**THE CITY UNIVERSITY OF NEW YORK**

**THE GRADUATE CENTER**

**WOMEN’S AND GENDER STUDIES – FALL 2024**

**WGS 71001/ WSCP 81001**

**FEMINIST TEXTS AND THEORIES**

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**Women’s and Gender Studies Program Description:** The [Master of Arts in Women’s and Gender Studies](http://www.gc.cuny.edu/Page-Elements/Academics-Research-Centers-Initiatives/Masters-Programs/Women%E2%80%99s-and-Gender-Studies) offers an interdisciplinary approach to graduate study in topics related to women’s and gender issues. The program aims to combine theory and practice, looking at gender and sexuality issues from an academic perspective, while at the same time giving students a grounding in real world concerns and the tools they need to think critically and creatively about women’s and gender issues. Students enrolled in the program will gain a broad understanding of gender and sexuality theories, writing, and movements, as well as develop special competence in their particular area of interest. This program is open to students from any relevant academic major, and/or working people seeking to return to school for a higher degree. Students completing this degree will be prepared to enter a wide range of government or private organizations that require gender expertise including social policy organizations, and/or to undertake further study at the Ph.D. level. Students will have access to diverse faculty and wide expertise as well as to the rich resources available in New York City. For more information, contact the Center for the Study of Women in Society, 365 5th Avenue, Room 5116 New York, New York, 10016 csws@gc.cuny.edu, 212-817-8895, the Director Prof. Dána-Ain Davis <https://centerforstudyofwomen.commons.gc.cuny.edu/masters-program/>

**Catalog Description:** This course provides a broad overview of the issues and critical texts of feminist theory. The instructor will use an interdisciplinary approach to consider some of the major questions, methodologies, and findings of Women’s Studies Scholarship. The course will cover a selection of theoretical texts from multiple disciplines, both classic and contemporary. In addition, students will explore the ways in which the field of women’s studies has raised new questions and brought new perspectives to those areas where the humanities and social and behavioral sciences intersect, with material which is interdisciplinary in nature and frequently poses a challenge to conventional disciplinary boundaries.

**Course Description:**

This course will examine the history of feminist thought with a focus on intersectional approaches. It will reposition marginalized social locations (i.e., race, class, gender, gender identity, ethnicity, nationality, disability, age, religion, and sexuality) in relation to dominant feminist theoretical frameworks, including within critical race, postcolonial, transnational, and LGBTQ perspectives. It will make connections between theory and practice in contemporary social movements. In addition, it will explore the politics of feminist scholarship in the academy and in advocacy networks.

**Required Texts:**

All texts are on online, except the following novel:

Imbler, Sabrina. *How Far the Light Reaches: A Life in Ten Sea Creatures*. New York: Little, Brown and Company, 2022.

**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 10-15 scholarly peer-reviewed articles, goes through a revision process, and is approximately 15-20 pages

• Class participation and discussion

•All written assignments should be posted on online.

**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.

**Civility:**

The Graduate Center is committed to the highest standards of academic and ethical integrity, acknowledging that respect for yourself and others is the foundation of educational excellence. Civility in the classroom and respect for diversity and the opinions of others are very important in an academic environment. It is likely you may not agree with everything said or discussed in the classroom, yet courteous behavior and responses are expected. Acts of harassment and discrimination based on matters of race, ethnicity, class, gender, gender identity, sexuality, religion, and/ or ability, etc., are not acceptable. I promote strict enforcement of these rules. All students, faculty, or staff have a right to be in a safe environment, free of disturbance, and civil in all aspects of human relations.

**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> <https://www1.cuny.edu/mu/forum/2017/02/24/protecting-the-rights-of-transgender-and-gender-nonconforming-students/>​

**Artificial Intelligence/ Chat GPT**

The use of artificial intelligence (AI) is strictly prohibited in all coursework and assignments. This includes, but is not limited to, the use of AI-generated text, speech, or images, as well as the use of AI tools or software to complete any portion of a project or assignment. Any violations of this policy will result in disciplinary action, up to and including a failing grade for the assignment or course. Our goal is to encourage critical thinking and creativity, and the use of AI detracts from this objective. Students are expected to use their own knowledge, research and analysis to complete coursework.

If you are not yet familiar with ChatGPT or its capabilities, you are now: this policy statement was generated by the ChatGPT AI engine based on the prompt “write a syllabus policy statement forbidding the use of AI.”

**Accommodations:**

CUNY Policy and the Americans with Disabilities Act of 1990 prohibit discrimination on the basis of disability. The Graduate Center provides adaptive technologies and services for qualifying students. For more information, please see the section “Student Disability Services” on the page <http://www.gc.cuny.edu/Prospective-Current-Students/Student-Life/Resources>. In addition, please consult with me if I can help meet your need for accommodations in this area.

**Participation:**

The class will meet in person for seminars. Active participation in seminar

discussions includes: finish reading assigned readings before the seminar meetings, 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 generally be between 100-300 pages each week. Please focus on close reading for 5 articles per week, except for the novel, and skim the rest enough to be able to put them in thematic conversation with one another.

Each 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. Presentations and Group Discussions (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 online by 2pm on Wednesdays (one day before the scheduled seminar meeting). You can post your overview and discussion questions earlier than then, too. During the online seminar meeting, you will give a presentation/facilitate and a group discussion. You will use at least one of your discussion questions to engage fellow seminar participants in discussing the assigned reading for the day. You can facilitate the seminar with your co-facilitator using the discussion questions and overview that you have prepared.

**Academic Integrity:**

Plagiarism is the unacknowledged (intentionally or unintentionally) use of summary, paraphrase, direct quotation, language, statistics, or ideas from articles or other information sources, including the Internet. For further information about avoiding plagiarism please review *Avoiding and Detecting Plagiarism: A Guide for Graduate Students with Examples*: <https://www.gc.cuny.edu/CUNY_GC/media/CUNY-Graduate-Center/PDF/Policies/General/AvoidingPlagiarism.pdf?ext=.pdf>. The Graduate Center is committed to enforcing CUNY Policy on Academic Integrity. You must cite according to MLA, Chicago, ASA, APA, or some other academic format. Cite in whatever style you choose (footnotes, end notes, in-text parenthetical citations), but you must cite your work. If you plagiarize all or part of a writing assignment, you will automatically receive an F on it, and it cannot be revised. If you repeat the offense, you will fail the course. You also may be subject to other disciplinary measures. The Graduate College regards acts of academic dishonesty (e.g., plagiarism, cheating on examinations, obtaining unfair advantage, and falsification of records and official documents) as serious offenses against the values of intellectual honesty.

**Schedule of Assignments:**

**Please note:** The following schedule is tentative and may change based on the needs of the class. Please read to contribute to our dicussions.

**Week One (8/28): Introductions, Syllabus Distribution, and Feminist Blogs**

*Recommended Feminist blogs including but not limited to the following:*

 Equality Archive -- http://equalityarchive.com

Feministing -- <http://feministing.com/>

Everyday Feminism -- <http://everydayfeminism.com/>

[Bullybloggers](https://bullybloggers.wordpress.com/) -- <https://bullybloggers.wordpress.com/>

The Body Is Not an Apology -- https://thebodyisnotanapology.com

Crunk Feminist Collective -- http://www.crunkfeministcollective.com

 [Gender & Sexuality LawBlog](file:///Users/LuxVolt/Dropbox/Lux%20Volt/Feminist%20Texts%20and%20Theories/Gender%20%26%20Sexuality%20LawBlog%20)  -- <http://blogs.law.columbia.edu/genderandsexualitylawblog/>

[Feminist Killjoys](http://feministkilljoys.com/) -- https://feministkilljoys.com

Transgriot -- <http://transgriot.blogspot.com/>

For Harriet -- http://www.forharriet.com

Thoughts of an Angry Hijabi -- <http://angry-hijabi.blogspot.com/>

Shakesville -- <http://www.shakesville.com/>

[Threads and Circuits](https://threadandcircuits.wordpress.com/) -- <https://threadandcircuits.wordpress.com/>

**Week Two (9/5):** **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 (9/12): 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

 “Under Western Eyes Revisited,” Chandra Talpade Mohanty

“*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

“Toward a Decolonial Feminism,” Maria Lugones

**Week Four (9/19): 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).

**Argumentative Research Paper Topic and Sources Due**

**Week Five (9/26): Constructionism and Essentialism**

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

“Acting in Concert,” Judith Butler

“Subjects of Sex/ Gender/ Desire,” 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

“Thinking about Homosexuality,” Anne Fausto-Sterling

“Growing up White: The Social Geography of Race,” Ruth Frankenberg

“The Laugh of the Medusa,” Helene Cixious

“This Sex Which Is Not One,” Luce Irigaray

**\*No Class 10/3**

**Week Six (10/10): Novel**

Imbler, Sabrina. *How Far the Light Reaches: A Life in Ten Sea Creatures*.

 Interview Sabrina Imbler, Red Washburn

**Week Seven (10/17): Power and Shame**

*The History of Sexuality, Volume I: An Introduction*, Parts I and II, Michel Foucault

“History of Technosexuality” Paul Preciado

“Capitalism and Gay Identity,” John D’Emilio

“The Invention of Heterosexuality,” Jonathan Ned Katz

“On the Social Contract,” Monique Wittiq

“Transgender Mirrors Queering Sexual Difference,” Chris Straayer

“Compulsory Heterosexuality and Lesbian Existence,” Adrienne Rich

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

“Sexual Orientation,” Sara Ahmed

“The Everyday Life of Queer Trauma,” Ann Cvetkovich

“The Ethics of Sexual Shame,” Michael Warner

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

**Week Eight (10/24): Silences, Borders, and Nations**

 “The Value of Silence,” David L. Eng

“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

“Crosscurrents, Crosstalk: Race, ‘Postcoloniality’ and the Politics of Location”

**Week Nine (10/31): Critique, Science, and Care**

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

“Punks, Bulldaggers, and Welfare Queens: The Radical Potential of Queer Politics?,” Cathy Cohen

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

“‘Cultural Practice’ or ‘Reconstructive Surgery?’ U.S. Genital Cutting, the Intersex Movement, and Medical Double Standards,” Cheryl Chase

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

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

**Week Ten (11/7): Herstory, History, and Theirstory and Guest Speaker**

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

“‘What Has Happened Here’”: The Politics of Difference in Women’s History and Feminist Politics,” Elsa Barkley Brown

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

“‘They Was No One to Mess with’: The Construction of the Butch Role in the Lesbian Community of the 1940s and 1950s,” Elizabeth Lapovsky Kennedy & Madeline Davis “Lesbianism: An Act of Resistance,” Cheryl Clarke

“What We’re Rolling around in Bed with: Sexual Silences in Feminism,”

Amber Hollibaugh and Cherrie Moraga

“Times Square Blue,” Samuel Delany

“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

Digital Transgender Archive -- https://www.digitaltransgenderarchive.net

**\*Guest Speaker Gabriel San Emeterio**

**Week Eleven (11/14): 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

“Living a Feminist Lifestyle: The Intersection of Theory and Action in a Lesbian Feminist Collective” Anne M. Valk

“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 Twelve (11/21): Translations and Resistances**

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

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

“Introduction: Trans-, Trans, or Transgender?,” Susan Stryker, Paisley Currah, and Lisa Jean Moore, *WSQ*, *Trans-* 3-4: (Fall/Winter 2018).

*Trans\*: A Quick and Quirky Account of Gender Variability*,” “Trans\* What’s in a Name?” and “Becoming Trans\*,” Jack Halberstam

“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

“We Got Issues: Towards a Black Trans\*/ Studies,” Treva Ellison, Kai M. Green, Matt Richardson, and C. Riley Snorton

“Everywhere Archives: Transgendering, Trans Asians, and the Internet,” Mel Y. Chen –

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

**Argumentative Research Project Proposal Due**

**\*No Class 11/28**

**Week Thirteen (12/5): Failures and Futures**

 “Cruel Optimism,” Lauren Berlant

“The Queer Art of Failure,” Jack Halberstam

“Queer Temporality and Postmodern Geographies,” Jack Halberstam

“Feeling Utopia,” Jose Munoz

“Imagined Futures,” AlisonKafer

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

**Week Fifteen (12/12): Argumentative Research Paper Peer Review**

**Rough Draft of Argumentative Research Paper Due**

**Week Sixteen (12/19): Course Wrap-Up**

**Final Draft of Argumentative Research Paper Due**

**Argumentative Research Paper**

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

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 10-15 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 field 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 15-20 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 Graduate Center 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 “Challenging TERFs” 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

**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.