

HIST 372: History in Public

Dr. Adam Arenson

Spring 2024

DLS 207 in Mon and Thu, 12:00-1:15

Student Hours: Mon and Thu, 11:00-11:45 and Thu 1:30-2:30

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*** READ THIS SYLLABUS CAREFULLY. IF SOMETHING SEEMS UNCLEAR, ASK ME FOR HELP**

*** THE INSTRUCTOR RESERVES THE RIGHT TO ALTER THIS SYLLABUS IF NECESSARY.**

Course Description

This course is an introduction to how and why history is presented in public and the audience, funding, motivation, and ethics of this work. Course will include discussion of family and neighborhood history projects, monuments, history in museums and archives, and history on the Internet.

Learning Objectives

At the completion of this course, students will show improvement in:

- Effective communication - oral and written, including:
 - Analyzing, evaluating, and synthesizing information and arguments and making sound judgments about their use and application.
 - Locating relevant information in printed and electronic form and credit it properly.
- Critical thinking
- Information and Technological Literacy
- Independent and collaborative work, including functioning as independent thinkers and as members of collaborative groups.
- Global awareness - Understand and appreciate cultural diversity.
- Demonstration of a fundamental knowledge of historical causality and key events
- Ability to locate and integrate information from primary and secondary sources

Required Readings:

- [Jennifer Lisa Koslow](#), *Public History: An Introduction* (Wiley-Blackwell, 2021) ISBN-13: 978-1119146742
- Selected essays and book chapters, linked on Moodle

Course Methods

Most people misunderstand what history is, and what historians do. Historians tell stories about the past, but they also make an argument about the causes, course, and consequences of the events they describe. They investigate changes over time, analyze trends and patterns, and seek to make connections between the past and present. In this class, you will learn to do historical work, and to read both primary sources and existing histories critically. Through repeating patterns of inquiry, students will have the chance to practice and improve their study strategies and writing ability. These skills are applicable to classes throughout your College career.

Statement on Technology in the Classroom

While laptops will hold our readings, I suggest you print them out when you can, and take notes in paper notebooks when you can. **All phones must be placed inside backpacks and out of view during class.**

If you are experiencing financial hardship, have difficulty accessing sufficient food to eat every day, or you do not have a safe and stable place to live, please let me help you find the best resources to help you through this.

Academic Support

The Center for Academic Success (CAS) offers several academic success services free of charge to all MC students. Services include:

- writing center services
- peer tutoring in most 100-200 level and select 300-600 level courses
- peer academic coaching
- Supplemental Instruction (select courses)
- English language learning support
- professional learning specialist services in reading, writing, mathematics and science.

Students can book appointments online by going to the 'MC Quick Links' and clicking on the 'Schedule a Tutoring Appointment' tab or by logging onto Jasper Connect.

Appointments are preferred, but drop-ins are welcome. If you have any questions, please contact the CAS at 718-862-7414, email success@manhattan.edu, or stop by the main office in Thomas Hall 3.10. For more information, please visit the CAS website, <https://inside.manhattan.edu/academic-resources/center-for-academic-success/index.php>

Cheating, Plagiarism, Scholastic Dishonesty, and Student Discipline

All typewritten assignments will be submitted to Turnitin, an international plagiarism-detection database, via your Moodle submission.

All assignments submitted must contain your own original work with citations documenting all obligations to other sources. Submission of work that uses AI tools without approval can be considered cheating, fabrication, plagiarism, or all three. When AI tools are approved, they must be acknowledged as tools used in the paper with a footnote. In this class, spell check, grammar check, and advice on paper structure are approved AI tools. Accessibility tools and assistive technology tools such as speak-to-text and predictive text (such as Kami) are also approved. Zotero may be used for citation style and source management. Tools that compose text, perform research, formulate arguments, or otherwise create papers, such as ChatGPT and certain AI functions of Grammarly, Microsoft Word, or Google Docs, are not permitted in this course.

You must cite, reference, or quote information obtained from other sources so you give credit where credit is due. Do NOT copy any material into your own work. Do NOT submit work under your name if you did not complete it entirely yourself. In accordance with College policy, we will report instances of plagiarism and dishonesty to the Dean's office.

As a Manhattan College student, you are a part of a community of scholars and learners guided by the basic values of civility, safety and the discourse of ideas. Students are to be committed to the principles of honesty, trustworthiness, fairness, and respect for the human dignity of all persons. Students must abide by the Manhattan College Honor Code and uphold the highest standards of academic integrity. Cheating, plagiarism, fabrication, academic misconduct, attempting or assisting with an academic integrity violation will not be tolerated. As the course instructor, if I become aware of a potential academic integrity violation, I will follow the rules and procedures outlined in the policy on Academic Integrity. It is your responsibility to be familiar with the College's policy on Academic Integrity. If you have questions about understanding and preventing plagiarism, please contact your instructor or the Manhattan College Writing Center <http://www.manhattan.edu/services/writing-center/> Consider taking this self-quiz for practice: <http://abacus.bates.edu/cbb/quiz/>

Accessibility

Manhattan College seeks to provide reasonable accommodations for all qualified individuals with disabilities, including learning disabilities. This College will adhere to all applicable federal, state, and local laws, regulations and guidelines with respect to providing reasonable accommodations as required affording equal educational opportunity. It is the student's responsibility to register with Specialized Resource Center in Miguel 301B <http://manhattan.edu/academics/specialized-resource-center> within the first two weeks of classes, and inform the faculty member to arrange for appropriate accommodations.

Workload Expectation Outside of Class

Federal guidelines state that classes should require at minimum 2 hours of out-of-class work per week per credit hour. For this course that means you should expect to spend at least 6 hours on out-of-class work each week (some weeks more, some perhaps a bit less). Consider a full schedule of courses like the obligations of a full-time job. Read more here:

<http://www2.ed.gov/policy/highered/reg/hearulemaking/2009/credit.html#credit>

Title IX and Non-Discrimination Notice

Manhattan College is committed to ensuring equal access to its educational programs and employment opportunities without regard to sex, gender, race, color, national origin, religion, age, disability, pregnancy, gender identity, sexual orientation, predisposing genetic characteristics, marital status, veteran status, military status, domestic violence victim status, or ex-offender status.

The College will not tolerate harassing, violent, intimidating or discriminatory conduct by its students, employees or any other member of or visitor to the College community, which includes, without limitation, sexual harassment, sexual assault, domestic violence, dating violence, and stalking.

The College encourages individuals to report all gender-based misconduct immediately to the Title IX coordinator, one of the deputy coordinators or another College staff member. The College will fully and promptly investigate all allegations of gender-based misconduct and will impose disciplinary measures, or take similar actions, as may be appropriate. Title IX and the College strictly prohibits retaliation.

It is estimated that 20-25% of college women and 6% of college men will be the victims of sexual assault during their college careers. If you or someone you know has experienced sex- or gender-based violence or harassment, here are some important resources. You can use any or all of these resources, at your discretion. Contact campus Title IX Coordinator: Vicki Cowan, Mem 305, 718.862.7392, vicki.cowan@manhattan.edu or others listed here: <https://manhattan.edu/about/human-resources/title-ix/who-to-contact-on-campus>

Learn more via Not Alone <https://www.notalone.gov/> EROC: End Rape On Campus (<http://endrapeoncampus.org>) and others.

All Assignments

Participation

250 points

Every class session, students should come to class prepared to discuss the readings, having thought about the course methods described above. For this course, participation will include speaking and participating in the collaborative notetaking. You will earn 5 points per session for attending without participating, and up to 10 points each session for active participation. College policy dictates that **all** students attend **all** scheduled classes. If you are regularly missing class, this will be reported to JasperConnect and your dean.

Short Analysis Papers

120 points

For many readings-based class sessions, students will be required to write a short analysis on the reading due that day. This assignment is due **at 8 pm the night before each class session (Sundays and Wednesdays)**.

You will write four paragraphs, and “centrifuge” your analysis. In **Paragraph 1) detail**, chose one detail from the assigned reading or research that caught your eye and explain why. Remember to include the citation. **Paragraph 2) significance**, explain how the detail reveals something that will be important to our class discussion or reading and why. Use more citations as needed. **Paragraph 3) implications**, expand your argument and discuss how this detail can be used to develop broader insights, avenues for further investigation, and perhaps a paper topic. How far can you take the significance of that detail? **Paragraph 4) remaining tensions**, identify what you see as gaps in your argument or the tensions left unresolved.

These assignments each will be graded on an 8-point rubric found at the end of the syllabus. Papers submitted after the relevant class discussion will be not be accepted.

Final Project:

275 points, in stages

Option 1: Unessay (preferred)

For your final project you will creating an “unessay” on a historical topic agreed upon with the professor. An “unessay” consists of any format besides a traditional final paper. You can create a sculpture, restaurant menu, board game, meme collage, podcast episode, piece of historical fictional - whatever you want! Regardless of the format, your unessay will be evaluated on the quality of its **interpretation**, **research & evidence**, **communication**, and **creativity**. Unessays must present a historically based analysis or interpretation that is supported by both primary and secondary sources. They must describe the intended **audience**. The interpretation must be clearly and compellingly articulated (written, painted, sung, etc.), and the very best unessays will take a creative approach to conveying their analysis.

Each unessay must include:

- A 1000-word introduction that provides an overview and explanation of the project’s interpretation. Think of this as the written text you might read at the start of a museum exhibit ro other public history project. *Make sure to include a title for your project.* (Students who have taken HIST 300 will be required to have a historiographical section in their explanation, engaging at least three secondary sources **approved by the professor**.)
- An annotated bibliography of primary and secondary sources, in which you explain how the source informed your unessay in 1-2 sentences.

Option 2: Essay

If you would prefer a traditional essay, you will submit a paper about public history of at least 3,000 words. I intend this paper to be a revision and extension of a centrifuge that we choose together, engaging both primary and secondary sources for your topic. (Students who have taken HIST 300 will be required to have a historiographical section in their explanation, engaging at least three secondary sources approved by the professor.)

Paper Guidelines:

- Your paper should have your name in the upper left corner.
- It should have a title that reflects its argument, using a subtitle to add specifics when needed.
- The best papers will be at least five paragraphs, introducing at least three evidence and analysis paragraphs to support the main argument, which should be introduced in the first sentence and concluded in the final paragraph.
- Each paper should be at least 800 words in length.
- The paper must be turned in on Moodle at the time and on the day specified. Late papers will be accepted but penalized, two full letter grades per week.
- The paper will be graded on a 100-point scale from the rubric provided at the end of the syllabus. Additional comments will also be provided. If your paper shows that you have done the reading and have thought seriously about it, you will receive at least 50 points. Additional points will depend on the quality of your title, your argument, your evidence, your analysis, your grammar, and your citations.
- ***If you complete these three papers*** (one each on Oct. 5, Oct. 21, and Nov. 12), you will have the opportunity to replace a low grade with a revised paper.
- Your paper should be based **ONLY** on the assigned readings and notes from lecture, with preference given to reading from *Shaped by the West*.
- Provide citations to any idea that derives from the reading as well as all quotations. History papers often have a citation on almost every sentence.
- Please use Chicago Style footnotes throughout. There is a guide at http://www.chicomanualofstyle.org/tools_citationguide.html The books listed above are properly formatted in Chicago Style; note that the proper format for a document within an edited collection is:

General Manuel de Mier y Terán, *Report on Tejas*, 1828, in William F. Deverell and Anne F. Hyde, eds., *Shaped by the West. Volume 1, A History of North America to 1877* (Oakland, California: University of California Press, 2018), 180.

Schedule of Meetings

Week 1	Jan. 18	Introductions Logistics – Field Trips and Conference Backpack Experiment History in Public: Why so controversial? History for Now: Heather Cox Richardson (in class) Course Outline A Space to Learn Keys to Succeed: Participation, Note-taking, Essay Writing, Creative Engagement History, Truth, and Justice
Week 2	Jan. 22	What is Public History? Centrifuges with a Twist – Small Research Projects Throughout Our Key Themes and Your Final Unessay (or Essay) #EverythingHasAHistory Learning History through Immersion: <i>Monumental Consequence</i> game (in class)
	Jan. 25	Defining Public History READ before class and write a Centrifuge Paper: • Koslow, <i>Public History</i>, Chapter 1
Week 3	Jan. 29	Historic Sites READ before class: • Koslow, <i>Public History</i>, Chapter 3. –note Chapter 2 is waiting until March-

Week 3 (cont.)	Feb. 1	Field Trip to Dyckman Farmhouse Museum – we will go together from 242nd St subway and return during class time Write a Centrifuge Paper after the trip, due Saturday night.
Week 4	Feb. 5	2024 Northern Slavery Collective (NORSC) Conference Day – 9am to 5pm - attend as much as you can, online or in-person Write a Centrifuge Paper after the conference, due Tuesday night.
	Feb. 8	History vs. Heritage READ before class: • Excerpts from Introduction to James Loewen, <i>Lies My Teacher Told Me</i> (1995) • John Mack Faragher, “And the lonely voice of youth cries ‘What is truth?’”: Western History and the National Narrative, <i>Western Historical Quarterly</i>, Volume 48, Issue 1, Spring 2017, Pages 1–21, https://doi.org/10.1093/whq/whw196
Week 5	Feb. 12	Material Culture READ before class: • Laurel Thatcher Ulrich, “An Orphaned Sewing Machine,” <i>Harvard Magazine</i>, January 5, 2017. DUE BEFORE CLASS: Centrifuge should propose the history of an object.
	Feb. 15	Archives READ before class: • Koslow, <i>Public History</i>, Chapter 4. Class visit with Amy Surak at Manhattan College Archives. A conversation on the work of the archivist — What do you do? What kind of training to be an archivist? Who commissions history work from you? What kind of public history exists at MC, and what kind of public history interventions could we use? Covino Room
Week 6	Feb. 19	Historians in the Newspaper READ before class: • Brian Rosenwald, Carly Goodman and Kathryn Cramer Brownell, “Welcome to Made by History: Historians enter the Fray,” <i>Washington Post</i>, April 21, 2021. • Kathryn Cramer Brownell, “Playing to the Cameras,” <i>History News Network</i>, December 12, 2023. MORE BELOW

Week 6 (cont.)		• Alyssa Spinosa and Adam Arenson, “The Legacy of Charlene Mitchell: The First Black Woman Presidential Candidate,” <i>History News Network</i>, January 8, 2023. Centrifuge: Pitch an op-ed linking current events to historical events.
	Feb. 22	Genealogy, Family History, and the Significance Questions READ before class: • Elizabeth Shown Mills, “Genealogy in the “Information Age”: History’s New Frontier?” https://historicpathways.com/download/geninfoage.pdf Centrifuge: Do some family genealogy on FamilySearch, or ask for the name of a Manhattan College alumnus to research. Reflect on the experience in the centrifuge.
Week 7	Feb. 26	Oral Histories READ before class: • Koslow, <i>Public History</i>, Chapter 6. • “Family History Sample Outline and Questions,” https://oralhistory.library.ucla.edu/pages/family_history DO: Interview an elder for an hour– family member or friend – ideally recording the interview in video. For Centrifuge, reflect on the experience. What was easier than you thought? Harder? What went well? What was a struggle? What could make a followup interview better?
	Feb. 29	History on the Internet READ before class: • Koslow, <i>Public History</i>, Chapter 7. • https://www.instagram.com/nyhistory/reels/ • https://www.instagram.com/latimes.404/reels/ • Historyfacts.com For centrifuge, analyze historical content from a social media source.
Week 8	Mar. 4	Rapid Response Collecting: 2020 and its Aftermath READ before class: • Adam Popescu, “How Will We Remember the Pandemic? Museums Are Already Deciding,” <i>New York Times</i>, May 25, 2020, https://www.nytimes.com/2020/05/25/arts/design/museums-covid-19-collecting.html • Lesley M. M. Blume, “This Year Will End Eventually. Document It While You Can,” <i>New York Times</i>, July 14, 2020, https://www.nytimes.com/2020/07/14/style/museums-coronavirus-protests-2020.html Guest Speaker from Manhattan College COVID19 Public History Project

Week 8 (cont.)	Mar. 7	Who Do We Trust? READ before class: Jennifer C. Edwards, "Wiki Women: Bringing Women Into Wikipedia through Activism and Pedagogy," <i>The History Teacher</i> Volume 48 Number 3 (May 2015), 409-436. Centrifuge: Critique a Wikipedia entry, or suggests one that does not exist/is a stub. Provide details, as always.
Week 9	Mar. 10-17	Spring Break – no classes
Week 10	Mar. 18	Bringing Community into the History, History to the Community Historic Preservation READ before class: - Eve Snyder, "HistoryForge: A Community Historical Data Project" - Adam Arenson, "Slavery in the Bronx: Research, Mapping, Advocacy, and Genealogy in Hunts Point and Beyond," slides and/or presentation https://drive.google.com/file/d/1grFuSKH4cjgemf9gYp5LIhkEPzN4xDKH/view Guest Speaker: Eve Snyder
	Mar. 21	Digital Public History and New Forms of Analysis READ before class: - Arguing with Digital History working group, "Digital History and Argument," white paper, Roy Rosenzweig Center for History and New Media (November 13, 2017): https://rrchnm.org/argument-white-paper/ - Digital History Projects curated by Spring 2024 HIST 320 Rome course. Centrifuge: Analyze a digital history project.
Week 11	Mar. 25	Erecting and Removing Monuments READ before class and write a Centrifuge Paper: - Koslow, <i>Public History</i>, Chapter 5. - AHA Statement on Confederate Monuments, American Historical Association, August 2017 https://www.historians.org/news-and-advocacy/aha-advocacy/aha-statement-on-confederate-monuments - David Lowenthal, "Response to the 'AHA Statement on Confederate Monuments,'" Perspectives, November 1, 2017 https://www.historians.org/research-and-publications/perspectives-on-history/november-2017/response-to-the-aha-statement-on-confederate-monuments
	Tuesday March 26 3:30pm	EXTRA CREDIT: Rep. Jamie Raskin, Christen Program

	Mar. 28 and Apr. 1	Easter Holiday
Week 12	Wed. Apr. 3	Museums READ before class: • Koslow, <i>Public History</i> , Chapter 2.
	Apr. 4	Museum Labels READ before class: • David Wallis, "Labels, Digital Included, Assume New Importance at Museums," <i>New York Times</i> , March 17, 2015, https://www.nytimes.com/2015/03/19/arts/artsspecial/labels-digital-included-assume-new-importance-at-museums.html • B. Erin Cole, "I Have to Write the Labels," Medium (Blog), December 2, 2018 https://medium.com/@berincole/a-quick-comic-about-writing-for-museums-88341b0e8b1 • "Excellence in Exhibition Label Writing Competition 2021," American Alliance of Museums. Centrifuge: Write a museum label and justify your choices.
Week 13	Sunday, April 7	Triple Field Trip Day: Central Park Statues and Seneca Village signage New-York Historical Society <i>meet at 59th St Columbus Circle at 9 am</i> Museum Museum of the City of New York
	Apr. 8	No class. DUE TUESDAY NIGHT: Centrifuge reflection on field trips.
	Apr. 11	Ethics and Shared Authority READ before class: • Koslow, <i>Public History</i> , Chapter 8. DUE SATURDAY NIGHT: Proposal for Unessay or Final Essay
Week 14	Apr. 15	Community-Led Museum Exhibitions READ before class and write a Centrifuge Paper: • Nina Simon, "Participatory Design and the Future of Museums," in <i>Letting Go?: Sharing Historical Authority in a User-Generated World</i> , edited by Bill Adair, et al, (The Pew Center for Arts & Humanities, 2011), 18-33. • Kathleen McLean, "Whose Questions, Whose Conversations?," in <i>Letting Go?: Sharing Historical Authority in a User-Generated World</i> , edited by Bill Adair, et al, (The Pew Center for Arts & Humanities, 2011), 70-79. LAST DAY TO WITHDRAW FROM CLASS IS APR. 16

Week 14 (cont.)	Apr. 18	History Tourism as a Business READ before class: • Amy E. Facca and J. Winthrop Aldrich, “Putting the Past to Work for the Future,” <i>The Public Historian</i> • Niels Eichhorn, “The Plantation Tour Disaster: Teaching Slavery, Memory, and Public History,” <i>Muster: The Blog of the Journal of the Civil War Era</i>, December 5, 2016, https://www.journalofthecivilwarera.org/2016/12/plantation-tour-disaster-teaching-slavery-memory-public-history/ • Underground Railroad Consortium of New York State, “Freedom 2027: New York’s Abolition Bicentennial,” https://www.urnys.org/freedom2027
Week 15	Apr. 22	NCPH: Recent History and Hiring READ before class: • Paige Feigenbaum, “Preserving Las Vegas: The Role of Community Engagement and Adaptive Reuse in Las Vegas Home + History,” October 23, 2023, https://ncph.org/history-at-work/preserving-las-vegas-home-history/ • Mary Culler, “The Person Behind the Application: Musings from a Public History Job Seeker,” May 17, 2023, https://ncph.org/history-at-work/the-person-behind-the-application-musings-from-a-public-history-job-seeker/ DUE TUESDAY NIGHT: Revised Proposal and Draft Bibliography for Unessay / Paper
	Apr. 25	Fishbowl Sessions: Unessay Preparation and Consultations
Week 16	Apr. 29	Guest Speakers: Adriane Bilous, Director of Graduate School and Fellowship Advisement, Manhattan College, and Megan McShane, Assistant Director of Career Pathways Public history is seen as “applied” history, with lots of job potential. For History majors, teachers, and others, what Public History jobs and internships are out there? How can I get them?
	May 2	History on Stage and Screen READ before class and write a Centrifuge Paper: • <i>Hamilton</i>, “Yorktown” • Lyra D. Monteiro, “Race-Conscious Casting and the Erasure of the Black Past in Lin-Manuel Miranda’s <i>Hamilton</i>,” <i>The Public Historian</i> (2016) 38 (1): 89–98. https://doi.org/10.1525/tph.2016.38.1.89 • Episode of <i>Drunk History</i> or similar https://www.hulu.com/series/drunk-history-b2c24686-450d-4634-a109-075def91cf11
Week 17	Wed., May 8 8:30-10:30am	Unessay and Essay Presentations during Final Exam Period DUE: Unessay and Explanations/Final Paper

This syllabus builds on work from Lindsey Passenger Wieck, Rebecca Wingo, and Lyra Monteiro.

Grading Rubric for Centrifuge Writing Assignments				
Detail 25% Here's What: (data, specific factual statements)	Poor (0) • No clear detail from the reading	Fair (1) • Detail from the reading, but unclear exactly what is being referenced	Good (1.5) • Clear, distinct detail with vague citation	Excellent (2) • Clear, distinct detail with proper citation
Significance 25% So What: (Interpretation of data, what patterns/insights do we perceive, what does the data say to us?) How does it reveal something greater for our class discussion this session?	Poor (0) • Argument for the significance for its place in the reading as well as for our class discussion are both missing	Fair (1) • Clear argument for the significance either for its place in the reading as well as for our class discussion—but not both, or both are unclear	Good (1.5) • Argument for the significance for its place in the reading as well as for our class discussion, but one is not clear	Excellent (2) • Clear argument for the significance for its place in the reading as well as for our class discussion
Implications 25% Now What: (Plan of action, including new questions, next steps) How could you research this further? What would/did you find? How would this new information or new question change our understanding of the reading?	Poor (0) • Argument does not go beyond the reading and arguments presented so far in class	Fair (1) • Unclear and/or incomplete argument that goes beyond the reading, proposing or demonstrating outside research that adds to our understanding of the class material for this session and to the reading's reach	Good (1.5) • Argument that goes beyond the reading, proposing or demonstrating outside research that adds to our understanding of the class material for this session and to the reading's reach; may be unclear	Excellent (2) • Clear argument that goes beyond the reading, demonstrating outside research that adds to our understanding of the class material for this session and to the reading's reach
Remaining Tensions 25% Self-Critique: Even after those questions are asked, what remains unresolved, or unknowable? What alternative explanations exist, and in what ways are they compelling?	Poor (0) • No self-critique or further arguments are introduced, no further tensions described.	Fair (1) • Unclear or incomplete description of a tension between the centrifuge argument and other information in the reading, course materials, or outside research; no attempt to resolve.	Good (1.5) • Unclear description of a tension between the centrifuge argument and other information in the reading, course materials, or outside research; nature of the dilemma is vague and unsuccessful attempt to resolve.	Excellent (2) • Clear description of a tension between the centrifuge argument and other information in the reading, course materials, or outside research; nature of the dilemma is clearly explained and perhaps alternative argument is defeated

Grade Expectations: Since these are submitted online and graded before class, they will not be perfect most of the time, as the follow-up discussion has not yet happened. A perfect score of 8 is rare; a 6/7 is an excellent grade (B to A-, in effect); 5 is fine (a C); 4 and below are worrisome (D and F range grades. Examples of excellent 8-point papers from peers will be provided, as well as examples from earlier courses.

Grading Rubric for Writing Assignments				
Argument, Content & Development 50 points	Poor - Argument is missing or unclear. - Content is incomplete. - Major points are not clear and/or persuasive. - Specific examples are not used. - Suggested questions are not used to structure assignment. 38	Fair - Content is not comprehensive and/or persuasive. - Major points are addressed, but not well supported. - Responses are inadequate or do not address assignment. - Specific examples do not support arguments and/or are not related to arguments. 56	Good - Content is accurate. - Argument is persuasive. - Major points are stated. - Responses are adequate and address assignment. - Content and purpose of the writing are clear. - Specific examples are used to support arguments. 64	Excellent - Content is comprehensive and accurate. - Argument is persuasive. - Major points are stated clearly and are well supported. - Responses are excellent, addressing the assignment and larger course concepts. - Content and purpose of the writing are clear. - Specific examples are used to support arguments. 72
Organization & Structure 20 points	Poor - Organization and structure detract from the message of the writer. - Paragraphs are disjointed and lack transition of thoughts. 15	Fair - Structure of the paper is not easy to follow. - Paragraph transitions are awkward and need improvement. - Conclusion is missing, or if provided, does not flow from the body of the paper. 22.5	Good - Structure is mostly clear and easy to follow. - Paragraph transitions work. - Conclusion is logical. 25.5	Excellent - Structure of the paper is clear and easy to follow. - Paragraph transitions are logical and maintain the flow of thought throughout the paper. - Conclusion is logical and flows from the body of the paper. 28.5
Grammar, Punctuation & Spelling 15 points	Poor - Paper contains numerous grammatical, punctuation, and spelling errors. - Language uses jargon or conversational tone. 11	Fair - Paper contains few grammatical, punctuation and spelling errors. - Language lacks clarity or includes the use of some jargon or conversational tone. 15	Good - Rules of grammar, usage, and punctuation are followed with minor errors. - Spelling is correct. 19	Excellent - Rules of grammar, usage, and punctuation are followed; spelling is correct. - Language is clear and precise; sentences display consistently strong, varied structure. 21
Citations 10 points	Poor - Citations are not used at all. 8	Fair - Citations are used for some but not other instances. 11	Good - Citations are used for primary sources, but not to other readings. 12.5	Excellent - Citations are used for all instances, both to primary source and other readings as needed. 14
Format 5 points	Poor - Paper lacks many elements of correct formatting. - Paper is inadequate/excessive in length. 4	Fair - Paper follows most guidelines. - Paper is over/ under word length. 5	Good - Paper follows designated guidelines. - Paper is the appropriate length as described for the assignment. - Format is good. 6	Excellent - Paper follows all designated guidelines. - Paper is the appropriate length as described for the assignment. - Format enhances readability of paper. 7