

# General Studies 145E: Encounters

Whitman College – Fall 2010

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Tue. & Wed. 2:30 – 4:00

## Course Description (My Version)

This is a multi-, cross-, and inter-disciplinary course of Great Works about Big Ideas (which does *not* imply that they're the *greatest* works and the *biggest* ideas!). Our material is profound, which means that it's both difficult and rewarding. These are works that are worth examining for their own sake, and also because they have had significant impact on the development of human culture and understanding. They're *that* good. (And note that this course is moving toward geographic and cultural inclusiveness, but isn't all the way there yet. So the majority of our works are still "Western," but that's no longer its sole focus.)

This course is also meant to be an introduction to some (but not all!) of the academic skills that you'll need to succeed in college: close reading, insightful textual analysis, productive discussion, and clear and compelling writing. Its small size and continuity across the semesters should help you make sustained progress on those skills. So in both content and form, this course is intended to be a (not *the!*) foundation or "core" of your work at Whitman.

And actually, the development of the skills can't be separated from the examination of the content: only Great Works about Big Ideas require close reading and insightful analysis through group discussion and writing. And what, exactly, it takes for the reading, analysis, discussion, and writing to be successful will be dictated by the particular ways in which the works are great and the ideas are big. In other words, there are no set formulas for analysis in discussion and writing; they'll need to be tailored to each particular work.

## Course Goals

- To develop your skills of close reading and critical analysis of texts which are very difficult and often conceptually distant.
- To create a fun and supportive conversational space in which you are encouraged by both your peers and by me to be intellectually ambitious and vulnerable.
- To create an intellectually stimulating environment that encourages you to discover "the life of the mind" from out of the power of your own insights into these formative texts.
- To retool your high school writing skills by having you work on your writing process, focusing on how to have an idea that you are genuinely intellectually invested in, and how to develop and support that idea through carefully structured analysis and writing.

## Class Format

One of the main purposes of Encounters is to help students *personally engage* difficult texts like the ones we read. While I will sometimes present background information, alternative interpretations, or so on, those occasions will be rare and brief. The bulk of our class time will be spent actively working with the readings and the larger issues that they suggest, through whole-class and small-group discussions and other activities. More details about expectations for individual participation are provided on a separate handout.

For this class to work, everyone in the room must be *fully mentally present*. Turn off your cell phone, put away your other work, and really focus on the conversation. If you find that you're too drowsy or too distracted by something else to concentrate, you should simply (and unobtrusively) step out of the room. Otherwise, I may interrupt class to ask you to leave.

## High Tech

- I will often distribute important announcements, reminders, and clarifications through e-mail. One of your responsibilities for this course is to *check your Whitman e-mail account every day*.
- There is also an e-mail list-server set up for the class, which you are welcome to use. Messages sent to gens145e\_10fa@lists.whitman.edu will be forwarded to everyone in our section.
- The main Encounters website ([http://www.whitman.edu/general\\_studies/encounters.htm](http://www.whitman.edu/general_studies/encounters.htm)) has a variety of useful information and links, including direct links to the e-reserve readings.

## Required Texts

Hacker, Diana. *A Pocket Style Manual*. 5<sup>th</sup> ed. rev. New York: Bedford / St. Martin's, 2009. Print.

A good dictionary (You can't understand the readings if you don't know what the words mean!)

*The Bhagavad-Gita*. Trans. Barbara Stoler Miller. New York: Bantam Classics, 1986. Print.

Euripides. *The Bacchae*. Trans. William Arrowsmith. *Euripides V*. Ed. David Grene and Richmond Lattimore. Chicago: University of Chicago Press, 1959. Print.

Gandhi, Mahatma. *Selected Political Writings*. Ed. Dennis Dalton. Indianapolis: Hackett, 1996. Print.

Homer. *The Odyssey*. Trans. Robert Fagles. New York: Penguin Books, 1996. Print.

Marx, Karl. *Selected Writings*. Ed. Lawrence Simon. Indianapolis: Hackett, 1994. Print.

New Revised Standard Version of the Christian Bible [any edition that you like].

*The Qur'an*. Trans. M.A.S. Abdel Haleem. New York: Oxford University Press, 2004. Print.

Seneca. *Selected Letters*. Trans. Elaine Fantham. New York: Oxford University Press, 2010. Print.

Spiegelman, Art. *Maus I: A Survivor's Tale: My Father Bleeds History*. New York: Pantheon Books, 1973. Print.

---. *Maus II: A Survivor's Tale: And Here My Troubles Began*. New York: Pantheon Books, 1986. Print.

*Tanakh: The Holy Scriptures*. Philadelphia: Jewish Publication Society, 1985. Print.

\* There are also several readings available on e-reserve (<http://ereserves.whitman.edu>).  
The password is: encounters



Fri. Sep. 10      Homer, *The Odyssey*, books 17-20

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Mon. Sep. 13      Homer, *The Odyssey*, books 21-24

Wed. Sep. 15      *Bhagavad-Gita*, teachings 1-2

Fri. Sep. 17      *Bhagavad-Gita*, teachings 3-6

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Mon. Sep. 20      *Bhagavad-Gita*, teachings 7-12

Wed. Sep. 22      *Bhagavad-Gita*, teachings 13-18

Fri. Sep. 24      Spiegelman, *Maus I*, chs. 1-3

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⇒ **first essay due on Monday** (no weekly paragraph)

Mon. Sep. 27      Spiegelman, *Maus I*, chs. 4-6

Wed. Sep. 29      Spiegelman, *Maus II*, chs. 1-2  
\*\* LECTURE BY PROF. SIMEK IN CORDINER HALL \*\*

Fri. Oct. 1      Spiegelman, *Maus II*, chs. 3-5  
\* participation self-evaluation due

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⇒ **for the second part of the semester, group #2 = Monday, group #3 = Wednesday, and group #1 = Friday**

Mon. Oct. 4      *Tanakh*, Genesis 1-5

Wed. Oct. 6      *Tanakh*, Genesis 6-16

Fri. Oct. 8      *Tanakh*, Genesis 17-22

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Mon. Oct. 11      **NO CLASS – FALL BREAK**

Wed. Oct. 13      *Tanakh*, Exodus 1-15

Fri. Oct. 15      *Tanakh*, Exodus 16-24, 32-34

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Mon. Oct. 18      Euripides, *The Bacchae*, all

Wed. Oct. 20 Euripides, *The Bacchae*, re-read all

Fri. Oct. 22 NRSV Bible, Luke 1.1-9.50

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⇒ **second essay due on Monday** (no weekly paragraph)

Mon. Oct. 25 NRSV Bible, Luke 9.51-19.27

Wed. Oct. 27 NRSV Bible, Luke 19.28-24.53

Fri. Oct. 29 excerpt of Ibn Ishaq, "The Life of Muhammad" (on e-reserve)

*The Qur'an* 1, 96:1-4, 112, 113, 114, 2:255, and 24:35

\*\* LECTURE BY PROF. MORRISON (BOWDOIN) IN CORDINER HALL \*\*

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⇒ **for the third part of the semester, group #3 = Monday, group #1 = Wednesday, and group #2 = Friday**

Mon. Nov. 1 *The Qur'an* 11, 14, 29, 37, and 54

Wed. Nov. 3 *The Qur'an* 35 (all), 2:29-39, 2:117, 7:10-36, 7:54, 7:189, 20:120-123, 23:12-14, and 79:27-33  
[also: 4:1; 10:4; 21:16-17; 27:64; 29:19-20; 32:4; 36:82; 50:38; 51:47-49; 57:4-6]

\* participation self-evaluation due

Fri. Nov. 5 *The Qur'an* 2

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Mon. Nov. 8 Seneca, *Selected Letters*, 16, 18, 21, 27, 77, 84, and 90

Wed. Nov. 10 Seneca, *Selected Letters*, 8, 9, 48, and 63

Fri. Nov. 12 Seneca, "On the Private Life" (on e-reserve)

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⇒ **third essay due on Monday** (no weekly paragraph)

Mon. Nov. 15 Marx, *Economic and Philosophical Manuscripts*, pp. 56-79

Wed. Nov. 17 Marx, *Theses on Feuerbach*, pp. 99-101

*Preface to a Contribution on the Critique of Political Economy*, pp. 209-13

Marx and Engels, *Communist Manifesto*, secs. I-II and IV (pp. 158-76 and 185-6)

Fri. Nov. 19 Marx and Engels, *Communist Manifesto* (cont.)

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**THANKSGIVING BREAK**

Mon. Nov. 29      Gandhi, *Selected Political Writings*, pp. 35-7, 41-2, 44-5, 51-7, and 69-71

Wed. Dec. 1      Gandhi, *Selected Political Writings*, pp. 32-4, 86-8, 98-100, 103-6, 107, 121-2, 135-7, 148-50

\*\* Wed. Dec. 1 @ 7:00 & Thu. Dec. 2 @ 7:00 – screenings of *The Battle of Algiers* in Maxey Auditorium

Fri. Dec. 3      *The Battle of Algiers*

\*\* Sun. Dec. 5 @ 7:00 – screening of *The Battle of Algiers* in Maxey Auditorium

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⇒ **start working on final portfolio** (no weekly paragraph)

Mon. Dec. 6      *The Battle of Algiers* (cont.)

Wed. Dec. 8      Martin Luther King, Jr., “Letter from Birmingham Jail” (available on-line)  
\* participation self-evaluation due

Fri. Dec. 10      COMPARATIVE DISCUSSION

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\* **Mon. Dec. 13      FINAL PORTFOLIO DUE by noon**

## Assignments & Expectations

One of the guiding principles of the design of Encounters as a whole is that the deepest engagement and insight about these very challenging texts and issues come about through **dialogue**: each of us articulating ideas and questions about the texts in relation to the ideas and questions of others. This begins orally through the discussions and other activities in class, and continues in writing through your essays and the feedback on them. Improving our understanding of the texts goes hand-in-hand with improving our skills of discussion and writing. Thus, this course focuses on **discussion and writing as vehicles for textual analysis**. The different components of your grade, and the criteria for determining them, are designed to foster and evaluate that linkage.

### CLASS PARTICIPATION (25% of your final grade)

Most of our time together will be spent in conversation about the readings and the issues and questions that they suggest. A successful conversation is one that generates new ideas, which are better than the ones any one person had beforehand. This will require openness and good will from the entire group, and thoughtful contributions by as many people as possible. It will also require different kinds of contributions: proposing interpretations, offering links to the text, making connections to others' ideas, posing questions about what is still vague or unclear, presenting potential complications or counterevidence, playing devil's advocate in order to bring in overlooked points of view, and taking intellectual risks by voicing ideas that may still seem questionable.

The paragraph assignments that you'll complete most weeks (see below) should also help you prepare for our class discussions by opening up some of the challenges and possibilities of the texts, and pushing you to begin developing your own interpretations of them. On days that you aren't assigned to complete a polished paragraph, you should still give careful attention to the prompts or other guiding questions that I've distributed. You should also identify any further issues, ideas, or questions that you think are interesting and worthwhile for us to examine together.

While focused preparation and attendance are crucial foundations, they are not yet participation; you'll also actually need to speak up and contribute productively in class. I hope that everyone will do that voluntarily – but if not, I will call on you anyway!

More details about grading standards are provided below. Note that your participation grade will be determined in part by a process of *self*-evaluation. Conscious attention to your involvement in class, and my feedback about it, should help you, and the class as a whole, improve as the year goes on. I will also be happy to meet with you at any point to talk about strategies for improving your participation.

### WRITING ASSIGNMENTS – OVERVIEW

This section's writing assignments have been designed with several principles in mind:

1. **Outstanding writing requires a conscious understanding of writing itself.** One cannot improve one's academic writing through rote training. Instead, it's crucial to develop an explicit understanding of the different aspects of it and how they should work together. That self-

consciousness will be developed throughout the semester, and will be very important for the final portfolio.

2. **There are different aspects of academic writing that can be worked on separately.** Most weeks, there will be a short assignment designed to focus attention on certain of those aspects in ways that are particularly linked to the week's reading. The longer essay assignments give you a chance to put the different pieces together and see their larger significance in the context of a more sustained textual analysis.
3. **Significant improvement requires risk-taking and experimentation.** Playing it safe will only allow you to refine the skills and techniques you already have; to improve your writing substantially, you will have to push yourself to try new things. But naturally, not every risk and experiment will be successful; development as a writer simply isn't always smooth. For this reason, your lowest two weekly paragraph grades will be dropped, and you will have the opportunity to rewrite one of your 1000-word essays based on my feedback (see below).
4. **Evaluation should recognize a process of development.** You aren't expected to be an expert writer when you arrive at Whitman, and so what matters most in the assessment of your work is what you are able to accomplish after you have had the opportunity to work through the semester's assignments and build on the feedback you receive. Thus the final portfolio that you submit at the end of the semester will determine a significantly larger portion (30%) of your overall grade than each of the essays you write during the semester (10%).

## **WRITING ASSIGNMENTS – DETAILS**

### **Weekly Polished Paragraphs (15% of your final grade together)**

Students will be divided into three groups, which will be matched to the three class-days of the week. (Those matches will rotate over the course of the semester, as indicated on the schedule in the syllabus.) Prior to your assigned day each week, in addition to the regular reading assignment and class preparation, there will be a two-part assignment for you to complete. You will begin with an activity designed to address one or more particular aspects of the writing process, and then you will build from that to the composition of a single polished paragraph. That combination of tasks should help you prepare for class discussion, and also better develop, articulate, and support your ideas about the readings as stepping-stones for the longer essays.

The paragraphs will be graded on a 10-point scale. It is necessary for you to complete both parts to receive a passing grade, but the grade itself will depend only on the quality of the polished paragraph. The paragraphs will be evaluated based on the applicable features of the course's Standards for Exemplary Writing (included below).

Everyone will write a paragraph for this Friday, to help identify your "baseline" in relation to the course's (and Whitman's) standards and expectations. This paragraph will receive extensive feedback, but it will not count towards your final grade. Of the remaining nine weekly paragraphs, your best seven will count equally toward your grade, and your lowest two will be dropped. That will give you an opportunity to push yourself and experiment, without jeopardizing your overall grade.

Because the weekly assignments are designed to contribute systematically to your skills as a thinker and a writer, you must complete them all. Missing an assignment will lower your overall

grade for the course by one notch (e.g., from B+ to B), and missing three or more will result in automatic failure of the course.

### **Three 1000-Word Essays (10% of your final grade each)**

Throughout the semester, you will write three complete essays, each focused on a single text. These essays will give you the opportunity to develop, articulate, and support your ideas more fully, building from the insights and skills developed through the weekly paragraph assignments. For each essay, you will also be asked to submit work that demonstrates significant attention to the writing process, such as freewriting, notes, outlines, earlier drafts, and so on.

Finally, you will be asked to submit an “Author’s Note” after you compose each essay, discussing your perception of the essay’s specific strengths and weaknesses in relation to your previous work. That note, and my feedback on it, will help you to develop the self-awareness that’s a necessary foundation for exemplary academic writing, and to help prepare you for the “Writer’s Statement” in the final portfolio.

The essays will be evaluated according to the features and goals identified in the course’s Standards for Exemplary Writing (included below).

### **Optional Essay Rewrite**

As mentioned above, it takes time to understand and learn how to meet the expectations expressed in the course’s Standards for Exemplary Writing – and along the way, it’s important for you to experiment and take risks. But that could result in an essay that isn’t as successful as you’d like when you first submit it. In that case, it could be quite helpful for you to try again, by rewriting the essay in light of the feedback you receive.

So, you are permitted to rewrite *any one* (and only one) of the 1000-word essays. But it’s essential for your rewrite to be substantial; just fixing a few typos and adding a quotation or two isn’t productive.

If you decide to rewrite one of the essays, here are the steps you must follow:

1. Develop a specific plan for improving the essay, drawing on the comments and suggestions provided. Don’t just recognize the goals you need to achieve; think about *how* you can better achieve them. If there are problems with the structure and organization, figure out how you can rearrange and/or make the steps of your argument clearer. If there are concerns about the strength of your view, develop the needed support and/or refine your ideas to match the text more accurately.
2. Meet with me to discuss your plan *within 5 days* of receiving the graded essay. You must have my approval before proceeding with the rewrite, to ensure that the changes will be deep enough and likely to improve the essay significantly.
3. The rewrite must be submitted *within 7 days* of receiving the graded essay. You should submit it along with your original graded version and the notes from our meeting.

If your rewrite shows significant work to make substantive improvements, then its grade will replace the original grade. If your rewrite shows only superficial changes, then your original grade will stand.

## **Final Portfolio** (30% of your final grade)

Your final assignment for the semester will be to submit a portfolio of written work that both demonstrates and explains the progress you've made over the course of the semester. Each portfolio will have two main components:

1. **A new 1000-word essay** (2/3 of the portfolio grade)

This will be your opportunity to demonstrate the analytical and writing skills that you have been working on throughout the semester. It should be your *best* work of the semester!

2. **A "Writer's Statement" and supporting materials** (1/3 of the portfolio grade)

This will be your opportunity to articulate your conscious understanding of the analytical and writing skills that you've been working on, and to assess your own development as a writer in relation to them. While the tone of your Writer's Statement can be somewhat informal, it should not be overly biographical or confessional. You should explain in your own words what constitutes exemplary writing, and discuss both the improvements that you think you've shown, as well as the key aspects that you most need to work on further. All of the claims that you make about your writing should be illustrated with citations to specific passages from your work. You should draw on the full range of writing that you've done: free-writing, drafts, polished paragraphs, mid-semester essays, your revised essay, and your final essay. And keep in mind that it may help to discuss some "duds," as well as some of your greatest successes. All of the materials you discuss should also be included in the portfolio.

(Note that your portfolio will be used not only to evaluate your work from the first semester, but also to help determine what you need to work on in the second semester. Shortly after we return from Winter Break, I'll meet with each student to discuss your portfolio and to strategize your work on writing and analysis in the spring.)

## **EXTENSION POLICIES**

If you find yourself in an extraordinary circumstance, such as a prolonged illness or family emergency, you should first talk with one of Whitman's Powers That Be (Dean of Students, Counseling Center, etc.). In that case, I will be willing to make any reasonable accommodation to help you get back on track.

Under normal circumstances, these are the policies that will govern the course:

- (a) **Weekly Paragraphs** – Students who will miss class or be unable to complete an assignment because of a Whitman-sanctioned activity (such as a sport), a religious observance, or a pre-planned family event (such as a wedding) should talk with me *in advance* to make other arrangements to complete that assignment. In such situations, accommodations will *not* be made after the fact.
- (b) **1000-Word Essays and Final Portfolio** – Each student will begin the semester with a "bank" of 7 **late-days**, to be used throughout the semester as she or he sees fit. There is no need to let me know in advance when you plan on using them – you may simply hand in one or more of the essays late, up to a total of 7 days.

A 'day' is a 24-hour period, starting from 11:00 a.m. on the day the essay is due. (So, for example, an essay submitted at 3:00 p.m. the day it was due would count as 1 day late; so would an

essay submitted at 9:00 the next morning; an essay submitted at 10:00 p.m. the next day would count as 2 days late; etc.)

Once the bank is used up, *late assignments will not be accepted for credit.* (However, you still need to complete them all in order to pass the course.) So, I urge you to *use your bank very carefully!* You would be wise to put together a calendar with all of your assignments and exams in all of your classes, to help make sure that you have “bank” days available when you really *need* them.

NOTE: Even if you have additional “bank” days available, the final portfolio *absolutely must* be submitted by 4:00 p.m. on Friday, Dec. 17. If an emergency prevents you from completing the portfolio by that time, you will need to arrange for an Incomplete with the Dean of Students.

## **ACADEMIC HONESTY**

**All of the work that you submit in this course must be entirely your own.** You have signed a statement indicating that you understand and will abide by the College policy on academic honesty and plagiarism, and you will be held responsible for it. Of course, you can seek help in a variety of ways as you prepare your weekly paragraphs and 1000-word essays. But it is not permitted for you to use someone else’s words or ideas in your written work without giving proper acknowledgment. If you are unsure what, exactly, constitutes plagiarism, you should make it your business to find out: (re)read the statement you signed and the relevant part of the Student Handbook, talk with your academic adviser, and/or talk with me. If you are unsure how to include proper citations, you should consult *Hacker’s Pocket Style Manual*.

**Plagiarism will *not* be tolerated in any form.** All cases of plagiarism will be reported to the Office of the Dean of Students. A student with a prior violation of Whitman’s policy on academic honesty and plagiarism will have a hearing with the Council on Student Affairs, and may face expulsion from the College. A student without any prior violation of Whitman’s policy on academic honesty and plagiarism will receive a zero for the assignment, and will also still need to complete it at a level comparable to her or his other work in order to receive a passing grade for the course.

## Class Participation Expectations and Standards

As with any conversation, you can't usefully participate in class if you don't have anything to contribute. So it is essential that you come to our meetings prepared:

- Read (and often re-read) the assigned text carefully before class.
- Use the weekly paragraph prompts and other questions posed as opportunities to pursue some of the interpretive challenges and possibilities of the texts. Take time to identify key ideas and passages in response. And above all: *don't settle for easy answers!*
- Identify further questions, themes, and ideas to discuss that stem from your own interests and insights.

With eighteen of us in the room, no one person needs to talk all of the time. As long as you are regularly involved in the discussion, the *quality* of your contribution is much more important than the *quantity* of time that you're speaking. As mentioned earlier, there are many different ways of contributing, all of which are very important. At the same time, I hope that you don't settle into a rut, but rather try different forms of participation on different occasions. I also understand that everyone has good days and not-so-good days; some of the readings and conversation topics will engage you more than others. Your participation grade will be based on your overall involvement throughout the semester.

These are the grading criteria that will be used:

An **OUTSTANDING** participant (A-level) typically:

- Displays genuine enthusiasm and engagement with the readings.
- Advances the conversation to new levels.
- Contributes complex insights into the texts and issues.
- Draws connections among the different texts and issues.
- Enhances the participation of others by questioning, actively listening, and sharing time.

A **GOOD** participant (B-level) typically:

- Shows genuine effort.
- Actively listens and volunteers.
- Stays on-topic and furthers the conversation.
- Expresses substantial, text-based ideas.
- Asks good questions about the texts and issues.
- Engages other students, not just the professor.

An **ADEQUATE** participant (C-level) typically:

- Listens but does not volunteer.
- Shows acquaintance with the texts and signs of preparation if called on.
- Offers opinions on the text, but without specific textual reference or other support.

**UNACCEPTABLE** (failing) behavior includes any of the following:

- Dozing in class. (If you're that sleepy, you should simply go home and nap!)
- No evidence of preparation.
- Other signs of total disengagement: doodling, working for another class, etc.
- "Toxic" or hostile behavior that undermines our intellectual community.

## Standards for Exemplary Writing in Encounters

Exemplary analytical writing is clear, smooth, provocative, and compelling. Those are the results of the essay as an effective unity. Even so, as mentioned above, there are different aspects of an essay that can be identified and worked on (somewhat) separately.

Here is a list of the main components of an analytical essay, along with the features of each component that would make it truly exemplary. These are the ideals you should strive to meet, and your writing will be evaluated by how close it comes to those ideals. (The numbers in parentheses are the weightings that will be used in determining your essay grades.)

### **Insight (20%)**

- The essay begins from a careful and accurate understanding of the text.
- The essay presents an intellectually demanding analysis that is both controversial and significant in an academic context.
- The scope and framing of the analysis are appropriate for the course and the assignment.
- The different points of the analysis are unified into a single, coherent viewpoint.
- The analysis is fully developed: complexities of the text are acknowledged and addressed, and implications are worked out.

### **Organization and Structure (30%)**

- There is a single, overarching point (the thesis) that the essay makes.
- The overall argument of the essay is divided into clear, logical steps, which match the paragraph divisions.
- The major steps of the argument build in a systematic order, based on the inherent logic of the thesis.
- The introduction prepares readers for the essay's topic and approach, and clearly identifies the thesis.
- There are clear and accurate "signposts" that identify and link the main steps of the argument.
- The discussion within each paragraph flows smoothly and logically.
- The title of the essay is engaging and informative.
- The conclusion brings closure to the analysis and situates it in a broader context.

### **Evidence and Argument (30%)**

- The argument is appropriately thorough and comprehensive.
- The textual evidence presented is specific and directly relevant.
- The impact of all textual evidence is effectively supported through interpretive argument.
- The textual evidence and interpretive argument are strategically chosen, and deployed where and how they're needed.
- Quotations are used when, and only when, they're truly needed. They are well-controlled and smoothly integrated into the discussion.
- Paraphrases are clear, accurate, and focused.

### **Expression (10%)**

- The essay is written in an appropriate academic voice.
- Choices in language and phrasing are correct and precise.
- Sentences and paragraphs show command of language and variation in rhythm and structure.
- The personal voice of the writing enhances the development of the argument and the experience of the reader.

### **Mechanics (10%)**

- The essay fully matches the formatting directions of the assignment.
- The essay conforms to accepted conventions of grammar, punctuation, spelling, and capitalization.
- Quotations, in-text citations, and the list of works cited conform to MLA conventions as presented in *Hacker's Pocket Style Manual*.
- The essay is carefully proofread.