

New General Studies Designation



ARIZONA STATE UNIVERSITY

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GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE Jan 29, 2010

1. ACADEMIC UNIT: Barrett Honors College

2. COURSE PROPOSED: Hon 274 The Human Event: Social Science  
(prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Karen Bruhn Phone: 7-6721 <sup>③ Focus</sup>  
 Mail Code: 1612 E-Mail: Kbruhn@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

Core Areas

Awareness Areas

- Literacy and Critical Inquiry-L
- Mathematical Studies-MA  CS
- Humanities, Fine Arts and Design-HU
- Social and Behavioral Sciences-SB
- Natural Sciences-SQ  SG

- Global Awareness-G
- Historical Awareness-H  *-New*
- Cultural Diversity in the United States-C

6. DOCUMENTATION REQUIRED.

- (1) Course Description
- (2) Course Syllabus
- (3) Criteria Checklist for the area
- (4) Table of Contents from the textbook used, if available

*If approved, we request that general studies credit be awarded retroactively for the Spring 2010 Semester*

7. *In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.*

CROSS-LISTED COURSES:  No  Yes; Please identify courses: \_\_\_\_\_

Is this a multisection course?:  No  Yes; Is it governed by a common syllabus? \_\_\_\_\_

DAVID PICKUS  
Chair/Director (Print or Type)

[Signature]  
Chair/Director (Signature)

Date: FEB 5, 10

*reading lists are compiled by instructor but description & goals are same*

**HON 274: The Human Event Social Science Focus**  
**H Criteria Check list**

CRITERIA	HOW COURSE MEETS SPIRIT	DOCUMENTATION
Criterion 1: YES History is a major focus of the course	Course traces historical development of ideas and institutions, and asks students to analyze and reflect on how these ideas and institutions change over time.	<ul style="list-style-type: none"> <li>• Course Description</li> </ul>
Criterion 2: YES The course examines and explains human development as a sequence of events	Course highlights prevailing themes in human development from 17 <sup>th</sup> century to the 20 <sup>th</sup> century— e.g. formation of the self, and the construction of “the other—and then examines how past events (and responses to those events) have shaped our understanding.	<ul style="list-style-type: none"> <li>• Syllabus p.1</li> <li>• Syllabus course schedule pp. 4-7. Key Assignments: Rousseau, Nietzsche, Freud</li> </ul>
Criterion 3: YES There is a disciplined systematic examination of human institutions as they change over time.	The course looks at the economic, political, and social institutions important in the West and examines how they have impacted the world, i.e. the Enlightenment, Capitalism and Bureaucracy, Colonialism	<ul style="list-style-type: none"> <li>• Syllabus p.1</li> <li>• Syllabus Course Schedule pp. 4-7. Key Assignments: Hobbes, Locke, Rousseau, Marx, Smith, Marx, Weber, Achebe, Fanon**</li> </ul>
Criterion 4: YES The course examines the relationship between events ideas and artifacts in broad social and political context	This course looks at literature, ethnography, and film that from key periods in order to demonstrate how certain social and political ideas resonated in the popular culture of the time.	<ul style="list-style-type: none"> <li>• Syllabus Course Schedule pp.4-7. Key Assignments: Achebe, Gogol, Dostyevsky, <i>The Battle of Algiers</i>, <i>Modern Times</i>**</li> </ul>

\*All Barrett students are required to take two semesters of a seminar entitled “The Human Event.” Until 2007, the first semester was HON 171 and the second semester was HON 172. In 2007, committee formed from the Honors Faculty Council recommended that Barrett offer three different versions of HON 172: a humanities focus (now numbered HON 272)), a natural science focus (now numbered HON 273), and a social science focus (now numbered HON 274). HON 172 had already been assigned L and H credit, but because HON 274 is a new number, we are reapplying for said credit.

\*\* Although each instructor compiles his/her own reading list, all are required to address these issues and assign accordingly. Key authors such as Hobbes, Rousseau, Nietzsche, Freud are included in every syllabus. Likewise imaginative literature and visual media are a part of every syllabus.

## Course Description from Barrett Web Page

### HON 274 - The Human Event: Social Science Focus

Continuation of HON 171 from the Renaissance through the modern period, with emphasis on the social sciences. Prerequisite: HON 171 with a 'C' or better. Human Event: Social Science is the second portion of a two-semester interdisciplinary seminar entitled "The Human Event." The objective of the course is to provide students with a basic introduction to the theoretical foundations of the social sciences while emphasizing connections to the humanistic disciplines. The course is reading and writing intensive, using as its basis some of the most influential texts on social behavior written since the Renaissance. The requirements of this course are: 1) it provides a sampling of core concepts and theories from all of the major disciplines in the social sciences; 2) it contains a humanistic element (e.g. novels, poetry, films, music, etc., analyzed from a social science perspective); 3) it emphasizes the historical contexts in which the texts were written (both to illuminate texts through consideration of the intersection of biography and history, and to highlight the contributions of history as a social science); and 4) it contain elements of a core body of social science research the absence of which would be unacceptable. This includes, for example, the work of Thomas Hobbes, John Locke, Jean-Jacques Rousseau, Adam Smith, Karl Marx, Emile Durkheim, Max Weber, Sigmund Freud, and Franz Boas.

①

**HONORS 274: THE HUMAN EVENT – SOCIAL SCIENCE**  
SPRING 2009  
MONDAY, WEDNESDAY, FRIDAY - 8:35 AM, 9:40 AM

Dr. Laura Popova  
Office: Irish A 232  
Phone: (480)965-8327  
E-mail: Laura.Popova@asu.edu  
Office Hours: Mondays, Wednesdays, Fridays 2:00-3:00pm and by appointment.

**COURSE DESCRIPTION:**

This course continues our year-long examination of the human event from the Renaissance (1600 AD) to the present. Honors 272 is designed to introduce you to some of the basic themes and methods of the social sciences (Anthropology, Economics, History, Political Science, Psychology, Sociology, etc.). Our course readings are divided into four thematic sections, chronologically arranged, each highlighting major trends in socio-political thought:

1. What is human nature and how do we know who we truly are (what is the authentic self)? - Locke, Rousseau, Gogol, Dostoevsky, and Chekhov.
2. What is the purpose of work and how does it constrain the life choices we have? – Smith, Marx, Weber, Mintz.
3. What is modern civilization and how does it impact human beings? Why is the modern world linked so easily to madness and anguish? – Nietzsche, Freud, Durkheim, Lu Hsun
4. Why do we define ourselves by creating others? How can alienated people reclaim themselves? – Mead, Marcuse, Gandhi, Sartre, Fanon, Achebe, Appiah

Throughout the course, in some sense breaking the chronology, we will be reflecting more carefully on 2 narrowly defined issues that connect to the larger themes: the impact of art and intellectuals on social movements and what it means for a woman to be an academic.

**COURSE GOALS:**

We study the development of social and political theories from the 17<sup>th</sup> century to the present not just out of historical curiosity, but in order to build the critical understanding needed to assess our own most basic values and those which prevail in our time. While pursuing this goal, this course seeks to 1) engage you in a critical evaluation of primary texts in social and political theory; 2) teach you to delve into fictional works with greater critical appreciation; 3) help you develop the skills to critically analyze others' arguments and to develop your own arguments in response; and 3) to practice your own expression of clear and persuasive arguments in oral and written forms.

**LIST OF TEXTS:**

The following texts **MUST** be **purchased**. They are all available at the university bookstore (Please buy the version indicated below):

*Discourse on the Origin of Inequality*, Jean-Jacques Rousseau – Hackett, ISBN: 0872201503  
*The German Ideology*, Karl Marx, International Publishers, ISBN: 0717803023  
*Twilight of the Idols*, Friedrich Nietzsche, Hackett, ISBN: 0872203549  
*Sweetness and Power*, Sidney Mintz, Penguin, ISBN: 0140092331  
*Civilization and Its Discontents*, Sigmund Freud, W.W. Norton, ISBN: 0393301583  
*No Longer at Ease*, Chinua Achebe, Anchor, ISBN: 0385474555

*The Wretched of the Earth*, Franz Fanon, Grove Press, ISBN: 0802141323  
*Cosmopolitanism*, Kwame Appiah, W.W. Norton, ISBN: 039332933X

You must also buy the **COURSE READER (HON 272 POPOVA)** at the Alternative Copy Shop at 715 South Forest Avenue just north of University, behind the Chuck Box.

#### **SUPPLEMENTARY RESOURCES:**

1. Our class web page will be available on the Blackboard website at <https://my.asu.edu> under "my courses." This website features the links to the history/bio pages, the history/bio quizzes, group discussion pages, and safe assignment for turning in the digital copy of your papers. Use of this web page is mandatory.
2. The Barrett Writing Center will be available during the spring 2009 semester to assist Barrett Honors College students with their papers for all their classes. Directed by BHC faculty and staffed by BHC writing tutors who themselves have completed both HON 171 and 272, the Barrett Writing Center offers individual tutoring on writing papers for the Human Event and your other courses. Its goal is to help you improve your lifelong writing and critical thinking skills, so please take advantage of its services. Go to the BWC web site at <http://honors.asu.edu/> and click on "Academic Services & Requirements" under the current student section. Under Barrett Writing Center, you then can access tutoring schedules, appointment information, and academic background on the staff.

#### **COURSE STRUCTURE:**

This course has a seminar format that relies heavily on in-class discussion and your participation.

1. **Reading:** There is no way around it, reading requirements for this semester are heavy. Take care not to fall behind. When reading, you should evaluate the texts for their internal coherence and plausibility as well as for the way they speak to their historical contexts. You will find that this level of comprehension demands a *significant* investment of time. (See handout on reading critically)
2. **Participation** (20% of your grade): Participation includes three things: attendance, preparation, and discussion. Attendance is mandatory, meaning that your grade will suffer if you miss classes. Participation includes preparation. The seminar will only be as successful as you make it, and on that account, it is crucial that you come to class with a well-developed sense of the readings and prepared to contribute. Participation includes class discussion. Remember the purpose of this class is for us, as a group, to discuss the materials and to explore our ideas about them. For this reason, oral contributions count measurably toward your grade. It is just as bad to talk too much as it is to not talk at all. Our goal as a class should be to create an environment where everyone feels comfortable offering his/her ideas. Participation also includes listening to other students. No matter how much you talk, if you are rude to the other students you will receive a low grade in class participation.

**ALL CELL PHONES MUST BE TURNED OFF BEFORE CLASS BEGINS! Do not bring computers to class.** Experience has shown that people interact with the class differently when they have a screen to hide behind. Do not forget to bring your texts to class. We will consult them frequently. If you do not have your text, I will mark you as absent.

**FILMS:** You will also be expected to attend 2 of the 3 films being shown this semester and write a short memo about how the film relates to what we have read so far. If you go to all three films you will receive extra credit.

3. **Quizzes** (5% of your grade): Since our classes are only 50 minutes long, it is not possible for me to talk at length about the biography of the author or the history of the text in class (although it will definitely be discussed). In order to make sure that you still have this information I have created short documents about each week's authors and texts (found under course documents on blackboard). You should read these bios/histories on the weekend and then be prepared to take a short quiz (8 questions, multiple choice) **between 5pm on Sunday and 8am on Monday**. The quizzes can be found under the assignments tab on blackboard.

4. **Discussion Leading** (15% of your grade): At the beginning of the course, I will split the class into three groups (A,B,C). Group A will be in charge of Monday's discussion, Group B will be in charge of Wednesday's discussion, and Group C will be in charge of Friday's discussion. The groups will be switched after spring break.

*What do I need to do the day before my group is supposed to lead discussion?*

Each member of the group should go to the discussion board and write notes while they read. You should have at least 5 themes and 5 questions you think we should discuss during class.

*What do I need to do between 9-10pm the day before my group leads discussion?*

You will meet as a group on discussion board or in person and talk about what should be the top 5 themes and questions for the day's discussion and why. Once you have decided as a group on your top 5, start a new thread in your group folder that titled "Final 5" and the date of your class discussion.

*What happens before class?*

Between 10-11pm I will check the final 5 themes and questions your group has decided on and I will either approve or slightly modify your ideas. I may point out some potential problems with the course of discussion you have decided upon. For example, you may want to talk about the Soviet Union in relation to Marx, but would it really be the best way to explore *The German Ideology*? No. Every member of the group should check to see what I have written before coming to class on the day they lead. (I can easily tell if you have done this or not). I will print out your top 5 with modifications for the day's discussion.

*What happens during class?*

After announcements your group chooses how to start the discussion for the day. It will be up to the group as a whole to keep the discussion going. It goes without saying that I expect 100% participation from everyone in the discussion group. You should strive to have 100% of the class participate in the discussion as well. If the discussion is lagging, I will cold call anyone in the group for that day (though I reserve the right to cold call anyone in the class at any time). You will be graded as a group on how well you worked together to craft the discussion **AND** encourage others to participate.

5. **Papers** (60% of your grade): There will be three 5-7 page papers, each counting 20% toward your final grade. I will hand out questions approximately two weeks before the due date. Late papers will be penalized 5% for each day past the deadline. I will give extensions only in emergencies; please try to let me know in advance.

**PLAGIARISM (ACADEMIC DISHONESTY):** Knowingly presenting another person's language or ideas as your own constitutes plagiarism. Don't do it. All Barrett Honors College Faculty have access to a service that checks an extensive database of essays, spark notes, and websites to detect plagiarism. Plagiarism, the theft of intellectual property, is a serious crime that undermines everything we are trying to accomplish in this course. Repercussions will include failure of the paper **AND** failure of the course, and may include referral to the Student Conduct Committee of the University and expulsion from the University. If you have any questions, talk to me before you submit your paper. Students will be required to submit an electronic version of their papers through safe assignment along with their printed ones.

**STUDENT CONDUCT:**

Students must conduct themselves according to the ASU policies posted online at <http://www.asu.edu/studentlife/judicial>. These include the ASU Student Code of Conduct and the Student Academic Integrity Policy. For information on BHC policies for grievances and grade complaints, go the BHC web page at <http://honors.asu.edu> and follow the links for Prospective and Current Students, then Advising and Honors Curriculum, then Academic Advising Office, then Student Academic Grievance Procedures.

**ADDITIONAL NOTES:**

The instructor reserves the right to modify the syllabus during the semester. The student agrees to this by registering and remaining in the course. Also, if you have any special needs or disabilities see me after the first class so that we can make arrangements.

**COURSE SCHEDULE**

\*\*\* CR = Course Reader

**Unit 1: Human Nature and Human Artifice**

**WEEK 1 (JANUARY 19-23)**

Monday – No class

**Martin Luther King Jr. Day**

Wednesday – Course Introduction

Friday – Close reading of a text

Doris Lessing (1919 - ) “On not winning the Nobel Prize” CR

**WEEK 2 (JANUARY 26-30) – QUIZ 1**

Monday – John Locke (1632-1704)

Selections from *Second Treatise of Government*, CR

Wednesday – Jean-Jacques Rousseau (1712-1778)

*Discourse on the Origin of Inequality*, pp. 16-44

Friday – Jean-Jacques Rousseau (1712-1778)

*Discourse on the Origin of Inequality*, pp. 44-71

C2

**WEEK 3 (FEBRUARY 2-6) – QUIZ 2, PRESENTATION 1**

Monday- Nikolai Gogol (1809-1852)

*The Nose*, CR

Wednesday – Fyodor Dostoevsky (1821-1881)

*A Meek Woman*, CR

Friday - Anton Chekhov (1860-1904)

*Lady and the Lapdog*, CR

C4

**Unit Two: Life, Work, and Death**

**WEEK 4 (FEBRUARY 9-13) – QUIZ 3, PRESENTATION 2**

Monday – Adam Smith (1723-1790)

Selections from the *Wealth of Nations*, CR

Wednesday – Karl Marx (1818-1883)

*The German Ideology* – pp. 37-60 (up to “Feuerbach: Philosophic, and Real, Liberation”)

C3

Thursday – First Paper Topics Posted Today!

Friday – Karl Marx (1818-1883)

*The German Ideology* – pp. 60-95

**WEEK 5 (FEBRUARY 16-20) – QUIZ 4, PRESENTATION 3**

Monday – Karl Marx (1818-1883)

*The German Ideology*, pp. 97-120

Wednesday – Max Weber (1864-1920)

Selections, CR

Friday – Sidney Mintz (1922- )

*Sweetness and Power*, pp. 3-46

**FIRST FILM:** Sunday, February 22nd, 3:00pm, **Modern Times** (1936)

This comedy by Charlie Chaplin shows his famous Little Tramp character struggling to survive in the modern, industrialized world. The film is a comment on the desperate employment and fiscal conditions many people faced during the Great Depression, conditions created, in Chaplin's view, by the efficiencies of modern industrialization.

**WEEK 6 (FEBRUARY 23-27) - PRESENTATION 4**

Monday – Sidney Mintz (1922- )

*Sweetness and Power*, pp.47-73, 151-186

Wednesday – Sidney Mintz (1922- )

*Sweetness and Power*, pp. 187-214

Thursday – **FIRST ESSAY DUE:** February 26<sup>th</sup> at 3pm

**Unit 3: Civilization, Madness and the Human Condition**

Friday – Friedrich Nietzsche (1844-1900)

*Twilight of the Idols*, pp. 3-29

**WEEK 7 (MARCH 2-6) – QUIZ 5, PRESENTATION 5**

Monday – Friedrich Nietzsche (1844-1900)

*Twilight of the Idols*, pp. 30-49, 86-92

Wednesday – Friedrich Nietzsche (1844-1900)

*Twilight of the Idols*, pp. 50-85

Friday – Art and Intellectuals (in CR)

Selections by Benjamin (1936), Gramsci (1929-36), Said (1994)

**WEEK 8 (MARCH 9-13)**

**SPRING BREAK!!!**

**WEEK 9 (MARCH 16-20) – NO QUIZ OR PRESENTATIONS THIS WEEK!**

Monday – Sigmund Freud (1856-1939)

*Civilization and Its Discontents*, Chapters 1-3, pp.10-52

Tuesday – Second Paper Topics Posted Today!

Wednesday – Sigmund Freud (1856-1939)

*Civilization and Its Discontents*, Chapters 4-5, pp. 53-74

Friday – Sigmund Freud (1856-1939)

*Civilization and Its Discontents*, Chapters 6-8, pp. 75-112



**SECOND FILM:** Sunday, March 22nd, 2:30pm, **Heart of a Dog** (1988)

A very popular Soviet film by Vladimir Bortko based on Mikhail Bulgakov's short story Собачье сердце OR *Heart of a Dog*. The setting of the film is Moscow shortly after the October Revolution. Major sequences in the movie were famously shot from an unusually low dog's point of view.

**WEEK 10 (MARCH 23-27) – QUIZ 6, PRESENTATION 6**

Monday – Emile Durkheim (1858-1917)

Selections, CR

Wednesday – Lu Hsun (1881-1936)

"A Madman's Diary" CR

**Unit 4: Creating the Other and Reclaiming the Self**

Friday – Margaret Mead (1901-1978)

*Coming of Age in Samoa*, CR – Chapter 1 (Introduction), Chapter 7

**WEEK 11 (MARCH 30 – APRIL 3) - PRESENTATION 7**

Monday – Margaret Mead (1901-1978)

*Coming of Age in Samoa*, CR – Chapters 13 and 14

Tuesday – **SECOND ESSAY DUE:** March 31<sup>st</sup> at 3pm

Wednesday – Women as Intellectuals (in CR)

Selections by Gilman (1892), Woolf (1929), de Beauvoir (1949), Friedan (1963)

Friday – Herbert Marcuse (1898-1979)

Selection from *One Dimensional Man*, CR

(C2), (C4)

**WEEK 12 (APRIL 6-10) – QUIZ 7, PRESENTATION 8**

Monday – Mohandas Karamchand Gandhi (1869-1948)

Selections from *Hind Swaraj*, CR

Wednesday – Jean-Paul Sartre (1905-1980)

Preface to Fanon's *The Wretched of the Earth*

Friday – Franz Fanon (1925-1961)

*The Wretched of the Earth*, On Violence, pp. 1-51

(C3)

**WEEK 13 (APRIL 13-17) – QUIZ 8, PRESENTATION 9**

Monday – Franz Fanon (1925-1961)

*The Wretched of the Earth*, On Violence in the International Context, pp. 52-62 &

The Trials and Tribulations of National Consciousness, pp. 97-144

Wednesday – Franz Fanon (1925-1961)

*The Wretched of the Earth*, On National Culture, pp. 145-169

Friday – Franz Fanon (1925-1961)

*The Wretched of the Earth*, Colonial War and Mental Disorders, pp. 181-185,

Conclusion, pp. 235-240

(C4)

**THIRD FILM:** Sunday, April 19<sup>th</sup> 3:00pm, **Battle of Algiers** (1966)

This is a black-and-white film by Gillo Pontecorvo based on events during the 1954-1962 Algerian War against French rule. The soundtrack is by Ennio Morricone.

**WEEK 14 (APRIL 20-24) – QUIZ 9, PRESENTATION 10**

Monday – Chinua Achebe (1930-)

*No Longer At Ease*, Chapters 1-6

Wednesday – Chinua Achebe (1930- )  
*No Longer At Ease*, Chapters 7-11  
Friday – Chinua Achebe (1930- )  
*No Longer At Ease*, Chapters 12-19

(C4)

**WEEK 15 (APRIL 27 – MAY 1), PRESENTATION 11**

Monday – Kwame Appiah (1954 - )  
*Cosmopolitanism* - Introduction, Chapters 1 and 2  
Third Paper Topics posted today!

(C3)

Wednesday – Kwame Appiah (1954 - )  
*Cosmopolitanism* - Chapters 3 and 4  
Friday – Kwame Appiah (1954 - )  
*Cosmopolitanism* - Chapters 5 and 7

**WEEK 16 (MAY 4-8)**

Monday – Kwame Appiah (1954 - )  
*Cosmopolitanism* - Chapters 9 and 10  
Wednesday – Reading Day

**THIRD PAPER:** Monday, May 11<sup>th</sup> at 3pm

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**GRADING FORMAT FOR THE COURSE**

**COURSE GRADING:**

I will be grading using the following scale for the course:

100-99% = A+, 98-93 = A, 92-90 = A-, 89-88 = B+, 87-83 = B, 82-80 = B- etc.

**GRADING RUBRIC FOR CLASSROOM PARTICIPATION:**

Every day at the end of class, I will give you a grade for participation using the following scale:

- 3) The student arrives on time, prepared with comments and/or questions about the readings, often initiates discussion, but does not try to dominate the class, listens carefully to what other students say and responds to their comments, and does not carry on a conversation with people around him other than participating in the general discussion.
- 2) The student participates in some of the discussion, giving evidence of having read some of the assignment, does not disrupt the class, and pays close attention to what others are saying during the discussion.
- 1) The student is overly quiet, rarely participating, and, if called upon, seems unprepared. He/she may seem disinterested in the class or in the ideas of other class members.
- 0) The student is either absent or as good as absent. He/She never participates, sleeps during class, or disrupts other class members by talking to others around him/her rather than participating in the general discussion.

You will receive two grades in the course for your participation that will add up attendance (worth 60% of your participation grade) and class participation (worth 40% of your class participation grade): one for the first half of the course and one of the second half. The purpose of the midterm grade is to let you know if you need to improve your participation before the course is over.

**GRADING RUBRIC FOR DISCUSSION LEADING:**

- 10 Each member of the group came up with excellent themes and questions on time and the discussion about what should be used lead to even better themes and questions. 100% of the class participated and all points were covered.
- 9 – 9.5 Each member of the group came up with good themes and questions and worked together to come up with the final 5. All but 1 or 2 people participated in the class discussion.
- 8 – 9 Most people in the group came up with good themes and questions and worked together to come up with the final 5 and the class discussion was good with almost everyone participating. OR Each member of the group came up with good themes and questions and worked together to come up with the final 5, but the class discussion fell apart and very few people participated.
- 7 – 8 Only half of the group participates in coming up with the themes and questions or only about half the class discusses the text on the day we cover it. The conversation veers away from the text and only 1 or 2 important points are covered.
- 6 – 7 One or two people dominate the creation of the themes and questions and/or the class discussion.
- 5 – 6 There is a serious problem with the creation of the top 5 and/or the discussion is completely off topic.

**PAPER GRADING RUBRIC**

<b>THESIS (30 points)</b>	<ul style="list-style-type: none"> <li>- Offers a logical argument based on a close and critical reading of the text.</li> <li>- Includes a “road map” that is a summary of the specific evidence that will appear in the paper (in the order in which it will appear).</li> </ul>
<b>CONTENT (45 points)</b>	<ul style="list-style-type: none"> <li>- Provides substantive and relevant development of ideas</li> <li>- Uses the text effectively to support claims</li> <li>- Uses paraphrase and quotes skillfully</li> <li>- Demonstrates an in-depth understanding of the ideas in the assigned reading and critically evaluates/responds to those ideas in an analytical and persuasive manner.</li> </ul>
<b>ORGANIZATION (22 points)</b>	<ul style="list-style-type: none"> <li>- Creates a clearly identifiable introduction, body, and conclusion</li> <li>- States a clear thesis and provides identifiable, focused topic sentences</li> <li>- Provides unified paragraph structure (each paragraph develops only one central idea).</li> <li>- Provides coherent paragraph structure – writer employs cohesive devices such as transitional phrases within and between paragraphs.</li> </ul>
<b>LANGUAGE USE (38 points)</b>	<ul style="list-style-type: none"> <li>- Avoids errors in sentence boundaries such as run-on/fused sentences and sentence fragments</li> <li>- Uses passive constructions sparingly</li> <li>- Demonstrates mastery of coordination and subordination of English clauses</li> <li>- Demonstrates mature sentence style by employing sentence variety and sentence combining</li> <li>- Avoids word usage errors in verb tenses and word forms</li> <li>- Avoids word usage errors in subject-verb agreement, number, word order, word choice</li> <li>- Avoids word usage errors in articles, pronoun usage, and prepositions</li> <li>- Employs a mature, college-level vocabulary (varied and sophisticated word choice fairly free of passive verb constructions)</li> </ul>
<b>MECHANICS (15 points)</b>	<ul style="list-style-type: none"> <li>- Follows formatting/length instructions for the assignment</li> <li>- Turns the paper in following the instructions for the assignment</li> <li>- Proofreads the essay for correctness: avoids errors in spelling, punctuation, capitalization, and paragraphing.</li> </ul>