I. General Education Review - Upper-division Writing Requirement

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<thead>
<tr>
<th>Dept/Program Subject</th>
<th>English</th>
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<tr>
<td>Course # (i.e. ANTH 455) or sequence</td>
<td>ENLT 401</td>
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<table>
<thead>
<tr>
<th>Course(s) Title</th>
<th>Capstone Seminar in Literature</th>
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Description of the requirement if it is not a single course

II. Endorsement/ Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office.

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<tr>
<th>Please type / print name</th>
<th>Signature</th>
<th>Date</th>
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<tbody>
<tr>
<td>Instructor</td>
<td>Ashby Kinch</td>
<td></td>
</tr>
<tr>
<td>Phone / Email</td>
<td>x 4462</td>
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<tr>
<td>Program Chair</td>
<td>Casey Charles</td>
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III. Overview of the Course Purpose/ Description

Required for completing the literature option within the English major, this seminar will allow students to conduct advanced studies in literary figures and topics chosen by faculty to engage a broad range of interests. The capstone seminar aims to stimulate students to develop their own research projects, conducted over the course of the semester, on a topic chosen in consultation with the professor. The goal is for majors to engage in more sophisticated, independent critical thinking about literature, while honing and refining the writing and research skills developed in the major.

IV. Learning Outcomes: Explain how each of the following learning outcomes will be achieved.

**Student learning outcomes:**
Identify and pursue more sophisticated questions for academic inquiry

Consonant with the aims of the English curriculum, 401 is designed to build on the critical concepts of 301 (Applied Literary Criticism) by stimulating students to launch independent critical research projects or greater complexity and sophistication than typical 300-level assignments.

Find, evaluate, analyze, and synthesize information effectively from diverse sources (see [http://www.lib.umt.edu/informationliteracy/](http://www.lib.umt.edu/informationliteracy/))

The central product of this course is a research paper requiring students to research, read and analyze 8-10 sources and synthesize those findings into a critical paper. Direct discussion of this process is integrated into the annotated bibliography assignment and classroom pedagogy.
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<tr>
<th>Manage multiple perspectives as appropriate</th>
<th>As indicated by the work requirements, assessing and critiquing multiple perspectives on the research topic will be central to the long research paper.</th>
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<tr>
<td>Recognize the purposes and needs of discipline-specific audiences and adopt the academic voice necessary for the chosen discipline</td>
<td>Via direct critiques of the readings for the course, students will practice the art of developing a critical voice appropriate to their argument.</td>
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<tr>
<td>Use multiple drafts, revision, and editing in conducting inquiry and preparing written work</td>
<td>The research paper is staged as follows: Prospectus, Annotated Bibliography, Draft, and Final Draft (see syllabus)</td>
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<tr>
<td>Follow the conventions of citation, documentation, and formal presentation appropriate to that discipline</td>
<td>A portion of the evaluation of the research paper is based on how well the paper conforms to the norms of literary studies, issues discussed directly in the course.</td>
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<tr>
<td>Develop competence in information technology and digital literacy</td>
<td>This course assumes that seniors have some technical competence, but instructors will work directly with the Humanities Librarian on research skills in two class sessions (see syllabus). The course specifically requires students to do large-scale bibliographic work and to develop familiarity with the various specialty publications in literary studies.</td>
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### V. Writing Course Requirements Check list

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<tr>
<th>Question</th>
<th>Answer</th>
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<tbody>
<tr>
<td>Is enrollment capped at 25 students? If not, list maximum course enrollment. Explain how outcomes will be adequately met for this number of students. Justify the request for variance.</td>
<td>x Yes  □ No</td>
</tr>
<tr>
<td>Are outcomes listed in the course syllabus? If not, how will students be informed of course expectations?</td>
<td>□ Yes  □ No Not all writing outcomes are listed on the syllabus, but are engaged directly in the description of the work requirements. See below.</td>
</tr>
<tr>
<td>Are detailed requirements for all written assignments including criteria for evaluation in the course syllabus? If not how and when will students be informed of written assignments?</td>
<td>□ Yes  □ No Detailed requirements are included in the “Work Requirements” description of the weekly writing and research paper assignments (see Syllabus). The weekly Blackboard writing assignments also include detailed prompts to which students can respond.</td>
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<tr>
<td>Briefly explain how students are provided with tools and strategies for effective writing and editing in the major.</td>
<td>The tools and strategies of literary critical writing are conveyed through continuous engagement with student writing via weekly writing assignments, as well as through direct in-class discussion of the norms of</td>
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writing in the major. The course includes a written student self-assessment of writing strengths and weaknesses in the first week of classes. The culminating event is the writing workshop in the final week of classes.

| Will written assignments include an opportunity for revision? If not, then explain how students will receive and use feedback to improve their writing ability. | Yes ☐ No  
Yes: students get feedback at every stage of every writing from the Prospectus forward, with a complete draft of the final research paper receiving both instructor and peer critique. |
|---|---|
| Are expectations for Information Literacy listed in the course syllabus? If not, how will students be informed of course expectations? | ☐ Yes ☐ No  
Students are informed of information literacy expectations through a discussion of the library's information standards, to which part of one class session is devoted prior to meeting with the Humanities librarian. |

**VI. Writing Assignments:** Please describe course assignments. Students should be required to individually compose at least 20 pages of writing for assessment. At least 50% of the course grade should be based on students’ performance on writing assignments. Clear expression, quality, and accuracy of content are considered an integral part of the grade on any writing assignment.

**Formal Graded Assignments**
- 15-20 page research paper, completed in stages: Prospectus, Annotated Bibliography, Draft, and Final Draft (see syllabus for details): 60%

**Informal Ungraded Assignments**
- Weekly Blackboard response paper of 1-2 pages (posted 6-10 times per semester): 30%

**VII. Syllabus:** Paste syllabus below or attach and send digital copy with form. The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see: [http://teaching.berkeley.edu/bgd/syllabus.html](http://teaching.berkeley.edu/bgd/syllabus.html)

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**ENLT 401.01: Capstone Seminar in Literature (Death and Literature)**
**LA 233 MW 10:10-11:30**
Dr. Ashby Kinch (Office: LA 126: 243-4462; ashby.kinch@umontana.edu)
**Office Hours:** MW 1-3; Tuesday 11-12; Friday: by appointment

**Course Description**
The primary goal of the English Department’s capstone seminar is to provide an opportunity for students to develop advanced studies in literature, culminating in a long critical research paper of 15-20 pages. The topic of the Seminar will vary each year according to faculty interests. This semester’s theme will be “**Death and Literature**,” providing students an opportunity to ponder deeply a universal life experience that has formed the kernel of some of the most important
works of literature. This course will require students to engage deeply with the theme, with their own attitudes about death, and with the literary forms and modes of representing death that we read and discuss as a class, as well as those each student pursues in a research project.

The first section of the class will allow students to situate themselves with respect to contemporary attitudes toward death and dying by reading both literature as well as works of criticism and scholarship that place us in a historical and cultural context from which we can analyze a range of issues related to death and dying. Topics will include: the historical evolution of attitudes toward death and dying (Phillipe Aries); the growth and development of the funeral industry (Jessica Mitford); the thanatology movement and the psychological preparation for death (Elizabeth Kubler-Ross); and terror management theory and the relationship between death anxiety and prejudice (Ernst Becker).

The second section of the class will consist of case studies organized around selected literary texts, chosen to represent a historical and cultural range and breadth, in which death is a prominent concern, including: Everyman (a 15th century morality play), Leo Tolstoy’s “The Death of Ivan Ilych,” William Faulkner’s As I Lay Dying, and poems by John Donne and Emily Dickinson. Throughout the semester, we will read select poems on death (some chosen by me, others chosen by the students) in class to hone our close reading and thinking skills and generate ideas about death and literature. Critical readings interspersed throughout this section will allow us to consider some of the major philosophical and critical approaches to death and human culture, including: Mikhail Bakhtin’s Art and Answerability, Sigmund Freud’s Beyond the Pleasure Principle, Georges Bataille’s Erotism: Death and Sensuality, Herbert Marcuse’s “The Ideology of Death,” and Robert Pogue Harrison, The Dominion of the Dead. Students will also make presentations based on essays and criticism they read on each of the texts under consideration.

**Work Requirements (see separate document explaining each requirement)**
- Class Presentation on a critical reading: 10%
- Weekly Blackboard Posting: 30% (due each Friday by NOON)
- Annotated Bibliography: 20% (due March 27th, end of Week 9)
- Final Research Paper: 40%
  - Prospectus due February 27th; complete draft due April 24th; presentation: April 29th - May 6th; final portfolio due May 11th

**Required Texts (available at the UM Bookstore)**
- Phillipe Aries, Western Attitudes Toward Death and Dying
- Everyman (Dover Thrift Editions)
- Robert Pogue Harrison, The Dominion of the Dead
- William Faulkner, As I Lay Dying
- Sigmund Freud, Beyond the Pleasure Principle
- John Donne, Selected Poems (Dover Thrift Editions)
- Poems of Solace and Remembrance, ed. Paul Negri (Dover Thrift Editions)

**Electronic Reserve** (E-res Password: Death)

**Reading Schedule**
January 26th: Introductions; in-class reading of poems; discussion of death, writing

Discuss: favorite literature, future interests, attitudes toward death

In-class Reading: select poems

January 28th: Read: Phillipe Aries, Western Attitudes Toward Death and Dying, pp. 1-52
Everyman, pp. 36-59
Henry Vaughn, “They are all gone into the world of light” (Solace 6-7)
Thomas Hood, “The Death-Bed” (Solace 15)
Cardinal Henry Newman, “Rest” (Solace 16)

Discuss: project possibilities, historicizing death culture, research methods

February 2nd: Read: Phillipe Aries, Western Attitudes Toward Death and Dying, pp. 55-107
Jessica Mitford, excerpts from American Way of Death, pp. 3-53
Maurice Jackson, “The Black Experience with Death,” pp. 92-97

In-class Reading: “Tract,” by William Carlos Williams

Discuss: historical periodization, the “Other” (of history, of culture, of subject)

Come to class with your presentation reading selection.

February 4th: Read: Harrison, “The Earth and Its Dead” (1-16); “Hic Jacet” (17-36); “The Afterlife of an Image” (142-159)
William Cullen Bryant, “Thanatopsis” (Solace 11-13)

February 9th: Read: Leo Tolstoy, “The Voice of Death,” “The Death of Ivan Ilych” (e-res); Herbert Marcuse, “The Ideology of Death” (e-res), pp. 64-76

Student critical reading presentation

February 11th: Read: Tolstoy, “Three Deaths” (e-res), pp. 73-87
Ambrose Bierce, “An Occurrence at Owl Creek Bridge” (e-res)
Drew Gilpin Faust, “Believing and Doubting,” from This Republic of Suffering, pp. 185-200 (e-res)

Selections from Bakhtin, Art and Answerability (e-res), pp. 101-132

Student critical reading presentation

February 16th: NO CLASSES: Thank the Presidents, Washington and Lincoln

February 18th: Read: William Faulkner, As I Lay Dying, pp. 1-57
Ernst Becker, “The Terror of Death” (e-res), pp. 23-31
Sigmund Freud, “Thoughts for the Times on War and Death,” pp. 275-300

Student critical reading presentation

February 23rd: Read: William Faulkner, As I Lay Dying, pp. 57-84
Sigmund Freud, Beyond the Pleasure Principle, pp. 1-51

Student critical reading presentation

February 25th: Read: William Faulkner, As I Lay Dying, pp. 85-193

Student critical reading presentation

February 27th: Prospectus Due

March 2nd: Read: William Faulkner, As I Lay Dying, pp. 194-261
Sigmund Freud, Beyond the Pleasure Principle, pp. 52-78

Student critical reading presentation
March 4th: Discuss Two Faulkner Case Studies (chosen as a class)
Student critical reading presentation

March 9th: Meet in Mansfield Library with Sue Samson: Work on Project Bibliographies

March 11th: Read: Georges Bataille, Erotism (e-res), pp. 11-62, 81-108
Student critical reading presentation

March 16th: Read: Georges Bataille, Erotism (e-res), pp. 221-251
John Donne, select poems from Songs and Sonnets (Dover Thrift Editions), “The
Canonization,” “A Valediction: of My Name, in the Window,” “The Apparition,” “A
Valediction: Forbidding Mourning,” “The Ecstasy,” “The Funeral,” “The Relic,” “The
Computation” (HANDOUT)
Student critical reading presentation

March 18th: Read: Robert Watson, “Dueling Death in the Lyrics of Love: John Donne’s
Poetics of Immortality,” The Rest is Silence: Death as Annihilation in the English
Renaissance, pp. 156-253 (e-res)
Student critical reading presentation

Student critical reading presentation

March 25th: Read: John Donne, Holy Sonnets, I-XIX (Dover Thrift)
John Donne, “Death’s Duel” (e-res)
Student critical reading presentation

March 27th: Annotated Bibliography Due

March 30th - April 3rd: SPRING BREAK

April 6th: Read: Selected Poems of Emily Dickinson (e-res)
April 8th: Read: Selected Poems of Emily Dickinson (e-res)

April 13th: Read: Two Case Studies on Emily Dickinson (chosen as a class)

April 15th: Read: Harrison, “The Names of the Dead” (124-41)
Walt Whitman, “When lilacs last in the dooryard bloom’d” (handout)
Sigmund Freud, “Mourning and Melancholia” (243-58) (e-res)

April 20th: Read: a selection of elegies/mourning poems (chosen as a class)
Harrison, “The Voice of Grief” (55-71)
Harrison, “Choosing Your Ancestor” (90-105)

April 22nd: Read: Elegy/Mourning: select poems of Geoffrey Hill (e-res)
Presentation by Michael Bartch, M.A. candidate in literature

April 27th: Meet in Mansfield Library with Sue Samson: discuss citations, final bibs
April 29th: Writing Workshops/Research Presentations
Come to class with drafts to exchange with peer critique group
May 4th - May 6th: Writing Workshops/Research Presentations
Come to class with completed peer critiques; exchange drafts

Final Portfolio due May 11th

Capstone Seminar Work Requirements
The primary goal of the class is to launch students into their own research projects, ideas for which they will generate based on their own reading interests as they have developed throughout their time as students in the program. Students may work in any genre and in any time period, with the principle requirement being a commitment to pursuing a serious research and thinking project that will allow them to sustain 15-20 pages of clear critical writing. By the end of the first week of the course, students will be asked to submit sample writing from previous classes. They will work in small groups with other students to read and discuss one another’s work and make a list of specific strengths and weaknesses in their writing. The end result of this process will be a full self-assessment of 2-3 pages in which each student will identity the areas in which they want to improve their writing, as well as a statement of the kind of writing they anticipate doing in the future, beyond graduation, whether for personal, educational, or professional reasons.

In the beginning weeks of the semester, we will dedicate substantial class time to writing about and discussing our own interests in literature: why we majored in English, what we have accomplished, what kinds of literature we like to read, what new interests we have developed in the major, and what kind of reading and thinking we anticipate doing after graduation. At the same time, we will be discussing our own attitudes about, and experiences with, death, including the ways in which literature has or might shape those attitudes. These discussions will prompt each student to begin serious thinking about the capstone writing project, the first due date for which is the Prospectus, due February 27th (for more on which, see below).

Weekly Writing on Blackboard: 30%
*Due each Friday by NOON.
Each week, each student will write a brief response paper of a minimum of 500 words on the reading or discussion for that week. Given that there are no exams in this class, this assignment is your principal means of indicating your engagement with the material. Its real importance, however, lies in its function as a tool for extending class discussion, providing students with a way to communicate with one another about the issues raised in the reading and in class, as well as to allow me to shape future class discussions around the evolving interests of the class as a whole. A further, and equally important aspect of the weekly writing is the way it provides you an opportunity to engage with the ideas concerning death that might animate your writing as the semester progresses. If you work assiduously on these weekly writings, you will find that you are, in essence, drafting portions of your paper: especially as the semester unfolds, and your projects take shape, use the weekly writing assignment as a way to make connections between and among the various texts we are reading, as well as those texts that you are addressing in your own writing project.
The Friday due date allows me to read and think about your writing over the weekend, and thus plan for the following week, so it is essential that you get it in by Friday: early submissions are always acceptable, and that might involve submitting as early as Tuesday, for example, if a discussion in class on Monday stimulated some thought or a piece of the reading for the next class caught your attention. As advanced students, this weekly writing is your class participation grade: I expect each of you to have your thoughts in order as the semester progresses and to have the discipline to write clearly and coherently about the reading and thinking you are doing.

Class Presentation: 10%
*Select text from the reserve list and/or your own choice by February 2nd, for presentation before March 25th.*
Each student will present at least one critical reading to the course (a second optional presentation will be available for extra credit for those interested). There will be a wide range of options available for this assignment, many of them on e-reserve for the class, others on reserve or easily available in our library. Your presentation will require you to write a clear, concise, analytical annotation of 250-500 words (posted on Blackboard) that: 1) addresses the central topic of the reading; 2) clarifies the methodology/critical principle of the author (field of study, means of analysis, critical ideas developed); and 3) assesses its potential for the study of literature (including, perhaps, its direct relevance to one or more readings from the class or from your research). Each student should plan on presenting for 15-20 minutes, and then helping direct discussion by posing questions that take us to the class reading for that day. It would be helpful to provide a handout with salient ideas and quotations from the text. If you get the handout to me in electronic form the night before the class meeting, I can make copies.

Annotated Bibliography (due March 27th): 20%
One of the major functions of this course is to acclimate students to the methodologies, practices, and rigors of advanced literary research. The final project will require you to have read and annotated a minimum of 10 sources beyond the primary texts you are analyzing. The first step in your research process will be to construct your bibliography. As an initial step, your prospectus will require you to create a bibliography of primary works and a minimum of 3 secondary works (either of theory or direct textual criticism). We will meet at least one class period in the Mansfield Library with Sue Samson after you have completed your prospecti, and she will lead a session on advanced topical research. A week after that class, you will post a longer bibliography with at least 10 relevant sources (though at this point, that list might be longer), which you will then begin reading and annotating.

In previous classes, you have no doubt been exposed to the idea of the annotated bibliography, but in a course such as this, where the major culminating work is a research paper that incorporates so much research, an annotated bibliography is an indispensable tool for keeping track of your research as it unfolds. Each annotation will be a minimum of 250 words, though as the semester progresses I will expect them to grow in length as you grow as a reader, thinker, and critic, and as your project unfolds. Each annotation should contain the following things, each in its own paragraph.
1) a clear, concise account of the essay’s topic (text analyzed, material brought to bear on the text) and its major claim(s)/thesis about the topic (the “so what” question: how does the author state his/her contribution to the discussion of the text?);
2) an account of the major concepts being used to analyze the text (the critical concepts employed, the major thinkers cited), and why they are important to the argument;
3) two-three quotations from the article that represent the most important ideas or moments of insight for you as a reader (i.e., a moment of clarity/condensation of the argument in an otherwise difficult piece). Include a sentence or two with each quotation explaining why you have selected it and why it might be important to your project;
4) your direct engagement with the ideas, assessing and evaluating how they will be useful in your project, including, for example, where you find the work more and less convincing and why. This portion is in many ways the most important: by putting into words your critical take on the material, you are beginning to develop your own position on the topic. Your reading and thinking will provide you an opportunity to evolve as a critic, and this writing is an essential part of that process. If you are judicious and engaged in this process, you will find yourself drafting parts of your paper, perhaps tussling with a critic about an interpretation of a text in a way that you will integrate into a later paper.

The submission of your annotated bibliography does not necessarily mean you are done reading for the semester: after reading them, I may suggest further reading, and you may have other sources that you have not yet gotten to. It simply marks a benchmark in the construction of your longer project, and signals the movement into your drafting process, though again, you will by this point already have done a fair amount of writing and will be honing your argument as you read, annotate, and engage with your sources.

**Final Research Paper: 40%**
Prospectus due February 27th
Complete Draft due April 24th
Presentation: April 29th-May 6th
Final Portfolio due May 11th

The first stage in your research process will be the in-class reflection and discussion of the first few weeks of the semester, during which we will talk about our interests in the topic of death and our interests in different literary periods, forms, authors, etc. Based on those conversations and your own reflection on the readings we are doing, each of you will begin honing and refining your topic in anticipation of writing a prospectus, a 2-3 page piece of writing that will outline the work you hope to do by the end of the semester.

**The prospectus will contain the following elements**, each of which should receive a minimum of a full and developed paragraph of writing:
1) a statement of the topic and why it is important to you, including its general importance to understanding human life, literary production, or culture more broadly; in its later, more developed form, this kind of writing will show up in your final paper as
your account of the field you have chosen to study and your contribution to study in that field;
2) a discussion of the literary works/cultural products you have chosen to study, including a clear analytical explanation of their relationship to the topic (death) and a clear statement on the kinds of questions you hope to explore in your research that will elucidate these works. If your study will focus on a single author, explain why you have selected that author. If your study will focus on a group of works from the same time period or in the same genre, explain how you have selected works (e.g., what is the period, why/how is death important to this period). If your study will focus on a theme or idea through works distributed across cultures or through time, explain how your analysis will address the question of comparison (e.g., how are the texts related and what is the value or importance of studying them as a group?).
3) a brief statement on the theoretical, critical, or conceptual paradigms you hope to bring to bear on your topic. What ideas are animating the project? Are you primarily working in a historicist mode, or is there a hermeneutical model you hope to apply? What is your (current) rationale for that approach?
4) a plan for research, including a clear articulation of what you hope to discover in your research. What are the questions you want to answer by further reading? What primary cultural or historical sources do you plan to investigate and how are they related to your chosen texts? What do you hope to learn from criticism?
5) a bibliography of primary works and a minimum of 3 secondary works (either of theory or direct textual criticism) that you have uncovered through preliminary research or reading. These may include theoretical or historical reading from the class assignments, but should include work you have uncovered through basic research.

A prospectus is not a binding document, but rather a first attempt at gathering your thoughts into a coherent statement of interests, which will necessarily be revised as you read, reflect, and research. It is essential, however, in working on a longer project, to have some clear guidelines for your interests so that you do not get distracted or wander too far afield. While a semester may seem a long time to work on a single project, once you launch deeply into your research you will find that the time flies away, and you will want to have a guiding document of principles, which you might choose to revise as you progress, but will help you make important distinctions and decisions in your reading.

We will talk at length as the semester progresses about the special rhetorical requirements of sustaining longer arguments, including giving your reader a clear sense of direction and staging your argument powerfully in the introduction so that the key principles of the work that follows are evident at the outset. But for now, keep in mind the practical matter of generating 15-20 pages of good, clear, analytical writing, an outcome that has important consequences for the kinds of questions you ask: you need to be thinking about bigger ideas, but also about how to develop and elaborate on ideas in order to discover nuance, complexity, and intrinsic conflicts that you want to work out in your writing. Rather that writing to complete an assignment, in other words, you need to be writing to explore a complex and important idea, and then writing to communicate that complex idea clearly to a reader.
I will expect you to have a **complete draft** ready for reading and revision by April 24th. By complete draft, I mean a draft that explores all of your principal ideas; amasses and deploys critically the major primary and secondary sources you hope to address; and develops a full argument. The revision process will allow you to augment, refine, hone, and prune the draft, but do not rely on the revision process for you to complete the argument, which needs to be brought into shape by the draft deadline. The final two weeks of work will allow you time to gain rhetorical control of the piece by revising at the local level, but also to make sure your argument is in its best possible shape. Discovering an argument in the last two weeks will not leave you sufficient time to make those final revisions that make a piece superlative.

The final goal is a paper that represents the best work that you can produce, a culminating piece of writing that allows you to develop your own critical voice; to demonstrate your keen critical reading and thinking skills, and to explore an idea of importance and value in your life. To get there will require hard work, but its completion will be immensely satisfying.

**Grading Criteria (Literary Research Paper)**

**An “A” Paper:**
* Demonstrates a confident command of the subject/problem/issue, guided by thorough research.
* Employs comfortable, clear, and insightful prose, largely free of grammatical or mechanical errors.
* Utilizes sources to advance ideas and documents sources properly in MLA form.
* Has a structure that strongly supports a forceful thesis.
* Responds creatively or provocatively to the assignment.
* Develops evidence with eloquence, purpose, and point.
* Uses revision to improve style, strengthen structure, and develop ideas.

**A “B” Paper:**
* Demonstrates an adequate understanding of the subject/problem/issue, guided by solid research.
* Shows flashes of insight, not sustained throughout.
* Employs comfortable and clear prose with minor glitches in grammar and mechanics.
* Utilizes sources to support ideas; has minor problems with MLA form.
* Has a structure that develops a limited thesis.
* Responds to the assignment accurately but with little flair or creativity.
* Develops evidence clearly, but without force.
* Uses revision to clarify style, structure, and key ideas.

**A “C” Paper:**
* Demonstrates an incomplete or inaccurate understanding of the subject/problem/issue, guided by inadequate or spotty research.
* Employs grammatically correct but stylistically awkward prose with consistent mechanical or grammatical problems.
*Has occasional moments of insight, with no clear development.
*Utilizes sources sporadically or ineffectively; has problems with MLA form.
*Has an ineffective structure or fails to develop a clear thesis.
*Responds partially to the assignment.
*Lacks organization or development of evidence.
*Uses revision to clarify grammatical errors, make minor changes in structure.

**A “D” Paper:**
*Struggles with basic factual details in the subject/problem/issue, not clearly guided by research.
*Employs fragmentary, grammatically inconsistent, or jumbled prose.
*Does not utilize sources; does not use MLA form.
*Reflects a misunderstanding of the assignment.
*Uses revision to make cosmetic or superficial revisions.

**An “F” Paper:**
*Indicates a fundamental misunderstanding of the subject/problem/issue and little or no research.
*Employs fragmentary, grammatically inconsistent, or jumbled prose.
*Does not respond to the assignment.
*No or insignificant revision.