 1-80)

In class: Student Presentations

Sunday, July 18, 11:59 p.m. – Writing due: Response Paper 2 (*Androids*)

Week 5

Monday, July 19 – (2 of 3 classes on *The Cassini Division*)

Reading due: *The Cassini Division*, Chapters 4-8 (pp. 81-231)

In class: Student Presentations

- Adam Roberts. “Chronology of Science Fiction”

Wednesday, July 21 – LAST CLASS – (3 of 3 classes on *Cassini Division*)

Reading due: *The Cassini Division*, Chapters 9-11 (pp. 232-305)

In class: Student Presentations

- What issues of gender and race do sex robots raise? Interaction? Heteronormativity?
- Does the sex and race and age that is ascribed to a sex robot matter?

Tuesday, July 27, 11:59 p.m. – Writing due: Response Paper 3 (*The Cassini Division*)

Course Tips:

- **Regular reading is critical for success in this course.** Reading assignments are few and reasonable and are chosen for the reduced format of Summer Session.
- Pace yourself. Read each text carefully and completely. Whenever possible, re-read and refer to your notes, markings of the text, etc.
- Write and take notes as you read. Whenever possible, read in hard copy.
- Regardless of the medium you read in, be sure to mark the text; highlight, underline, or circle important words, phrases, or sections. Use the margins of the text or write on a separate piece of paper (or index cards, whatever). Find the method that works for you. Review your notes before class. This will refresh your memory.
- Come to class prepared to discuss the reading. Lectures will introduce key questions, considerations, and themes. Please participate actively in the discussion—exploring, questioning, and arguing with the text, each other, and me.

Good writers and thinkers are made, not born, and all academic success is a result of experience, training, and hard work. There is nothing mystical or pre-ordained about it. If you come from a family and/or background that did not have access to, or experience with, higher education and its culture, it is more difficult to excel because you lack the models and the self-confidence that come from believing you are an heir to higher education.

Successful completion of this course includes thorough preparation and active participation. Being prepared includes, but is not limited to, actively reading the required texts, taking notes, and marking the text. In addition, participating in discussion in both large groups and in Breakout Rooms, and critically (and respectfully) commenting on your peers' presentations will help you generate ideas, engage in dialogue with others, and make you more aware of your—and their—intellectual choices. You are each other's great resource. Please participate.

Supplementary Reading (most are on Canvas under “Files/Supplementary Reading”)

Wendy Brown. *Undoing the Demos Neoliberalism's Stealth Revolution*. “Undoing Democracy: Neoliberalism's Undoing of State and Subject” [chapter 1]. Zone Books. 2015.

Gregory Claeys, “The Origins of Dystopia: Wells, Huxley and Orwell,” *The Cambridge Guide to Utopian Literature*. Ed. Gregory Claeys. Cambridge University Press, pp. 107-131

Nick Dyer-Witheford, “Cybernetic” [chapter 3] and “Silicon” [chapter 4], *Cyber-Proletariat: Global Labour in the Digital Vortex* [PDF of entire text is **on Canvas**]

Neil Easterbrook, "State, Heterotopia: The Political Imagination in Heinlein, LeGuin, and Delany." *Political Science Fiction*. Ed. Donald Hassler and Clyde Wilcox

Benjamin Fair, "Stepping Razor in Orbit: Postmodern Identity and Political Alternatives in William Gibson's *Neuromancer*." *Critique* (Winter 2005, vol. 46, no. 2). Pp. 93-102

Peter Fitting. "Estranged Invaders: *The War of the Worlds*." Ed. Patrick Parrinder. *Learning from Other Worlds: Estrangement, Cognition, and the Politics of Science Fiction and Utopia*. (Duke University Press, 2001), pp. 127-145

_____. "Utopia, Dystopia, and Science Fiction." *The Cambridge Guide to Utopian Literature*. Ed. Gregory Claeys. Cambridge University Press, chapter 6, 135-153

Carol Franko, "The I-We Dilemma and the 'Utopian Consciousness' in Wells' *When the Sleeper Wakes* and LeGuin's *The Lathe of Heaven*. Ed. Donald M. Hassler and Clyde Wilcox. *Political Science Fiction*. University of South Carolina Press, 1997, pp. 78-98

William Gibson. Interview *Mother Jones*. "The Future Will View Us as a Joke." [mentions LeGuin and Butler]

<https://www.motherjones.com/media/2014/10/william-gibson-peripheral-vision-time-travel-interview/>

James E. Gunn, *Paratexts: Introduction to Science Fiction and Fantasy*. "Philip K. Dick" Scarecrow Press, (Plymouth, UK, 2013), pp. 82-83

Donna Haraway. SFRA Talk, July 2011, "SF: Science Fiction, Speculative Fabulation, String Figures, So Far"

N. Katherine Hayles. "Print is Flat; Code is Deep: The Importance of Media-Specific Analysis." *Poetics Today*. 25. 1 (2004), pp. 67-90

Frederic Jameson, *Archaeologies of the Future*. "Introduction: Utopia Now," *Archaeologies of the Future*. Verso, 2005, pp. xi-xvi [text of entire book is available on Canvas]

Frederic Jameson. *Archaeologies of the Future*. "Introduction: Utopia Now," *Archaeologies of the Future*. Verso, 2005, pp. xi-xvi [entire book available on Canvas/Files/Supplementary Reading]

_____. "Varieties of the Utopian," pp. 1-9

_____. "Journey into Fear," pp. 182-210

_____. "Utopia and its Antinomies," pp. 142-169

Ruth Levitas, *Utopia As Method*, chapter 1 [text of entire book is on Canvas]

Cade Metz, "Riding Out the Quarantine with a Chatbot Friend: 'I Feel Connected.'" *NY Times*, June 16, 2020.

Dunja Mohr, "The Classical Vision: Utopia, Dystopia, and Science Fiction." *Worlds Apart: Dualism and Transgression in Contemporary Female Dystopias*. London: McFarland, 2005, pp. 11-48

_____, "Demanding the Possible: The Artificiality of Boundaries." *Worlds Apart: Dualism and Transgression in Contemporary Female Dystopias*. London: McFarland, 2005, pp. 49-68

Adam Roberts. "Chronology," *The History of Science Fiction*. Palgrave Macmillan, 2006, pp. 346-350

_____. "Definitions," *The History of Science Fiction*. Palgrave Macmillan, 2006, pp. 1-20

Salman Sayyid. "Do Post-racials Dream of White Sheep?" Center for Racism and Ethnicity Study.

Grzegorz Trębicki. "Supragenological Types of Fiction versus Contemporary Non-Mimetic Literature." *Science Fiction Studies*, Vol. 41, No. 3 (November 2014), pp. 481-501

Fatima Viera, "The Concept of Utopia," *The Cambridge Guide to Utopian Literature*, ed. Gregory Claeys. Cambridge University Press, pp. 3-27

Brian Willems "Introduction." *Speculative Realism and Science Fiction*, Edinburgh University Press, 2017, pp. 1-5 and "The Zug Effect," pp. 6-39

Students with Disabilities:

I am committed to being open to and supportive of all students, and I seek to accommodate different learning styles, so if you have an accommodation letter, please send it to me (via email). I want you to succeed in this class, so if you have any learning issues, please see me in Office Hours to explain what specific help you need to succeed.

If you qualify for classroom accommodations because of a disability, please get an Accommodation Authorization from the Disability Resource Center (DRC, 1476 Hahn Student Services Bldg.) and submit it to me in person before or after class or during office hours in the first two weeks of the quarter. For more information on the requirements and/or process, contact DRC at 459-2089 (voice), 459-4806 (TTY), or <http://drc.ucsc.edu>. They are helpful, friendly, and welcoming, and they offer *free printing* services at their office.

CARE: UCSC Campus Advocacy, Resources and Education

The CARE program provides support, advocacy, resources and violence prevention education to the UC Santa Cruz community. We respond to the needs of students, staff, faculty and non-affiliates impacted by stalking, dating/domestic violence and sexual assault by providing free and confidential services.

CARE also works collaboratively with students, faculty and staff to educate the campus community about the vital role that each of us has in preventing violence and creating social justice locally and globally.

They are located at Kresge, Building R-7, office 714 (across from the Owl's Nest).

For an appointment: Call (831) 502-2273 or Email care@ucsc.edu

Fill out an [appointment request](#).

Plagiarism

Plagiarism is the act of using another person's ideas, writings, or materials without giving specific credit, known as a citation. In an academic environment, plagiarism is considered theft. If you plagiarize any materials, you February fail the assignment, fail the course, or face other penalties, up to and including expulsion. More information regarding plagiarism and disciplinary policies can be found on the University's Academic Integrity website at the page: http://www.ucsc.edu/academics/academic_integrity/index.html

You are responsible for your own intellectual behavior and conduct, and you must cite sources for all referenced materials in course writings. Accusations of plagiarism can be easily avoided by properly citing all resources and materials you use in your assignments. For additional information on how to cite your sources, please see: http://library.ucsc.edu/ref/howto/citation_master.html

Excellent information regarding plagiarism, what it is and how it can be avoided, can be found at: Indiana University Writing Tutorial Services. I urge you to visit this site.

<http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml#plagiarized>

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<http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml#plagiarized>

Office Hours: Tuesdays, 3:30-5:00 p.m. Sign-up Sheet is posted on **Modules** in Canvas.

Important, new Information about Summer Session (from Summer Session Office) is found on Canvas under "Pages."

DRC Remote Accommodations:

The Disability Resources Center reduces barriers to inclusion and full participation for students with disabilities by providing support to individually determine reasonable academic accommodations. Operations continue via remote appointments. If you have questions or concerns about exam accommodations or any other disability-related matter, email the DRC Schedulers at drc@ucsc.edu for an appointment.

Academic Dishonesty

Academic integrity is the cornerstone of a university education. Academic dishonesty diminishes the university as an institution and all members of the university community. It tarnishes the value of a UCSC degree. All members of the UCSC community have an explicit responsibility to foster an environment of trust, honesty, fairness, respect, and responsibility. All members of the university community are expected to present as their original work only that which is truly their own. All members of the community are expected to report observed instances of cheating, plagiarism, and other forms of academic dishonesty in order to ensure that the integrity of scholarship is valued and preserved at UCSC.

For the full policy and disciplinary procedures on academic dishonesty, students and instructors should refer to the [Academic Integrity page](#) at the Division of Undergraduate Education.

Title IX:

The university cherishes the free and open exchange of ideas and enlargement of knowledge. To maintain this freedom and openness requires objectivity, mutual trust, and confidence; it requires the absence of coercion, intimidation, or exploitation. The principal responsibility for maintaining these conditions must rest upon those members of the university community who exercise most authority and leadership: faculty, managers, and supervisors.

The university has therefore instituted a number of measures designed to protect its community from sex discrimination, sexual harassment, sexual violence, and other related prohibited conduct. [Information about the Title IX Office](#), the [online reporting link](#), applicable campus resources, reporting responsibilities, the [UC Policy on Sexual Violence and Sexual Harassment](#), and the UC Santa Cruz Procedures for Reporting and Responding to Reports of Sexual Violence and Sexual Harassment can be found at titleix.ucsc.edu.

The Title IX Office is actively responding to reports and requests for consultation. If you are not currently working with someone in the office and want to make a report/request a consult, you can expect the fastest response by using our [online reporting link](#).

For more information please visit the [Title IX Operations under Covid-19](#) page.

Rubric for Response Papers

A. General Summary

This essay demonstrates competency: Yes <input type="checkbox"/> No <input type="checkbox"/> Partially <input type="checkbox"/>					
The essay:	<i>is double-spaced</i>	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
	<i>has page numbers</i>	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
	<i>Correct para.. notation</i>	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
	<i>Stapled</i>	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
	<i>Compelling Title</i>	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>

B. Content Summary

The essay addresses these elements of the assignment question:		
<i>Details key themes</i>	Yes	<input type="checkbox"/> No <input type="checkbox"/> Partially <input type="checkbox"/>
<i>Critical analysis:</i>	Yes	<input type="checkbox"/> No <input type="checkbox"/> Partially <input type="checkbox"/>
<i>Uses quotes proficiently</i>	Yes	<input type="checkbox"/> No <input type="checkbox"/> Partially <input type="checkbox"/>

C. Analysis

Material	<input type="checkbox"/> <i>Exemplary</i> : Successfully addresses the assignment/question, developed with a superior structure and language/word choice using strong cumulative examples, responding insightfully to the question with intellectual sophistication
	<input type="checkbox"/> <i>Proficient</i> : Responds effectively to the assignment/question, developed with an above average structure that shows varying levels of depth and complexity, and uses reasons and examples that are appropriate and in-depth
	<input type="checkbox"/> <i>Competent</i> : Responds to the assignment/question adequately, demonstrating basic understanding of the ideas and text, with standard examples taken from course material
	<input type="checkbox"/> <i>Marginally Competent</i> : Responds partially to the assignment/question, demonstrates some understanding of the assignment question, but answer is incomplete and/or demonstrates only partial familiarity with course concepts, course text, and/or course ideas; in places lacks support that is relevant
	<input type="checkbox"/> <i>Not Competent</i> : Essay does not address assignment question at all or addresses it incorrectly; essay is composed of student opinion with no reference to the text; essay is plagiarized or has sections that are plagiarized
Organization	<input type="checkbox"/> <i>Exemplary</i> : Essay is strategically arranged, with a strong introduction, well-planned body, and solid conclusion; the essay's organization sharpens the overall focus by providing the reader with a clear critical analysis and comprehension
	<input type="checkbox"/> <i>Proficient</i> : Essay presents an organized structure that reflects planning and thoughtfulness in its design, and facilitates reader's understanding of writer's perspective
	<input type="checkbox"/> <i>Competent</i> : Essay is basically organized and clear, with a simplistic but apparent approach to the assignment
	<input type="checkbox"/> <i>Marginally Competent</i> : Essay is unevenly organized, with some ideas developed fully and others less so, ideas are weakly communicated, generalizes too much and does not provide consistently clear examples and points
	<input type="checkbox"/> <i>Not Competent</i> : Essay is undeveloped, lacking clear focus, logic, or coherence; lacks development and elaboration of argument and/or position in relation to the assignment

Continued on reverse

Correctness	<input type="checkbox"/> <i>Exemplary</i> : Demonstrates superior writing and editing skill; virtually free of errors; essay uses sentence structure, style, and language that engage the reader; good clarity with consistency in tenses and mood; writing is individualistic, expressive, and engaging
	<input type="checkbox"/> <i>Proficient</i> : Demonstrates above average writing and editing skill, hardly any errors; generally engaging sentence structure and language; reliable clarity and consistency, writing is engaging
	<input type="checkbox"/> <i>Competent</i> : Demonstrates standard English usage at a college-level; writing is clear, minor errors in syntax and spelling/grammar that do not impede reader's understanding; demonstrates competent control of language
	<input type="checkbox"/> <i>Marginally Competent</i> : Writing is uneven in terms of quality; grammar and spelling errors impede reader's understanding in several places; writing is unclear and/or poorly executed; demonstrates uneven control of linguistic expression
	<input type="checkbox"/> <i>Not Competent</i> : Writing is incomprehensible in places; spelling and grammar errors prevent reader's understanding across the body of the essay; numerous spelling and grammar errors; writing is structurally confusing

Expression	<input type="checkbox"/> <i>Exemplary</i> : Sentences are varied, complex, and sophisticated; vocabulary is highly skilled, expressive, and nuanced
	<input type="checkbox"/> <i>Proficient</i> : Sentences are complex with dexterous vocabulary usage
	<input type="checkbox"/> <i>Competent</i> : Sentences are basic but evidently expressive, with a generally standard use of vocabulary
	<input type="checkbox"/> <i>Marginally Competent</i> : Sentences are short, fragmentary, or inconsistent (basic, complex, flawed); vocabulary is weak, poorly expressive, colloquial, or marked by inconsistency of usage
	<input type="checkbox"/> <i>Not Competent</i> : Sentences are confusing; many word choice problems; vocabulary is not expressive, inappropriate, or colloquial

D. Suggestions for future writing

- Improve paraphrasing and citation skill
- Student needs to master parenthetical citation style
- Writing Center or Tutor consultation strongly recommended
- Better and stronger examples from the text are needed
- Stronger proof-reading/grammar checking recommended
- Greater focus on demonstrating competency in course material
- Respond more completely to all aspects of assignment question
- Closer reading and interpretation of the assignment requirements/question
- Generally competent performance: consider improvement in areas as noted in Section C
- Strongly competent performance: continue to master course material and expression in writing
- Citation and/or paraphrasing style risks plagiarism: student needs to better learn and practice correct methods of academic writing and citation

E. Reader Comments

One thing this paper does well:

One thing that could improve this paper:

