

# Fiction into Film: Adaptation as Argumentation

CAT 2C - Winter 2019

Pepper Canyon Hall 106 - MWF 10:00-10:50

Professor: Dr. Liz Gumm

Office: PCYNH 251

Email: egumm@ucsd.edu

Office Hours: MT 1:00-2:30, and by appointment

## Course Description

CAT 2 is a 6-unit course and is the first part of Sixth's writing intensive sequence. While the topics of CAT 2 range, all generally explore an intersection of culture, art, and technology that has occurred in the contemporary moment. The overarching purpose of CAT 2 is to build on those skills developed in CAT 1 (critical reading and writing as process) and teach students argumentative writing and critical analysis.

## Course Theme

For this particular track of CAT 2, we will explore the film adaptation as a form of argumentation. Film adaptations are incredibly popular and generate lots of buzz—particularly regarding their faithfulness to literary sources. But adaptations, in their “faithfulness” and deviations, can teach us a great deal about how narratives make arguments. We will examine what those relationships can teach us about contemporary social arguments regarding gender, race, sexuality, and even education and literacy. A few of the questions that will guide this writing and communication course are: How does literature make arguments? How does film make arguments? What is at stake in a film adaptation? What determines the value of a film adaptation? What do film adaptations suggest about our relationship to reading and books? What do film adaptations suggest about our narrative literacy? Visual literacy? Cultural literacy?

## Course Objectives

By the end of CAT 2, you should be able to:

- Identify, analyze, and respond to explicit and implicit arguments, and understand why some parts of an argument might not be visible or open to debate
- Acknowledge, react, and effectively integrate counter arguments and other points of view (i.e. from readings) into arguments.
- Craft a compelling argument and support it with relevant and carefully evaluated evidence.
- Develop an ability to read, critique, and create arguments in diverse genres, including, when appropriate, multi-media texts.
- Choose a tone that is appropriate to one's subject and audience.
- Practice proper citation and documentation of sources, including multi-modal assignments.

## Materials

*They Say I Say* CAT edition - bring to every discussion section

*Their Eyes Were Watching God* by Zora Neale Hurston, Harper Reissue edition, paper copy

*Fight Club* by Chuck Palahniuk, Norton, paper copy

Access to library website, TritonED, UCSD email

Access to course reserves (via TritonED) for films

Non-digital note taking materials

## Course Policies

### Communication

Outside of class, your TA and I will communicate with you through email and TritonED. It is your responsibility to check your email regularly (once a day) to be sure that you are up-to-date with any notifications your TA or I may post. I generally respond to emails within 24 hours and TAs will provide you with their own communication specifics. Additionally, since you are now a part of a writing community, I expect for you to develop productive working relationships with your peers. If you are sick and miss class, please contact one of your classmates first about information you missed before contacting your TA or me.

### Etiquette and Conduct

We are a diverse academic community, representing different faiths, lifestyles, ethnicities, sexualities, and cultures. It is expected that you will participate appropriately and as adults in class and online discussions. Please note that in this class, we may discuss issues of race and gender, among other intersections of identity, such as class and sexuality. These conversations can be difficult; thus, I expect you to practice respect, listening, patience, and kindness with and towards each other. This includes how you speak to both me (your professor), your TA, and your fellow classmates. In the event that you find material or concepts challenging, I ask that you approach such difficulty with curiosity and tolerance.

### Discrimination and Harassment

UCSD does not discriminate on the basis of race, color, age, religion, national origin, sex, marital status, sexual orientation, disability, or status as a U.S. veteran. This class adheres to those guidelines. A variety of viewpoints are welcome in this classroom. However, statements that are racist, sexist, classist, ableist, homophobic, or otherwise discriminatory towards others take away from a productive educational environment and will lead to a student's dismissal from class. I will not tolerate harassment of any kind in my classroom.

Please see TritonED for [UCSD's Principles of Community](#) for a description of your campus's commitments.

**In addition to basic respect, our classrooms require certain forms of professional etiquette:**

### Technology

Because you are expected to be fully present, mentally as well as physically, in each class, you must store all electronics away for the entire lecture period. This means that having cell phones, tablets, laptops, etc. out will affect your participation grade. If you need access to readings from TritonED during lecture, I ask that you make paper copies or keep tech-free notes. If you have special need for technological assistance in the classroom, please contact me (Dr. Gumm), your TA, and the Office for Students with Disabilities to facilitate that support.

Office for Students with Disabilities: <https://disabilities.ucsd.edu/> - 858-534-4382

TAs will have their own separate technology policy for discussion sections, but cell phones are always prohibited.

## Attendance

Your presence in class is important for not only your success, but also for the success of other students who learn from your contributions. As such, it is important that you attend all classes and arrive on time to every class so as to not disrupt our classwork or discussions. Coming to class on time and staying for the entire class time are gestures of respect to your instructor and your fellow classmates. Attendance will be taken daily, and absences, late arrivals, and early departures will be documented and affect your participation grade.

- You will sit with your discussion section during lectures
- On-time attendance in lecture and section is required. Regular attendance will be taken in both lecture and section.
- Please notify your TA if you must be absent for illness or family emergency.
- You may miss up to three classes in a term without penalty. Absences from both lecture and section count towards this allowable total.
- Missing more than three class sessions, either lectures or sections, will result in the loss of 1/3 a letter grade on your final course grade; missing five classes results in the loss of a whole letter grade; missing seven classes results in the loss of two whole letter grades. Missing eight or more classes is grounds for failure, regardless of grade.
- Excessive tardiness will also impact your grade and may be grounds for failure. Being tardy—defined as no more than 15 minutes late—on 3 occasions is the same as missing one class. Arriving more than 15 minutes late will be considered the same as an absence.
- TAs reserve the right to dismiss students from section who arrive later than 15 minutes late.

## Participation

There are different ways to participate in the class and I expect for all students to participate in each of the different ways. Participation includes: speaking up in class; taking notes; asking questions; leading group discussions; attending office hours; attending writing tutoring sessions; and being awake and alert. Be mindful of your own strengths and weaknesses in participation. Contributions to class discussion and active participation in small group work are essential to both the momentum of the course and the development of your ideas. This requires that you come to class prepared (having completed assigned reading and writing) and ready to participate in class activities. See the participation evaluation rubric for more description of assessment.

## **Academic Integrity**

Presumably, you have a very good reason for coming to college. You want to learn, become an educated citizen, or develop expertise or training that will lead to a successful job. Plagiarism and academic misconduct are choices you make that work against your own educational and professional goals. We will discuss these issues in greater detail throughout the course, but essentially, do your own work. If you are tempted to be academically dishonest, or feel confused about what might count as being academically dishonest, please seek me out. It takes much less energy to do your own work than to cheat and try to get away with it.

UCSD has a university-wide Policy on Integrity of Scholarship, published annually in the General Catalog, and online <https://academicintegrity.ucsd.edu/>. All students must read and be familiar with this Policy. All suspected violations of academic integrity will be reported to UCSD's Academic Integrity Coordinator. Students found to have violated UCSD's standards for academic integrity may include suspension or dismissal, and academic sanctions may include failure of the assignment or failure of the course. If you plagiarize on an assignment/in a class, you will receive a 0 on the assignment and will be reported to the AI office.

To officially report academic integrity violations, fill out this form: [https://ucsd-advocate.symplicity.com/public\\_report/index.php/pid017476?rep\\_type=1001](https://ucsd-advocate.symplicity.com/public_report/index.php/pid017476?rep_type=1001).

Please see TritonED for specific examples of violation of academic integrity.

## Assignments

### Major Writing Assignments

- The major writing assignments for this course are Assignment 1, Assignment 2, and the Evaluation & Revision Portfolio.
- Failure to submit any of the major assignments is grounds for failure of the course.
- If you fail to turn in a major writing assignment, you have until the next class period to turn it in. Your TA will accept late essays one lecture class period after the due date, and you will lose 10 points on the assignment. I am happy to discuss any extenuating circumstances and will consider extensions; however, your TA cannot grant extensions, so please contact me first.
- All physical copies of assignments must be submitted directly to your TA; you are not allowed to leave papers for your TA at the Sixth College Offices.
- Assignments require digital submission to Turnitin by 11:59pm on the day they are due.
- Please include a word count at the end of your assignments.
- Assignments will not be graded until you have submitted them to Turnitin. You will lose 1 point for every day you fail to upload the assignment.
- All major essay assignments and coursework must be typed and formatted according to MLA standards, unless otherwise noted.

### Other Work

If you miss class, you forfeit participation points for the day. Work done during class cannot be made up. This means that any quizzes cannot be made up.

## Grading Policies

Your grade will be determined by your performance on the major writing assignments, in-class activities, smaller coursework assignments, and class participation. You need to complete all of the major writing assignments in order to pass the class. Failure to turn in one of the three major writing assignments will result in a failure of the course, regardless of numerical grade.

Grades are assigned by letter and correspond to specific numerical percentages. Limitations on possible numerical grades enable more effective holistic grading on essay assignments, as well as discourage arguments over points.

Excellent	Good	Average	Inefficient	Needs Extensive Revision
A+ = 98.5%	B+ = 88.5%	C+ = 78.5%	D = 65%	F = 55%
A = 95%	B = 85%	C = 75%		
A- = 91.5%	B- = 81.5%	C- = 71.5%		

All disputes over grades must be conducted according to the following guidelines:

- Wait 48 hours after receiving a grade before disputing it.
- Contact your TA for an appointment to discuss the grade.
- Attend your appointment having read the TA's comments and the CAT rubric thoroughly.
- Only after you have discussed your essay with your TA may you request a regrade. Any requests for regrading must go through Dr. Gumm, who conducts all regrades. Dr. Gumm's assessment is final, even if she determines that the grade should be lower.

### Grade Breakdown

- Assignment 1 – 20%
- Assignment 2 – 25%
- Evaluation & Revision Portfolio – 20%
- Invention Write-Ups – 10%
- Group Annotation – 10%
- Participation – 10%
- Art & Tech Events – 3%
- Email Assignment – 1%
- Library Visit – 1%

### TA Section Information

TA Instructor	Section ID	Day/Time	Location	TA Email
Adriana Tosun	956516	MW/8-8:50am	CENTR 204	atosun@ucsd.edu
	956517	MW/9-9:50am	CENTR 204	
Jasper Sussman	956518	MW/11-11:50am	CENTR 204	dsussman@ucsd.edu
	956519	MW/12-12:50pm	CENTR 204	
Amartya Bhattacharyya	956520	MW/1-1:50pm	CENTR 204	ambhatta@ucsd.edu
	956521	MW/2-2:50pm	CENTR 204	
Sneha Kondur	956522	MW/3-3:50pm	CENTR 204	skondur@ucsd.edu
	956523	MW/4-4:50pm	CENTR 204	
Bianca Martinez	956524	MW/5-5:50pm	CENTR 204	bnm005@ucsd.edu
	956525	MW/6-6:50pm	CENTR 204	
	956526	MW/7-7:50pm	CENTR 204	
	956527	MW/8-8:50pm	CENTR 204	

### Course Schedule\*

\*Subject to change; all assignments and readings are due on the day they are listed

#### Week 1 – Introduction & The Elements of Writing

Total required pages to read: 82 pages

#### Section work

- None – please attend to get to know your TA and fellow classmates!

#### Monday January 7

- Purchase all course materials
- Review syllabus

#### Wednesday January 9

- Read Hutcheon's *A Theory of Adaptation*, chapter 1, TED, Course Materials > Readings (32pp)

#### Friday January 11

- Read *Their Eyes* chapters 1-5 (50pp)

## Week 2 – Literacy & Literature Basics

Total required pages to read: 153 pages

### Section work

- Read *TSIS* ch. 12 “Entering Class Discussions” (4pp)
- Read *TSIS* ch. 20 “Generating Ideas and Text” (9pp)

### Monday January 14

- Read *Their Eyes* chapters 6-10 (48pp)
- Professional Email Assignment Due** to TA by 11:59pm

### Wednesday January 16

- Read *Their Eyes* chapters 11-17 (53pp)

### Friday January 18

- Read *Their Eyes* chapters 18-20 (39pp)

## Week 3 – Film Narrative & Visual Literacy

Total required reading: 8 pages

### Section work

- Read *TSIS* ch. 9 “Academic Writing Doesn’t Mean...” (8pp)

### Monday January 21 – MLK Jr. Day, no classes

### Wednesday January 23

- Watch *Their Eyes Were Watching God*, 2005 film, TED, Course Materials > Viewings (1hr. 53min)
- Draft of Assignment 1 due in lecture & Turnitin**

### Friday January 25

#### Suggested reading only

- Dandicat “Foreword,” *Their Eyes* pp. ix-xviii (9pp)
- Gates “Afterword,” *Their Eyes* pp.195-205 (10pp)

## Week 4 – Parts of Argument & Narrative

Total required reading: 35 pages

### Section work

- Read *TSIS* ch. 18 “Writing as Inquiry” (3pp)
- Group 1 Annotation:** Mulvey/hooks excerpts

### Monday January 28

- Read Mulvey/hooks excerpts, TED, Course Materials > Readings (15pp)

### Wednesday January 30

- Read Alexie’s “This is What it Means to Say Phoenix, Arizona,” TED (17pp)

### Friday February 1

- Review readings/catch up

## Week 5 – Analysis: Fidelity

Total required reading: 13

### Section work

- Read *TSIS* ch. 23 “Getting Response and Revising” (7pp)

### Suggested reading

- TSIS* “The Maker’s Eye: Revising Your Own Manuscript” pp.279-284 (6pp)

### Monday February 4

- Watch *Smoke Signals*, 1998 film, TED (1hr. 22min.)

### Wednesday February 6

#### Suggested reading only

- Cobb’s “This is What It Means to Say Smoke Signals”
- Raheja’s “Preface Reel and Real Worlds”

### Friday February 8

- Assignment 1 due in lecture & on Turnitin**

## Week 6 – Analysis: High/Low Culture

Total required reading: 121 pages

### Section work

- Read *TSIS* ch. 10 “The Art of Metacommentary” (10pp)
- Group 2 Annotation:** Benjamin excerpts

### Monday February 11

- Read Benjamin excerpts, TED (15pp)

### Wednesday February 13

- Read *Fight Club* chapters 1-6 (46pp)

### Friday February 15

- Read *Fight Club* chapters 7-13 (50pp)

## Week 7 – Analysis: Authorship

Total required reading: 100 pages

### Section work

- Listen to Amy Poehler’s “Writing is Hard,” TED (12min)

### Monday February 18 – Presidents’ Day – no classes

### Wednesday February 20

- Read *Fight Club* chapters 14-30 (100pp)

### Friday February 22

- Watch *Fight Club*, 1999 film, TED (2hrs. 19min)

### Suggested reading

- Grist’s “A (Fascist) New World Order”

## Week 8 – Remix Analysis: Chronology & Audience

Total required reading: 26 pages

### Section work

- Draft Assignment 2 for Peer Review**
- Read *TSIS* ch. 11 “Using Templates to Revise” (6pp)
- Group 3 Annotation:** Freud/Lorde excerpts

### Monday February 25

- Read Freud/Lorde excerpts, TED (20pp)

### Wednesday February 27

- Watch *Secretary*, 2002 film, TED (1hr. 47min.)

### Friday March 1

#### Suggested reading

- Butler’s “Secretary at 15: The S&M love story makes Fifty Shades Look Amateur”

## Week 9 – Remix Analysis: Cultural Literacy

Total required reading: 25 pages

### Section work

- Read *TSIS* ch. 7 “Saying Why it Matters” (10pp)

### Monday March 4

- Read Gaitskill’s “Secretary,” TED (15pp)

### Wednesday March 6

#### Suggested Reading

- Waldman’s “One Year of #MeToo”
- Ungar-Sargon’s “Of Course Women Can Fantasize”

### Friday March 8

- Assignment 2 due in lecture & on Turnitin**

## Week 10 – Remix Analysis: Ideology

Total required reading: 20 pages

### Section work

- Read *TSIS* ch. 22 “Assessing Your Own Writing” (5pp)
- Group 4 Annotation:** Skully’s “In Defense of Ideology”

### Monday March 11

- Read Skully’s “In Defense of Ideology” (15pp)

### Wednesday March 13

#### Suggested reading

- Paul’s “Why You Should Read Books You Hate”

### Friday March 15

#### Suggested viewing – examples of video evaluation for final

- Review of Baz Luhrmann’s *The Great Gatsby*

## Finals Week – Monday March 18

Evaluation & Revision Portfolio due to TA in CAT offices by 3pm



## **Invention Write-Ups (a.k.a. Reading Quizzes) – 10%**

These are short written assignments that you will complete periodically during lecture. Similar to pop quizzes, you will be asked to demonstrate your reading comprehension. However, rather than merely summarizing what you've read, you will also provide some initial analysis on the readings. The prompts for these short assignments will help you generate ideas for larger assignments. For example:

“Identify and explain the significance of an important symbol in *Their Eyes Were Watching God*.”

“Define one of the key concepts from Hutcheon’s *A Theory of Adaptation* in your own words. Why is this concept ‘key’ to this course?”

These assignments are graded on the “quick scale” detailed below:

10 – You have demonstrated a unique and insightful analysis of the reading; you have read carefully and actively; you can express your ideas persuasively in writing.

9 – You demonstrate clear, if undeveloped, analysis of the reading; you have read carefully; you can express your ideas effectively in writing.

8 – You have made critical observations of significant details in the reading, without much analysis; you have read; you can express your ideas clearly in writing.

7 – You summarize the reading without critical observation or analysis; you have read, but without thinking much about larger significance.

0 – You have not adequately demonstrated that you, in fact, did the reading.

## **Professional Email Assignment – 1%**

As a college student, you will use email as your primary means of communication, and your ability to use proper email etiquette and a professional tone is important. This small credit/no credit assignment asks you to demonstrate your ability to communicate effectively through email. You will send your TA message of introduction that follows the guidelines presented during lecture. In the email, be sure to share what kind of student you are, any questions you have about the course, and what you'd like to most improve in your writing/reading/thinking abilities this quarter. This practice of email will serve as a model for emails that you might send to your TA, myself, or any other instructor.

Due Date: Monday January 14<sup>th</sup>, 11:59pm

Requirements: Guidelines on email etiquette presented during lecture

My TA's name is \_\_\_\_\_

My TA's email is \_\_\_\_\_

## Art & Tech Events – 3%

You will attend 3 Art & Tech events (1% each) of your choice from this list:

<https://sites.google.com/view/art-technology>

After attending (within a week of the attendance date), you will respond to the event in a 250-word journal using the following prompts/questions to guide your writing:

- Title of the Event:
- Author/Producer of Event (if applicable):
- Date of Event:
- Location:
- In what ways did culture, art, and technology intersect in this event or exhibition?
- What conversations does the piece enter into? What argument did the event/piece make? How did it make that argument?
- What connections can you make between the event/piece and your daily experience?
- What new idea, question, or problem did you encounter?

Although these write-ups are not due until the end of the quarter, it is in your best interest to plan your time so as to avoid last-minute stress. Remember that your write-ups are due within a week of your attendance. Late write-ups will be documented as such.

**Please be respectful, mindful, and non-disruptive during the events that you attend. Do not leave in the middle of events! If you don't have time for the event, then it is suggested you attend a gallery exhibition instead when you can go on your own time and stay for a few minutes.**

## Library Visit Workshop – 1%

During your Wednesday section of week 4, you will be required to attend a citation workshop with the UCSD librarians. You will turn in materials to your TA.

## Assignment 1 – Literary Technique Analysis – 20%

In this first major writing assignment, you will choose to analyze either Zora Neale Hurston's *Their Eyes Were Watching God* or Sherman Alexie's "This is What It Means to Say Phoenix, Arizona" and the film adaptation based on the literary text you choose (*Their Eyes Were Watching God* – 2005; *Smoke Signals* – 1998). Your analysis will focus on a symbol, a narrative pattern (motif), and/or a scene and its transformation from page to screen. You will make an argument (thesis claim) about the meaning of that transformation and its effect on the story as a whole. You will use Linda Hutcheon's *A Theory of Adaptation* or another course/suggested reading to support your argument. Use the following questions as models for questions you might use to generate ideas:

- Does the transformation of [this symbol] enrich or detract from the story's argument about race? How?
- Does the transformation of [this scene] complicate the story's argument about masculinity? How?
- Does the transformation of [this image] into [this image] revise the story's argument? How?
- What is the effect of the film's [absence/addition] of [these symbols] on the story's narrative or argument?

You are required to submit a draft of this assignment for your TA's commentary. As a result, you may need to read/view ahead on the schedule to be sure you've done all the work necessary for a draft, depending on which text you choose to analyze. If you fail to submit a draft to your TA, you will lose 10 points on your final submission grade.

**Draft Due Date:** Wednesday, January 23<sup>rd</sup>, during lecture @ 10am

- Paper copy to TA
- Digital copy to Turnitin through TritonED

**Draft Returned with Commentary:** Friday, February 1<sup>st</sup>, during lecture @ 10am

**Final Due Date:** Friday February 8<sup>th</sup>, during lecture @ 10am

- Paper copy to TA
- Digital copy to Turnitin through TritonED

**Length Requirement:** 800-1000 words (at least 3 full pages)

**Citation Requirement:** At least 1 of the course readings other than the text/film, MLA format, include Works Cited Page; NO OUTSIDE RESEARCH

## Assignment 2 – Cinematic Technique Analysis – 25%

In this second major writing assignment, you will choose to analyze either Chuck Palahniuk's *Fight Club* or Mary Gaitskill's "Secretary" and the film adaptation based on the literary text (*Fight Club* – 1999; *Secretary* – 2002). Your analysis will focus on camera work, lighting, sound, editing, and/or casting and its effect on the narrative. You will make an argument (thesis claim) about how cinematic choices affect issues of gender, race, sexuality, literacy, or another social concern in the original literary text. In other words, this is not an essay simply about the film. You will use at least two sources from the course (readings or lecture material) to support your argument. You will also incorporate at least 2 film images into your essay. Use the following questions as models for questions you might use to generate ideas:

- How does the casting of Brad Pitt affect Palahniuk's argument about masculinity in *Fight Club*?
- How does the use of color and lighting in *Secretary* change or complicate "Secretary's" argument about sexual violence?
- What does the use of editing in *Fight Club* convey about reading and literacy? Is this a message that is also accessible in the novel? Why does that matter?
- What does the use of voice over and sound in *Secretary* convey about mental health? Is this message that is also accessible in the short story? Why does that matter?

You are required to submit a draft of this assignment for peer review. As a result, you may need to read/view ahead on the schedule to be sure you've done all the work necessary for a draft, depending on which text you choose to analyze. If you fail to participate in peer review, you will lose 10 points on your final submission grade. TAs will no comment on drafts unless you visit them during office hours.

**Draft Due Date & Peer Review Day:** Wednesday, February 27<sup>th</sup>, during section

- Paper copy for peer review
- TA specific requirements

**Final Due Date:** Friday March 8<sup>th</sup>, during lecture @ 10am

- Paper copy to TA
- Digital copy to Turnitin through TritonED

**Length Requirement:** 1000-1200 words (at least 4 full pages) + 2 film images

**Citation Requirement:** At least 2 of the course readings other than the text/film; MLA format; include Works Cited Page; NO OUTSIDE RESEARCH

## Evaluation & Revision Portfolio – 20%

Your final writing project will be a portfolio composed of three smaller written assignments, detailed below. The purpose of this portfolio is to demonstrate your ability to apply reading/writing/thinking skills from the course and reflect on your writing development.

Part I – Adaptation Evaluation – Compose an evaluation (review) of a film adaptation of your choice. This review may be a video project, if you'd like. You may evaluate one of the films that you did not write about for your other assignments, or you may write about a film not from the course, as long as you have also read the literary text. No citation other than the film and literary is necessary. You must write at least 300 words.

Part II – Revision – Choose one of your Invention Write-Ups from other the quarter and expand/revise it into a short argument. You will annotate your revision (either by hand or by computer) to show the reader what choices you made and why. Remember that revision is far more than simply editing. You will need to include the original Invention Write-Up. Your revision must be at least 300 words.

Part III – Reflection – Compose a reflection on how you believe you have evolved as a writer, reader, and/or film audience throughout the course. Consider moments of difficulty and/or excitement and what those moments might have revealed about how you work, what your priorities are, or what future research you might be interested in. You must write at least 300 words.

When digitally submitting this assignment, please combine all three parts into one document. TAs will provide you with specific instructions regarding submission of handwritten parts of the file.

**Due Date:** Monday, March 18<sup>th</sup> by noon, to TA in CAT TA offices, or to Dr. Gumm's office

- Digital copy to Turnitin through TritonED
- Paper copy to TA, per TA request

**Length Requirements:** 300 words per part

**Citation Requirement:** MLA format, internal citation only (no Works Cited page), no secondary sources

## Participation – 10%

Showing up to lecture and section are a small portion of what counts as participation. You must earn your participation grade through various forms of engaging with the course. Such forms include, but are not limited to:

- Engaging in section discussion
- Asking questions in lecture
- Completing readings
- Working respectfully with others
- Coming to lecture and section ON TIME
- Staying for the ENTIRE TIME during lecture and section
- Taking notes
- Putting away distractions (no cell phones!)
- Attending office hours with either your TA or Dr. Gumm

I encourage TAs to assess participation on a weekly basis, but you may not know your participation grade until the end of the quarter. Keep in good contact with your TA to be sure you are aware of ways that your participation could be strengthened. TAs will determine your participation holistically, which means they will assess which of the following characteristics best represents your average participation:

**10** – You are well prepared for lecture and section, demonstrated by: having all your materials; consistently contributing to discussion; asking productive questions; listening actively and taking notes; engaging in group work; supporting and respecting other students; respecting TAs, the instructor and course material; attending office hours; coming to lecture and section on time and staying for the entire class time; taking responsibility for any work or material missed if absent; overall proactive.

**9** – You are prepared for lecture and section, demonstrated by: contributing often to discussion; asking productive questions; listening actively; engaging in group work; respecting other students; respecting TAs, the instructor and course material; attending office hours; coming to lecture and section on time and staying for the entire class time; taking responsibility for any work or material missed if absent; overall, attentive.

**8** – You are somewhat prepared for lecture and section, demonstrated by: occasionally contributing to discussion; listening actively; engaging in group work; respecting other students; respecting TAs, the instructor, and course material; mostly coming to lecture and section on time and staying for the entire class time; overall responsible.

**7** – You are inconsistently prepared for lecture and section, demonstrated by: rarely contributing to discussion; missing materials; managing time poorly; working well with others, but unable to contribute fairly; respecting TAs, instructor, and course materials; mostly coming to lecture and section on time and staying for the entire class time; overall, inconsistent.

**5** – You are physically present but mentally disengaged from the course, demonstrated by: never contributing to discussion in lecture or section; consistently coming to class late or leaving early; working well with others, but unable to contribute fairly; failing to develop any relationships with TAs and/or instructor; overall, disengaged.

**0** – You demonstrate through behavior and/or language that you are uninterested in learning; or, alternatively, you are regularly disrespectful of other students, TAs, the instructor, or course material.

## Group Annotation – 10%

This collaborative reading assignment is meant to help you develop your annotation techniques, particularly when reading difficult material. In groups of 4 within each section, you will sign up for one of the major critical pieces we will read throughout the quarter (listed below). By Sunday 11:59pm before the week your reading is assigned, you will annotate the reading with your group mates via Google Docs as well as prepare a few remarks and questions about the reading that you want to share with your section. All students will be expected to do the reading, but the annotation group will facilitate a deeper understanding of the reading. This is NOT a group presentation.

In the Google Doc, each group member will need to complete the following:

1. Highlight 2 unfamiliar words or unknown references. Define the words or identify the references in a comment and then write a sentence or two about how that knowledge affects your understanding of the sentence or passage. All group members must identify different words or references.
2. Put an asterisk (\*) next to 2 important claims that the writer makes.
3. Underline a difficult or confusing passage (2-4 sentences). In a comment, do your best to work through what you think the passage means. In other words, try to paraphrase/summarize the passage. Then, explain what makes that passage particularly difficult to understand.
4. Comment on an idea or passage that reminds you of something from outside this course. In your comment, explain the connection you made and why that connection is significant.
5. At the end of the reading, compose a question that you have after reading and annotating. These questions could be comprehension-based (trying to understand what something means) or discussion-based (something you'd like to explore further in section or lecture).
6. Respond to at least one other group mate. You can answer their questions or react to their connections, paraphrases, or definitions/identifications.

For section, each group member will need to offer their own response to the following prompt as a way to begin discussion:

- In what ways did this reading affect your understanding of a literary text, film, other reading, or your approach to an assignment?

## MLA Format

- 1” margins on all sides
- 12pt font, Times New Roman
- Double spacing (all line spacing should be set to 0)
- Heading in the top left corner of the first page:
  - Your Name
  - Your TA Name
  - Dr. Gumm
  - Course Name
  - Date
- Header in the top right corner of every page:
  - Your Last Name Page # (Smith 2)
- Internal citations
  - Last name of the author followed by page # (Banks 19).
  - Punctuation goes inside any quotation marks
- Works Cited Page

## CAT 2 Rubric

Criteria	A Range	B Range	C Range	D-F Range
<b>Writing, rhetoric, and argument</b>	Error-free prose advances writer's rhetorical purpose. Strong thesis statement that makes a strong argument	Generally, error-free prose that usually advances writer's rhetorical purpose. Clear thesis statement that makes an argument.	Errors and sentence constructions intermittently impede the writer's rhetorical purpose. Gestures at a thesis statement but does not make a clear argument.	Errors and sentence constructions impede the writer's rhetorical purpose. Does not have a thesis, nor implies an argument.
<b>Organization</b>	Organization, including paragraph structure, effectively enhances and develops the main ideas of the essay. Secondary sources are woven into the paper productively, adding to the argument and organization.	Organization, including paragraph structure, is generally logical and supports the development of ideas. Secondary sources are used in a way that makes sense, if not integrated seamlessly.	Organization, including paragraph structure, is somewhat logical, but may also be formulaic or sporadic in helping to develop ideas. Secondary sources are not effectively integrated.	Paper lacks structure; organization, including paragraph structure, does not help develop ideas. Secondary source is not appropriately woven into the paper.
<b>Example, analysis, and citation</b>	Argument supported by clear, detailed, and thoughtful examples. The analysis seamlessly supports the argument. The paper uses correct citations both within the text and in the Works Cited list.	Argument supported by good examples. Examples could be more detailed. The analysis supports the argument but could be more specific or stronger. The paper gestures at correct citation but citations might be incomplete or incorrect.	Argument not supported by clear or appropriate examples. Missing clear analysis or analysis doesn't connect back to the thesis. The paper lacks correct citations, but does possess and attempt at citation in both the Works Cited list and in the text.	Argument lack clear examples and/or any analysis. Examples don't serve a clear purpose towards the author's point. The paper lacks correct citations and does not attempt to correctly cite information (may border on plagiarism).
<b>Revision process</b>	Consistent and significant development of written work from draft to draft and/or assignment to assignment; clear and productive effort to revise.	Generally consistent development of written work from draft to draft and/or assignment to assignment; clear effort to revise.	Superficial development of written work from draft to draft and/or assignment to assignment; attempted but unconvincing effort to revise	Difficult to identify development of written work from draft to draft and/or assignment to assignment; no identifiable effort to revise.