**THE CITY UNIVERSITY OF NEW YORK**

**BROOKLYN COLLEGE**

**WOMEN’S AND GENDER STUDIES – SPRING 2022**

**WGST 3230-R5 (22872) – VIRTUAL**

**HISTORY OF FEMINISM**

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Pronouns: They/He

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Class Hours: Thursdays 5:05-7:40pm on Zoom

Office Hours: Thursdays 7:40-8:40pm on Zoom or by appointment

**Women’s and Gender Studies Program Description:** According to the Women’s and Gender Studies Program, “Our interdisciplinary Women’s and Gender Studies Program will provide you the skills to examine and critique cultural, economic, historical, political, social, and sexual issues using feminist and queer philosophical paradigms. Aside from learning about a cross section of feminist and queer thinkers, places and events, you will explore ideas such as how one's gender affects access to power and whether or not the idea of power itself is an inherently problematic arrangement. You will also have the opportunity to study how other factors such as race, class, sexuality, and ability further impact one’s feminist identification. A degree in women's and gender studies opens up the door for careers in activism, education, law, medicine, nonprofit, politics, psychology, and more. We also offer a minor in lesbian, gay, bisexual, transgender, and queer (LGBTQ) studies, which investigates many of the same issues from the perspectives of queer theory and queer thinkers.” For more information, please visit the following: http://www.brooklyn.cuny.edu/web/academics/schools/socialsciences/interdisciplinary/undergraduate/wstudies.php

**Course Description:** This course will examine the history of feminist thought with a focus on intersectional and interdisciplinary approaches. It will reposition marginalized social locations (i.e., race, class, gender, gender identity, ethnicity, nationality, disability, age, religion, and sexuality) in relation to feminist theoretical frameworks, both classic and contemporary, in critical race, postcolonial, transnational, and LGBTQ studies. It will make connections between theory and practice in the politics of daily life as well as in social movements. In addition, it will explore feminist scholarship in the academy that challenges disciplinary boundaries and in advocacy networks that promote social change.

**Catalog Description:** Definitions of feminism; feminists in the Renaissance and early modern Europe; feminist demands arising from the French Revolution; early radical feminism in the United States, France, and the Germanies; liberal and Marxist feminism; women's movements from the 1850s to World War I in the West; the development of women's movements outside of Europe and America; imperialism, feminism, and national independence; the “second wave”: women's liberation movements  
since 1968. This course is the same as History 3335. Prerequisite: Core Studies 4, or Core Curriculum 1220 or permission of the program coordinator.

**Required Texts:**

All texts are on Blackboard, online, or available in e-book from the library.

• Solomon, Rivers. *The Deep*. New York: Saga Press, 2020 (some copies online in accessible format).

**Course Objectives:**

• You will do close readings of texts, including summarizing and annotating, and understand social, political, cultural, and historical issues, contexts, and terms.

• You will create central arguments that include a clear topic, a solid stance, and provide support for your main ideas by quoting, paraphrasing, and analyzing passages from texts.

• You will recognize your writing processes, receive feedback from your peers, conference with me, and revise your major writing assignments.

• You will engage in rigorous discussion that fosters critical reflection about feminist theories in your lives, in the scholarship, in the world, and in the texts through collaborative interaction.

• You will write grammatically and mechanically correct papers and cite in academic format.

**Requirements:**

•A co-facilitation of a class based on an assigned reading, which includes an overview and discussion questions to lead a small group discussion of approximately 45 minutes

•An argumentative research paper, researching a feminist movement of your choice (i.e., queer women in Black Lives Matter) that includes at least 5-10 scholarly peer-reviewed articles, goes through a revision process, and is approximately 10-15 pages

• Class participation and discussion

•All written assignments should be posted on Blackboard

**Grade Distribution:**

Presentation 30%

Research Paper 50%

Participation 20%

**Writing Procedures:**

• You will engage in a process of composing (i.e., prewriting, drafting, revising, editing, and proofreading) for all writing assignments.

• You will receive a wealth of feedback on your essay from your peers. You also will conference with me. Before you submit your final drafts, you will produce several drafts for each essay, including for peer review and professor review. You will present your papers to the class during writing workshops once during the semester for feedback.

• You will have the opportunity to revise your essay after your initial grade is recorded so long as you consider my feedback and submit within one week. Revisions have the possibility of replacing the previous grade, but only if substantial improvement is evident. In other words, simply changing mechanical errors (i.e., commas) in your essay will not raise grades.

• You will be given ample feedback. This feedback will allow you to learn from the comments and apply the comments in your future writing projects.

**Discussion Procedures:**

• You will be well-prepared for all class discussions by doing all the assigned reading and writing prior to class.

• You will demonstrate your understanding and analysis of the readings by being fully engaged in class discussions.

• You will be respectful of your peers’ ideas and my ideas.

**Names and Pronouns:** I affirm all forms of gender expressions and identities. If you prefer to be called a different name than what is on the class roster, please let me know. Feel free to inform me of your pronoun (i.e., she/her/hers, he/him/his, or they/them/theirs, etc.) or if you do not have a pronoun (i.e., name only). If you have any questions or concerns, please do not hesitate to contact me. For more information, please visit [http://www2.cuny.edu/about/administration/offices/legal-affairs/policies-procedures/equal-opportunity-and-non-discrimination-policy/and](http://www2.cuny.edu/about/administration/offices/legal-affairs/policies-procedures/equal-opportunity-and-non-discrimination-policy/and" \t "_blank) [https://www1.cuny.edu/mu/forum/2017/02/24/protecting-the-rights-of-transgender-and-gender-nonconforming-students/](https://www1.cuny.edu/mu/forum/2017/02/24/protecting-the-rights-of-transgender-and-gender-nonconforming-students/" \t "_blank)​

**Participation:**

The class will meet for online seminars using Zoom. Active participation in seminar

discussions includes: finish reading assigned readings before the online seminar meetings, logging into Zoom each week, and being prepared to raise questions, comments, observations, analyses of connections and discontinuities in/between the texts at hand and readings from earlier classes. The amount of reading will vary, but it will approximately 100 pages each week. Please focus on close reading what you are most interested in, and then skim the rest enough to be able to put them in thematic conversation with one another.

Each online seminar meeting will loosely follow this agenda:

1. Welcome (Prof. Washburn) (5 min)

2. Upcoming deadlines and readings (Prof. Washburn) (5 min)

3. Announcements (Seminar participants) (5 min)

4. Overview of Assigned Reading (Prof. Washburn) (10 min)

5. Breakout Rooms (Co-facilitators, Prof. Washburn) (40-45 min)

6. Report Back (Co-facilitators, Seminar participants) (30-40 min)

7. Closing (Seminar participants) (5 min)

**Co-Facilitation**:

Once during the semester, each student will submit a facilitation overview and discussion

questions to share with the class for one week of the seminar. Each student’s overview and discussion questions will be due on Blackboard by 5pm on Wednesday evening (one day before the scheduled seminar meeting). You can post your overview and discussion questions earlier than Wednesday, too. During the online seminar meeting, you will facilitate a Zoom breakout room (Prof. Washburn and one other student facilitator) will facilitate 2 other breakout rooms). In the breakout room, you will use at least one of your discussion questions to engage fellow seminar participants in discussing the assigned reading for the day. In the case that I cannot log into Zoom due to an Internet service outage or connection problem, I will assign you to be the co-host of the seminar prior to the seminar meeting date. You can facilitate the seminar with your co-facilitator using the discussion questions and overview that you have prepared.

**Academic Integrity:**

According to the Academic Integrity Policy, “The faculty and administration of Brooklyn College support an environment free from cheating and plagiarism. Each student is responsible for being aware of what constitutes cheating and plagiarism and for avoiding both. The complete text of the CUNY Academic Integrity Policy and the Brooklyn College procedure for policy implementation can be found at www.brooklyn.cuny.edu/bc/policies. If a faculty member suspects a violation of academic integrity and, upon investigation, confirms that violation, or if the student admits the violation, the faculty member MUST report the violation.”

**Sexual and Gender-based Harassment, Discrimination, and Title IX**

According to Sexual and Gender-based Harassment, Discrimination, and Title IX, “Brooklyn College is committed to fostering a safe, equitable and productive learning environment. Students experiencing any form of prohibited discrimination or harassment on or off campus can find information about the reporting process, their rights, specific details about confidentiality of information, and reporting obligations of Brooklyn College employees on the Office of Diversity and Equity Programs website. Reports of sexual misconduct or discrimination may be made to Public Safety (719.951.5511), the New York City Police Department (911 or a local NYPD precinct), Patricio Jimenez, Senior Investigator and Title IX Coordinator (718.951.5000, ext. 3602), or Michelle Vargas, Assistant Director of Judicial Affairs, Division of Student Affairs (718.951.5352).” For more information please visit: http://www.brooklyn.cuny.edu/web/about/offices/diversity.php

**Disability Services:**

According to Disability Services, “In order to receive disability-related academic accommodations students must first be registered with the Center for Student Disability Services. Students who have a documented disability or suspect they may have a disability are invited to set up an appointment with the Director of the Center for Student Disability Services, Ms. Valerie Stewart-Lovell at (718) 951-5538. If you have already registered with the Center for Student Disability Services, please provide your professor with the course accommodation form and discuss your specific accommodation with him/her.”

**Bereavement:**

According to the Student Bereavement Policy, “Upon approval from the Division of Student Affairs, the student is allowed one week, commencing from the day of the death of the loved one, of excused absence. Should the student feel that he or she needs additional days, these should be discussed with individual course instructors and/or the Division of Student Affairs. The Division of Student Affairs will contact the student's faculty and academic staff of the student's courses. Faculty and academic staff will be advised that extensions must be granted to the student for the period of one week of excused absence. Further extensions may be negotiated with the student when he or she returns to campus. Students are encouraged to discuss options with their instructors.” For more information, please visit: http://www.brooklyn.cuny.edu/web/about/initiatives/policies/bereavement.php

**Religious Observances:**

According to Consideration of Religious Observances, “Please bear in mind that due to religious holidays and related religious observances, a number of students will not be able to attend classes or take examinations. New York State Education Law (Title I, Article 5, Section 224-a) requires that we “make available to each student who is absent from school, because of his [or her] religious beliefs, an equivalent opportunity to make up any examination, study or work requirements which he [or she] may have missed because of such absence on any particular day or days.” For more information, please visit: http://www.brooklyn.cuny.edu/web/about/administration/enrollment/registrar/bulletins.php

**Schedule of Assignments:**

**Please note:** The following schedule is tentative and may change based on the needs of the class. All assignments must be done before the date on which they are scheduled.

**Week One (2/3): Introductions**

**Syllabus Distribution**

**Week Two (2/10):** **Feminist Curiosity, Feminist Killjoys, and Bad Feminists**

“The Transformation of Silence into Language and Action,” Audre Lorde

“Being Curious about Our Lack of Feminist Curiosity,” Cynthia Enloe

“Feminist Killjoys (and Other Willful Subjects),” Sara Ahmed

“Transfeminist Kill/Joys: Rage, Love, and Reparative Performance,” T.L. Cowan

“Bad Feminist” (Intro), Roxanne Gay

“Womanism,” Alice Walker

**Week Three (2/17): Intersectionality and Identity Politics**

“Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color,” Kimberle Crenshaw

“Notes toward a Politics of Location,” Adrienne Rich

“Defining Black Feminist Thought,” Patricia Hill Collins

“*La Conciencia de la Mestiza*: Towards a New Consciousness,” Gloria Anzaldúa

“*La Guera*,” Cherrie Moraga

“‘I Would Rather Be a Cyborg Than a Goddess”: Becoming Intersectional

in Assemblage Theory,” Jasbir Puar

“Trans\*feminist Intersections,” Reese Simpkins

**Week Four (2/24): Feminist Scholarship and Publishing**

“The Master’s Tools Will Never Dismantle the Master’s House,” Audre Lorde

“Making Feminist Points,” Sara Ahmed

*Women’s Studies Newsletter* 1 (Fall 1972)/ *WSQ: Women’s Studies Quarterly/*

Feminist Press

“A Press of Our Own: Kitchen Table: Women of Color Press,” Barbara Smith

*TSQ: Transgender Studies Quarterly*. *Postposttranssexual: Key Concepts for a Twenty-*

*First-Century Transgender Studies* 1.1-2: (May 2014).

**Week Five (3/3): Constructionism and Essentialism**

“‘Introduction’ to *The Second Sex,*” Simone de Beauvoir

“Acting in Concert,” Judith Butler

“What’s Wrong with ‘All Lives Matter?’” Judith Butler and George Yancy

*My New Gender Workbook*, Kate Bornstein

“One Is Not Born a Woman,” Monique Wittiq

“The Social Construction of Sexuality,” Mimi Marinucci

“Un-Natural Things: Constructions of Race, Gender, and Disability,” Robert L. Hayman and Nancy Levit (Blackboard)

“Thinking about Homosexuality,” Anne Fausto-Sterling

**Week Six (3/10)**: **Power and Shame**

“Capitalism and Gay Identity,” John D’Emilio

“The Invention of Heterosexuality,” Jonathan Ned Katz

“On the Social Contract,” Monique Wittiq

“Compulsory Heterosexuality and Lesbian Existence,” Adrienne Rich

“Uses of the Erotic: The Erotic as Power” and “A Litany for Survival,” Audre Lorde

“Resisting Shame: Making Our Bodies Home,” Eli Claire

**Week Seven (3/17): Silences, Borders, and Nations**

“Power and Sexuality at the Border,” Eithne Luibheid

“Securitizing Gender: Identity, Biometrics, and Transgender Bodies at the Airport,” Paisley Currah and Tara Mulqueen

“Theorizing Gender and Nation,” Nira Yuval-Davis

“Contesting Cultures: ‘Westernization,’ Respect for Culture, and Third World Feminists,” Uma Narayan

“Evaluating ‘Diaspora’: Beyond Ethnicity,” Floya Anthias

**Week Eight (3/24): Critique, Science, and Care**

“Queer of Color Critique, Historical Materialism, and Canonical Sociology,”

Roderick Ferguson

“Scientific Racism and the Emergence of the Homosexual Body,” Siobhan Somerville

*Care Work: Dreaming Disability Justice*, “Not Over It” and “Care Webs,” Leah Laskshmi Piepzna-Samarasinha

*Trans Care*, “Theorizing Trans Care,” Hil Malatino

**Week Nine (3/31): Herstory, History, and Theirstory**

“Multiracial Feminism: Recasting the Chronology of Second Wave Feminism,” Becky Thompson

“Butch-Femme Relationships: Sexual Courage in the 1950s,” Joan Nestle

“Introducing the Museum of Transgender Hirstory and Art,” Chris Vargas

“Trans/Feminist Oral History: Current Projects,” Elspeth H. Brown

NYC Trans Oral History Project -- https://www.nyctransoralhistory.org

**Week Ten (4/7): Feminist Manifestos and Collectives**

“The Woman-Identified Woman,” Radicalesbians

“A Black Feminist Statement,” The Combahee River Collective

“What We Want, What We Believe,” Third World Gay Liberation

“Queers Read This,” Queer Nation

“Femme Shark Manifesto” (QZAP)

“The ‘Empire’ Strikes Back: A Posttransexual Manifesto,” Sandy Stone

“The Transfeminist Manifesto,” Emi Koyama

“Bread and Roses: International Manifesto”

“The Ten Point Program,” The Black Panther Party

Cite Black Women -- <https://www.citeblackwomencollective.org>

Black Lives Matter -- https://blacklivesmatter.com

**Week Eleven (4/14): Translations and Resistances**

“An Introduction to Transgender Terms and Concepts,” Susan Stryker

“Transgender Liberation: A Movement Whose Time Has Come,” Leslie Feinberg

“On Groundlessness: Transphobic Feminism, Gender Ideology, Transfeminist Critique,” Susan Stryker

*Black on Both Sides: A Racial History of Trans Identity*, “Introduction” and “A Nightmarish Silhouette: Racialization and the Long Exposure of Transition,”

C. Riley Snorton

Street Transvestite Action Revolutionaries (STAR): Survival Revolt and Queer Antagonist Struggle, Sylvia Rivera and Marsha P. Johnson

**Argumentative Research Project Proposal Due**

**Spring Break (4/15-4/22)**

**Week Twelve (4/28): History and Imagination**

*The Deep*, Rivers Solomon

**Argumentative Research Paper Sources Due**

**Week Thirteen (5/5): Failures and Futures**

“The Queer Art of Failure,” Jack Halberstam

“Feeling Utopia,” Jose Munoz

“Imagined Futures,” AlisonKafer

“Times to Come: Materializing Trans Times,” Jian Neo Chen and Micha Cardenas

**Week Fourteen (5/12): Argumentative Research Paper and Peer Review**

**Rough Draft of Argumentative Research Paper Due**

**Final Exam Period (5/18-24): Film**

*The Watermelon Woman*, Cheryl Dunye

**Final Draft of Argumentative Research Paper Due** **5/19**

**Argumentative Research Paper**

**Paper Due 5/12 (Rough Draft) and 5/19 (Final Draft)**

**Overview**

Research is not a type of essay on its own. Research merely assistsin supporting a central argument. Many of you might feel overwhelmed by information and allow it to outweigh your own ideas. However, you should not rely exclusively on quoted passages. Instead, you should develop your own ideas and reasons. Your goal is not to string information together, but rather to write a coherent, argumentative essay for your joint capstone project—one that embodies your ideas about 5-10 scholarly peer-reviewed articles you find independently to support your ideas about a feminist movement or issue. You may wish to write an initial draft before you incorporate research, and then supplement your ideas with the information you have found and synthesized. You should research a feminist movement, issue, or topic (i.e., suffrage, street harassment, equal pay, welfare, intimate partner violence, cyberactivism, hip hop feminism, riot grrl, trans healthcare, sex work, #Black Lives Matter, #MeToo, the prison industrial complex, sanctuary campuses, the filed formation of Women’s, Gender, and Sexuality Studies, the journal history of *WSQ*, homelessness, sweatshops, environmental racism, and the media portrayals of women, etc.) about which you wish to know more. This issue should be examined within a historical context, i.e., World War II or Black Lives Matter. If you care about your topic, your essay will be easier for you to write. Your scholarly peer-reviewed articles must be valid. It should come from one of the library journals or databases. It should have an author, journal title, volume, issue, and year. It should not be a newspaper article or a magazine article. You must be able to examine scholarly journal articles and determine their relevance to your project. You must develop your own ideas and topics, follow your beliefs and passions, and strengthen your ideas with outside sources. You may pick any feminist movement or issue to research so long as you use 10-15 scholarly peer-reviewed articles, make your own argument, and provide several reasons for your arguments. For instance, you might explore the theme of sexuality in relation to terrorism. You might decide to discuss the rise of homonationalism and queer assimilation. What are the connections between theories of gender, sexuality, race, and nation under colonialism? Why is there queer acceptance in capitalist countries that are subservient to imperial ideologies and practices? Why were LGBTQ people not allowed into the country until 1990? You could discuss the politics of reproducing the nation in terms of racial purity, heteronormativity, and patriarchal norms. You should get assistance from librarians and come to me for help as you begin to work on your projects. All projects must be revised and proofread before handed in.If you plagiarize, the project will receive a failing grade. Your paper must be 10-15 pages. You should submit all drafts. Make sure your paper includes scholarly peer-reviewed sources, are cited throughout your paper and in your works cited page, and your voice/ argumentation is in the paper, not just synthesized data. It comprises 50% of your grade. Your paper should be double-spaced, have one inch margins all around, be 12 point Times New Roman font, and have a proper heading with your full name, my full name, the full titles and sections for our classes, a date, and a title.

**Databases Instructions**

Go to the Brooklyn College library site, go to databases, and search JSTOR (or some other database like Project Muse, EBSCO, etc.). You also can search by journal title (for example, *WSQ* or *TSQ*). Use 10-15 articles from the library database for your research paper. Limit search to full text and scholarly peer-reviewed. You need these sources for a passing grade.

**Grading Checklist**

•This project has a clear argumentative statement. Each body paragraph raises a supporting point. Each body paragraph has a topic sentence that clearly encapsulates the point of the paragraph and connects it to the central argument.

•The research is smoothly incorporated into your project. Nothing seems to have been forced in arbitrarily. All quotes need to be introduced, explained, and connected to support the topic.

•Every piece of information has a clear citation within the text. You have not plagiarized.

•There is a Works Cited page that is formatted according to MLA (or some other academic format) rules.

•The project has been proofread for errors.

You should submit all drafts and peer reviews. Late papers will be penalized.

**Grading Checklist**

•You should write an introduction that has a strong hook or captivating opening (i.e., quote, anecdote, or question).

• You should synthesize your central arguments and main ideas.

• You should write in a professional tone by removing or revising personal experiences and reflections. Instead, you should focus on historical commentary about the texts for your body/ middle paragraphs.

• You should save passages from the texts you enjoyed and used in your journals, yet locate additional passages that further support your critical insights.

• You should explain and analyze why the passages you chose are important. You should support your claims by adding additional topic paragraphs.

•You should smoothly incorporate the article into your critical analysis. All quotes need to be introduced, explained, and connected to support the topic.

•You should have a clear citation within the text. You should not have plagiarized.

•You should have a Works Cited page that is in MLA format (or some other academic format).

• You should include a conclusion that neither summarizes your introduction nor includes topics that you did not discuss in your essay.

•You should develop and organize your sentences and paragraphs coherently, with clear topic sentences, a clear focus, and strong examples.

•You should revise your essay and eliminate any grammatical and mechanical errors.

**Citation­­ Guide**

•Remember to include all drafts.

•Remember to include a proper heading.

•Remember to craft a creative title. (i.e., “Research Paper” or “Queer Women in Black Lives Matter” are not creative).

•Remember to do parenthetical references in MLA format. For instance, according to MLA format, all references should have the author and the page from which you are citing in parentheses followed by a period. For instance, According to research, “. . .” (Smith 56). If “Smith” is in a sentence, just write the page number. For instance, Smith writes, “. . .” (56).

•Remember a passage that is more than four lines long needs to be indented.

•Remember that periods and commas always go in quotes and that only quotes within quotes have single quotes.

•Remember to do a Works Cited page.

For a book, the MLA citation is:

Brady, Evelyn et al. *In the Footsteps of Anne: Stories of Republican Women*

*Ex-Prisoners*. Belfast: Shanway Press, 2011.

For an article in a book, the MLA citation is:

James, Joy. “Framing the Panther: Assata Shakur and Black Female Agency.”

*Want to Start a Revolution?: Radical Women in the Black Freedom Struggle*. Ed. David F. Gore, Jeanne Theoharis, and Komozi Woodard. New York: New York University Press, 2009. 138-160.

For a journal article, the MLA citation is:

Butler, Judith. “Critique, Dissent, Disciplinarity.” *Critical Inquiry*. 35.4. (Summer 2009): 773-795.

For a website, the MLA citation is:

Goodman, Amy. “Deportations Continue Despite Review of Immigrants with

Family Ties.” *Democracy Now!* 7 June 2012. Headlines. www.democracynow.org

**Online Instructions:**

To post assignments online, go to the main menu on the course page. Select the “Discussions” button. Select the name of your assignment listed for submission, i.e., “Reader Response – Week Two,” select “Create Thread,” and follow upload instructions. All assignments must be submitted as attachments using Microsoft applications, i.e., Word. Your file extension should read docx or .pdf. OTHER FILES CANNOT BE ACCESSED BY BLACKBOARD.

**Grading Criteria for Written Work**

A Applies to compositions that are clearly superior in their development and expression of ideas. An A paper may not be flawlessly proportioned or totally error-free, but it does all of the following:

• engages the topic thoughtfully and imaginatively; in addition to a detailed understanding of the topic, it has interesting, new or important insights to convey

• develops a thesis or idea using a logical structure; it has sound organization and offers detailed analyses of the evidence cited to support arguments

• uses sentences varied in structure and complexity to achieve a clear and eloquent expression of the ideas it discusses

• makes few or no mechanical mistakes (i.e. spelling, punctuation, grammar, etc.)

B Applies to good, solid and competent compositions. A B paper does most of the following well:

• responds intelligently to the topic with a clear thesis that is solid but not striking; ideas do not progress much beyond readings or classroom discussions

• is focused and provides an orderly progression of the argument or ideas, which are reasonable and anchored in examples drawn from readings and classroom discussions

• uses clearly written sentences, though the style may be slightly awkward at times

• makes some minor mechanical errors, but no major ones

C Applies to satisfactory compositions. A C paper usually:

• responds reasonably, if unimaginatively, to the topic; it may have a weak or fuzzy thesis and show some confusion about the topic

• shows some sense of overall structure, but the organization and connection between ideas may not always be clear; it may ramble at times and does not adequately back up points with evidence from readings or class discussions

• uses understandable if not always eloquent sentences; some sentences may not accurately or clearly convey the ideas being presented

• makes many minor mechanical errors and distracting mistakes (words are missing, diction is inconsistent); proofreading is weak

D Applies to less-than-satisfactory compositions. These papers usually lack the coherence and developments of C papers and exhibit significant deficiencies. In addition, a D paper often:

• offers a simplistic or inappropriate response to the topic; the thesis is usually missing or may be entirely incorrect (a serious misreading of a text, for instance)

• shows little sense of structure and organization

• makes frequent and serious mechanical errors that impede communication and understanding

F Applies to papers with serious weaknesses in many errors. An F paper shows severe difficulties in writing. It:

• offers little substance and may disregard the topic’s demands

• lacks any focus, organization, or development

• misuses words and contains abundant mechanical errors

• is plagiarized in part or as a whole

Adapted from Harry Edmund Shaw, “Chapter 5,” in *Teaching Prose*, Ed. Fredric V. Bogel and Katherine K. Gottschalk. New York: W.W. Norton, 1984.