ARIZONA STATE UNIVERSITY

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  August 30, 2010

1. ACADEMIC UNIT: Transborder Chicana/o and Latina/o Studies

2. COURSE PROPOSED: TCL 201 Transborder Society & Culture 3
   (prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Norma A. Valenzuela Phone: 480-965-9426
   Mail Code: 3502 E-Mail: norma.valenzuela@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
   Literacy and Critical Inquiry—L □
   Mathematical Studies—MA □ CS □
   Humanities, Fine Arts and Design—HU □
   Social and Behavioral Sciences—SB □
   Natural Sciences—SQ □ SG □

   Awareness Areas
   Global Awareness—G □
   Historical Awareness—H □
   Cultural Diversity in the United States—C □

6. DOCUMENTATION REQUIRED.
   (1) Course Description—see first paragraph of syllabus
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available See pages 7–9 of syllabus

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.

Requires students to confront the study of nationalism and transnationalism as units of analysis, with respect to the US-Mexico borderlands, especially through historical and literary essays and films about this region. Students must comprehend and interpret the historical and aesthetic belief systems that each interpretative framework implies.

CROSS-LISTED COURSES: □ No □ Yes; Please identify courses: ____________________________

Is this an add-on course?: □ No □ Yes; Is it governed by a common syllabus? ___________

Chair/Director (Print or Type) ___________________________  Chair/Director (Signature) ___________________________

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
Arizona State University Criteria Checklist for

HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
Proposer: Please complete the following section and attach appropriate documentation.

**ASU - [HU] CRITERIA**

**HUMANITIES, FINE ARTS AND DESIGN [HU]** courses must meet either 1, 2, or 3 and at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria a central and substantial portion of the course content.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
<td>[ ]</td>
<td>[ ]</td>
<td>[ ] Syllabus Sample Writing Assignment</td>
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<td>[ ]</td>
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<td>[ ] Sample Writing Assignment</td>
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1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.

2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.

3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.

4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:
   a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.
   b. Concerns aesthetic systems and values, literary and visual arts.
   c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.
   d. Deepen awareness of the analysis of literature and the development of literary traditions.

**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the Herberger College of the Arts and in the College of Design.

- Courses devoted primarily to developing skill in the use of a language – however, language courses that emphasize cultural study and the study of literature can be allowed.

- Courses which emphasize the acquisition of quantitative or experimental methods.

- Courses devoted primarily to teaching skills.
<table>
<thead>
<tr>
<th>Course Prefix</th>
<th>Number</th>
<th>Title</th>
<th>Designation</th>
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<tbody>
<tr>
<td>TCL</td>
<td>201</td>
<td>Transborder Society and Culture</td>
<td>HU</td>
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Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from check sheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Students must write and make a presentation that require critical and analytical interpretation of nationalism and trans-nationalism as represented in literary, artistic, and/or filmic texts.</td>
<td>Example of paper assignment on nationalism and transnationalism as historical units of analysis of the US-Mexico borderlands.</td>
</tr>
<tr>
<td>4b</td>
<td>Course uses readings from literary visual, and filmic texts.</td>
<td>Syllabus pp.1,5,6 Example of writing assignment Students will have opportunities to discuss poetry, literary and personal essay, visual art, and films.</td>
</tr>
</tbody>
</table>
Instructor: Marta E. Sánchez
Office: Coor 6642
OH: T TH 2-3 (always by appointment)

COURSE DESCRIPTION: Northern Mexico and the US Southwest—the US-Mexico borderlands—is the primary geographical region of study and analysis in the department of Transborder Chicana/o and Latina/o Studies. This course is a study of this region. The course is organized in part around key terms applicable to the study of this region. What interpretative frames have been used to study the borderlands? What is a borderlands approach to this region and how does it differ from the traditional nation-state paradigm? How does it change and enlarge our understanding of the history, literature, and art of the people who have inhabited this region. HU-1 and 2

COURSE OBJECTIVES:
The objective of this course is to study this area as an integrated region marked by 1) a history of migrations of masses of people and 2) the increasing globalization of information technologies and cultural production across boundaries of national economies, societies, languages and expressive cultures. HU-1 and 2

COURSE OUTCOMES: By the end of this course, the student will have
a) a firm grasp of key terms relevant to the study of the region
b) worked toward acquiring an informed view of the relationships that shape (and have shaped) northern Mexico and the US Southwest as one region.
c) a firm grasp of the cultural and literary history of the region HU-4b

COURSE READER Students must order on-line immediately at
http://www.universityreaders.com/students. Please see instructions for ordering on page 7 of syllabus.

PRICE: $35.75 total cost

BOOKS ON RESERVE (at Hayden Library)
Continental Crossroads: Remapping US-Mexico Borderlands History
The Language of Blood: The Making of Spanish-American Identity in New Mexico, 1880s-1930s
The Bear and the Porcupine: The US and Mexico

FILMS TO VIEW ON RESERVE OR SHOWN IN CLASS
Los Mineros (Mexico - Arizona)
The Last Conquistador (Mexico - New Mexico)
Sleep Dealer (Tijuana - San Diego) HU-4b

COURSE REQUIREMENTS AND GRADING: Students will be evaluated as follows:
1) Attendance and punctuality is mandatory. Students are to arrive promptly at 12p. No credit for class if students are more than 10 minutes late or leave before the instructor ends class. One unexcused absence is allowed. Illness and family emergencies (deaths) are legitimate absences. However, proper documentation must be submitted. Missing more than one class may jeopardize your grade. Please remember to sign your name on the sign-up sheet for each class. This is the verification that you have attended class.
2) Engagement with class readings, oral participation in class. Students are responsible for coming to class with comments and questions on the assigned readings and are expected to engage actively in class discussion and to show respect for diverse viewpoints. 15%

3) One 6-page paper Week 5 HU-2 15%

4) One In-Class Exam Week 9 20%

5) Oral Presentation: each student will participate on a panel responsible for one oral presentation (format to be decided), due in the last weeks of the semester. All students are expected to attend class during these weeks to support their peers. Attendance will be worth double these weeks. HU-2 15%

6) Comprehensive Final exam HU-2 20%
12:00 - 1:15 PM Classes = Thursday, Dec 9 9:50 - 11:40 AM

NOTE: In all written work, students are expected to write grammatically correct English, following standard rules of punctuation and word usage. Detailed instructions (double-space, font size, etc.) will be given with each assignment.

The following scale will be used to determine your grade. Please note the various weights applied to each assignment.

| 99-100 = A+ | 78 - 79 = C+ |
| 94 - 98 = A  | 73 - 77 = C  |
| 90 - 93 = A- | 70 - 72 = C- |
| 88 - 89 = B+ | 68 - 69 = D+ |
| 83 - 87 = B  | 64 - 67 = D  |
| 80 - 82 = B- | 60 - 63 = D- |

ATTENDANCE is very important. Students must actively participate in class discussions. Do not be afraid to ask questions, to challenge, or to comment on something that struck you in the readings. Professors also learn from students, not just students from professors. Your fresh insights about the reading are important. Without your participation, you miss out on the process and the class misses the opportunity to hear your perspective. Needless to say, you have to be physically present in class in order to participate; attendance is a requirement.

CLASS FORMAT: Instructor will conduct lectures (about 40 minutes); students will participate with comments and questions for the rest of the class period. All students are expected to carefully read and think about the material before coming to class so as to be able to ask questions and make comments. There may be classes when students will form small teams or groups for discussion on assigned topics/questions based on the assigned readings and lectures, and then come together as one group to share the results of the discussion. These discussions are important and all students will be graded on their oral participation. Absences seriously affect your grade for oral participation.
CLASSROOM DECORUM:

a) The class is 65 minutes long. The instructor appreciates students who not only regularly attend class but also refrain from going in and out of the room during class. This kind of up and about movement is disruptive to the professor and students. Please arrive at 12 noon and stay until 1:15. The instructor will end class at 1:15.

b) Lap tops, cell phones, and other electronic gadgets: lap tops should only be used for taking notes on class material. Any other use is prohibited. If you need to study for another class or read/view/listen to anything else, please do so at another time and place. Please turn off cell phones during class time.

c) once the instructor begins in-class and final exams, there is no going out of the room. If a student decides to leave, he/she must turn in the exam as is. Please take care of your personal needs before the exam.

4-PAGE PAPER: I will give a couple of topics for the 4-page paper, which will require you to put your analytical skills to work. Papers are due at the beginning of class of the assigned due date. I will give you the topics at least one-week in advance. We will have the opportunity to discuss the topics in class. I will penalize all late papers; the later the paper, the more severe the penalty.

The IN-CLASS AND FINAL EXAM will consist of a variety of questions requiring one-word answers, brief answers (4-5 sentences) and essay questions (one 8½ x 11 page). Approximately one week before the exam, I will give you a study sheet with possible terms, brief questions, and essay questions. On the day of the exam, one essay question (more for the final exam) will appear on the exam. Forming study groups to prepare for the exams is encouraged. I will give an opportunity for extra-credit only if special events related to the course occur during the semester.

BLACKBOARD: All students must have an account on Blackboard, an online supplement to this class. I will post the syllabus, assignments, and pertinent announcements (but not grades) on Blackboard for which you will be held accountable. To logon to Blackboard, go to http://my.asu.edu. Most of you have already been enrolled on Blackboard for this course, but if you find that you are not enrolled, you will need to activate your ASURITE ID, which you can do at http://www.asu.edu/selfsub or in person in Room 105 of the Computer Commons. If you have further questions about your ASURITE account, check the Computer Accounts web site: http://www.asu.edu/it/fyi/accounts. Support information for My ASU and Blackboard can be found at http://asuonline.asu.edu under the Student Support lab. System, computer, and site failure is not an excuse for late work - plan ahead.

USES OF BLACKBOARD: This is a face-to-face class and I will use blackboard as a supplement to the class, not in lieu of the class. The main uses of blackboard for this class are:

1. to communicate with students (announcements, clarification of assignments, changes in schedule, etc.)
2. to make course materials accessible to students
3. to facilitate some inter-active discussion among students about the course readings.
ACADEMIC HONESTY
University standards on academic integrity apply in this course. Please familiarize yourself with university policies on academic honesty (definitions for cheating, fabrication, plagiarism, as well as student obligations and possible sanctions), by visiting [http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm](http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm)

Brief examples are posted under Course Documents on Blackboard: See file titled "Examples_Plagiarism"

No plagiarism or cheating will be allowed in this course, and instances of cheating will be dealt with harshly. Make sure to talk to me if you have questions about this important issue.

Disclaimer: please be advised that the class readings may contain material that challenge your religious, sexual, racial, and political mores.

### COURSE SCHEDULE OF READINGS

#### WEEK 1

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
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<tbody>
<tr>
<td>8.19</td>
<td>Introductions and Course Texts, Themes, Key Terms: Border, Borderlands, Nation, State, Transnational, Citizen(shop), Assignment for 8.24: “Nationalism in the Late Twentieth Century” CR#1 (9pgs) “Concepts and Definitions” and “Cultural Roots” CR#2 (5pgs)</td>
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#### WEEK 2

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
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<tbody>
<tr>
<td>8.24</td>
<td>Topic - Key Terms: Nation, State, Nationalism “Nationalism in the Late Twentieth Century” “Concepts and Definitions” and “Cultural Roots” Assignment for 8.26: Truett and Elliot: Maps xv-xvii Introduction: “Making Transnational History: Nations, Regions, and Borderlands” BB#1 (12 pgs)</td>
</tr>
<tr>
<td>8.26</td>
<td>Topic - Defining the Borderlands “Making Transnational History: Nations, Regions, and Borderlands” BB#1 Assignment for 8.31: “Race, Agency, and Memory in a Baja California Mission” BB#2 (23 pgs: 15 reading pgs, 8 note pgs)</td>
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#### WEEK 3

<table>
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<tr>
<th>Date</th>
<th>Topic</th>
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WEEK 4
9. 7  Topic: Mestizaje “Language of Blood”
Assignment for 9.9: Eusebio Chacón – “A Protest Rally, 1901” CR#3 (6 pgs)

9.9  Topic: “A Protest Rally, 1901” literary essay HU-4b
Assignment for 9.14: Canto 31 CR#4 (10 pgs)

WEEK 5
9.14  Topic: Canto 31 epic poetry HU-4b
Assignment for 9.16: “The Trail” CR#5 (20 pgs)

9.16  Topic: “The Trail”
Assignment for 9.21: Map New Mexico, A Chronology, and Introduction: Pueblos, Spaniards, and History CR#6 (15 pgs) PAPER DUE

WEEK 6
9.21  Topic: Pueblos, Spaniards, and History
Assignment for 9.23: “Spanish Missions, Cultural Conflict, and the Pueblo Revolt of 1680” CR#7 (16 pgs)

9.23  Topic: Spanish Missions, Cultural Conflict, and the Pueblo Revolt of 1680”
Assignment for 9.28: (we will view a film, The Last Conquistador, next week)

WEEK 7
9.28  Topic: The Last Conquistador (film and discussion) HU-4b

9.30  Topic: The Last Conquistador (film and discussion)
Assignment for 10.5: “From Noble Savage to Second-Class Citizen” CR#8 26 pgs. Read pp 44-70 (26 pgs)

WEEK 8
10.5  Arizona – “From Noble Savage...“
Assignment for 10.12: “The Head of Joaquín Murrieta” 55-62, 89. CR#9

10.7  Los Mineros film HU-4b

WEEK 9
Corrido – Joaquin Murrieta Parts 1 & 2 poetry HU-4b
Cueca de Joaquin Murrieta poetry HU-4b
Assignment for 10.14 Study for Exam

10.14  In-Class Exam
Assignment for 10.19: “US Mexican Place and Space in Mural Art” HU-4b
CR#10 (20 pgs)
WEEK 10
10.19  Topic: Mural Art of the Southwest
       “US Mexican Place and Space in Mural Art”
       **Assignment for 10.26:** “Prologue: In the Land of Aztlán,” “Introd: Ignorance and
       Arrogance,” “White House to Casablanca” **CR#11** (35 pgs)

10.21  Topic: Guest Lecturer – Carlos Vélez-Ibáñez

WEEK 11
       “White House to Casablanca”
       **Assignment for 10.28:** “Where Did All These People Come From?”
       **CR#11** (10 pgs)

10.28  “Where Did All These People Come From?”
       **Assignment for 11.2:** Alex Rivera interview

WEEK 12
11.2  Topic: “Putting Transnationalism to Work: An Interview with Filmmaker Alex Rivera”
       **HU-4b**

11.4  Topic: *Sleep Dealer* (film) **HU-4b**

WEEK 13
11.9  Topic: Finish Viewing *Sleep Dealer* (film)
       Work on Oral Presentations

11.11  **HOLIDAY – VETERANS DAY**

WEEK 14
11.16  **ORAL PRESENTATIONS** (3 Panels of 4 students each)

11.18  **ORAL PRESENTATIONS**

WEEK 15
11.23  **ORAL PRESENTATIONS** (3 Panels of 4 students each)

11.25  **THANKSGIVING BREAK**

WEEK 16
11.30  **ORAL PRESENTATIONS** (3 Panels of 4 students each)

12.2  **ORAL PRESENTATIONS** (1 Panel of 4 students each)
WEEK 17
12.7         Last Day of Classes – Study Session for Final Exam
12.8         Reading Day

Final Exam for 12:00 – 1:15 PM  T Th Classes = Thursday, Dec 9   9:50 – 11:40 AM
STUDENT COURSE MATERIAL PURCHASING INFORMATION:
*******************************************************************************
COURSE: TCL 201
PRICE: $    (print + digital format)
INSTRUCTOR(S): MARTA SANCHEZ
LOCATION: www.universityreaders.com <http://www.universityreaders.com/> (students click the big red “Students Buy Now” button on the top right side of the page)

Detailed instructions available at
http://www.universityreaders.com/students/instructions.php
Your custom course materials published by University Readers contain required readings that have been carefully selected for this course. If you hope to do well in this course, it is paramount that you purchase it and always stay on top of your reading. To purchase your course materials, please visit University Readers at www.universityreaders.com <http://www.universityreaders.com/> (students click the big red “Students Buy Now” button on the top right side of the page). You will create an account and be prompted to choose your state and institution. Easy-to-follow instructions will lead you through the rest of the purchasing process. Payment can be made by all major credit cards or electronic check. Your order is then processed and shipped out to you swiftly (orders are typically processed within 24 hours and often same day). Shipping time will depend on the selected shipping method. If available for your course, you will also be given instructions on how to download a FREE PDF download or a Full Digital Pack so you can get started on your required readings right away. If you have any difficulties, please e-mail orders@universityreaders.com <mailto:orders@universityreaders.com> or call 800.200.3908.

COURSE READER
TABLE OF CONTENTS


**READINGS ON BLACKBOARD**


TOPIC for Critical-Thinking Paper (6 pages)

TOPIC 1: Samuel Truett “Introduction: Making Transnational History: Nations, Regions, and Borderlands”
What does Truett mean by a “borderlands” history?
Explain the kind of “borderlands” history Truett proposes in his historical essay?
How does a “borderland” history challenge traditional definitions of nation (such as Benedict Anderson’s definition of “nation”)?
Do you think it important? Why? Why not?

TOPIC 2: Bárbara Reyes “Race, Agency, and Memory in a Baja California Mission” HU-2
After briefly highlighting key concepts of Truett’s essay, explain how Bárbara Reyes’ essay fits into Truett’s view of “borderlands” history. What relation is there between Truett’s notion of borderlands and Barbara Reyes’ interpretation of the story of Barbara Gandiaga?

TOPIC 3: Los mineros and Sleepdealer
After briefly highlighting key concepts of Samuel Truett’s “Introduction: Making Transnational History: Nations, Regions, and Borderlands,” write an essay showing how Los mineros, a documentary film, and Sleepdealer, a feature film—demonstrate the idea of a “borderlands” history. How do these films challenge traditional definitions of nation (such as Benedict Anderson’s definition of “nation”). What filmic techniques does each film use to convey the transnational dimensions of the US-Mexico borderlands.

DUE September 16, 2010 (Beginning of class). Late papers will be penalized.

This paper requires that you put your critical skills to work. Your should have an argument which you will develop by means of specific examples and interpretive commentary; it should present an intelligent and focused reading of the texts called for in the question.
Paper is worth 15% of your grade.

Your paper should include the following:

a) Brief introduction leading to a thesis sentence. Introductory remarks should be brief and lead up to a concise statement of the thesis. Don’t spend a lot of time introducing your topic—get to the development of your thesis as soon as possible. Get to the point as quickly and smoothly as possible.

b) the Body of your paper should take up most of the space. This consists of several paragraphs in which you explain and develop aspects of your thesis, by using specific examples from the essay. Use interesting and applicable examples to develop your idea and always relate them to your central argument (or thesis). Given the question, you may organize your paper so that you deal with both Truett and Reyes or with one first and the other second. Summarize only enough to help your reader get the context and spend most of
your time on interpretation. The better papers (A's and B's) will analyze and interpret, not concentrate on summaries. Make sure the examples you choose are relevant to your central idea.

c) **Conclusion**, is usually the last paragraph of your paper. It is a concise summary of the main points of your paper. Reiterate your main points, ideally using different words, to underscore the importance of your thesis.

**Mechanics**
1. Use double space
2. Use Times New Roman, point 12 or a comparable font
3. Start planning your paper early; do not wait until the last minute.
4. Visit the writing laboratory on campus to seek help with organizing and writing your paper.
5. I am, of course, available to help you during my office hours, or by appointment.
6. Use correct spelling, punctuation, and grammar. Too many run-on sentences, fragment sentences, misspellings, faulty punctuation will lower your grade.
7. Do not be afraid to consult a dictionary.
8. I do not recommend that you exceed the length of the paper. It should be no less than 4 pages and no more than 4½.

**CRITERIA FOR EVALUATION OF PAPERS**

**A Paper**
An opening that catches the reader's attention.
A clear concise thesis statement.
Very well organized. Paper's structure is apparent and easy to follow.
Shows in-depth understanding of material under scrutiny **HU-2**
Good development of thesis, with selectively chosen examples that support the writer's position.
Not repetitive, does not pad.
Good command of the language. Sentences are well formed, appropriately varied in length and style, and used for different effects.
No or minimal grammar, typographical, and spelling errors.
Conclusion that leaves reader with a clear understanding of the writer's point of view.
Paper shows originality of ideas.

**B Paper**
Technically competent, with a lapse here and there.
Well organized, with a clear thesis, though less well-focused than the A paper.
Can be slightly repetitive with ideas and examples.
Thesis tends to be over simple or obvious.
Monotony of sentence structure is apparent.
Grammatical, spelling, and typographical errors are sprinkled throughout.
Could have excellent ideas, but these are marred by poor presentation, either in development, or organization, or technical errors. Ideas and how they are developed lack sharpness.
C Paper

D Paper
Did not follow directions, or misrepresented the assignment, even though ideas may be well expressed and generally competent. Or, demonstrates effort but is too marred by technical problems or flaws in thinking and development of ideas.

F paper
Failing grade, demonstrates no or minimal effort, or totally failed to do the assignment.

THREE GOALS FOR COMMENTING ON PAPERS
1) to tell student what he or she has done well
2) to make student aware of errors and weaknesses at both levels of content and form
3) to suggest to student ways to improve expression and organization

GRADING SCALE FOR LATE PAPERS
The later the paper, the more it will be penalized.
   Same day after class - drop half a grade. That is, if paper is a B, it will receive a B-
   One day late, drop a whole grade. If paper is an A, it will receive a B.
   Two days late, drop 1 1/2; from a B to C-
   One week late, drop two whole grades; from A to C.
   Any later, case by case basis.